RAYMOND MCKEE, WHO WILL BE SEEN IN ELMER CLIFTON'S MASTERPIECE, "DOWN TO THE SEA IN SHIPS"
Enjoying the laugh in Mabel Normand; behind the post is Hank Mann; the little girl below is Ida May McKenzie, who is to play Abe's sister in the historical film, "Abraham Lincoln," and in the corner is Barbara La Marr.
Hollywood and Return, or A Personal Disappearance

By AL MARTIN

It was on Main Street of Paris, and this being my first trip to Illinois, I was thrilled to think of being so far from home. I was thrilled again in the same place when I saw a sign on a moving picture theatre which told all that Francis Z. Fairford, the famous screen star, was appearing personally at that theatre.

After I was comfortably seated next to some girl who had parked her gum on the arm of my chair, the theatre manager announced Francis Z. Fairford. Francis jumped up on the stage with his hat in hand, and was all out of breath as though he had run all the way from California. He told the audience how glad he was to be with them, and how much he enjoyed working in pictures. Also he hoped they would like him in his new pictures as well as they did in his old. All together it was a wonderful speech, and when he told the audience he was going right back to California they all applauded to their full strength.

He didn't go back to California as he had promised, for the president of the lobby of the theatre shaking hands with people, and answering their foolish questions. When it came my turn I told him how wonderful I thought he was, but he didn't seem at all surprised. I also told him I expected to go to California shortly, and asked him where I could get a pass to Hollywood, as I would like to see how pictures are made. He laughed right out loud at my question, and as he laughed, I had sufficient time to notice that his tonsils were out.

He then explained to me that there were other things in Hollywood besides motion pictures. In fact it is a regular place, being just ten cents worth of car-fare from Los Angeles, he emphasized.

After my confab with Francis, I went to a restaurant nearby, and over a saucer of coffee I managed to get an idea. Most people like to see motion picture actors in the flesh, so I figured I would go to Hollywood, get in a motion picture, and then I would return east and make personal appearances with it. The people in the smaller towns would think I was a star because I would not only admit it, but I would have a picture to prove it. However, I could improve on the speech that Francis made, and I don't believe I would rush on the stage like he did, but might run off, which, of course, would depend on my audience.

It is so seldom I get an idea that when I do I sure make use of it. So two weeks later finds me sending post cards from Hollywood to my friends back home in Komoko. I tried very hard to get work in pictures, but found it is not a very easy thing to get. Every place I went seemed as though all the work was done, which was good for them, but not so nice for me. It didn't take me long to get on my feet as I wore my shoes out, and did the wire act, telegraphing home for money.

I made up my mind that I was going to get work in pictures, but it seemed as though all the directors had made up their minds that I wouldn't. Finally, one day for no reason at all, a man stopped me on the street, and asked me if I wanted work in his picture. His question took my breath away, and as soon as I was able to speak I said, "Lead me to it." I know this is not the way to talk to a director in, but I couldn't think of anything else to say at the time.

He took me to the studio, and as we passed by a window he pointed out to me his assistant director, and I couldn't think of anything else to say at the time.

I followed him into the studio, and just as I thought, everyone was waiting for me. He introduced me to the entire company, which did not take long, and then he said, (Continued on Page 22)

Sheiks and Sheikesses, Beware and Be Careful

Fresh from conquests of the hearts of San Francisco's flappers comes Reggie Morley (Merrill). The whisperer of the crown so long worn by Rudolph Valentino has just completed a series of twelve Plum Center Comedies in which he created the character of "Dude Bisbee." This, of course, was one of Reggie's lighter moments. He now feels the spur of Sheikin, and hereby gives notice to all other aspirants to the laurels of Valentino that his bandana, or whatever it is that sheiks wear around their heads, is in the air.

When Rudolph established his prior claims to the title of "Pioneer Sheik of America," Merrill was in the east. As soon as he heard of the "Four Horsemen," Reggie came out to the coast, but Valentino had retreated to the east.

One of Reggie Morley's early roles, in which he demonstrated conclusively that he was a coming Sheik, was "Love's Comet." In this vehicle Reggie played the part of a negro preacher in support of Ora Carew. So you see even in those early Mack Sennett days he leaned toward the ducky hero roles.

For the benefit of the sighing maidens and signing producers Reggie announces that through the aid of the Motion Picture Players Association, he has located a harem and can be reached on the phone by dialing 435-252 and 435-253.

In a truly Sparkplugish vein Reggie says, "I am overlook any more time to go, and will go and won't stop until Hollywood Boulevard is called 'Morley's Lane.'"

STARS TO ENTERTAIN STARS

Stars of the motion picture world are to be hotly besieged at many important social events in July when the Monroe Doctrine Centennial will be celebrated in Los Angeles.

Many distinguished educators will visit the Exposition in Los Angeles on their way home from the meeting of the National Educational Association, which is to be held in Oakland and San Francisco the end of June. Famous men and women of the South American countries are to be invited to speak at a series of conferences which will be held at the American Historical Revue and Motion Picture Exhibitions.

California universities have been engaged for some time in research work that will enable the directors of the events at the Monroe Doctrine Centennial to adhere strictly to historical facts. As all the episodes will be filmed as educational pictures the importance of exactness in even minor details is recognized.
“The Digest of the Motion Picture Industry”

Gossip from New York

By RAYMOND MCKEE

Persons here are asking the question, "What about the Laemmle-McCrea Ford match?" The persons who usually buzz about other people's business are now sending out on the underground radio that although smothered under banks of flowers, the affections between the two are not as cordial as they once were. We dunno!’

Hooray! Spring has cub! Without a doubt! The Ringling Brothers and Barum and Bailey Show, "Bigger and Better Than Ever," is in town. Monday night the General Equestrian Director of the "Greatest Show on Earth" blew his whistle and hundreds of people, elephants and things snapped into somersaults, twisters and whatnots, while Mr. and Mrs. New York sat on the "blues" and ate peanuts.

Mrs. Petrova obtained $5,000 for the injury sustained when struck by a New York trolley. It was settled outside court. She sued for $25,000.

Marion Davies bobbed her hair for the part of Pat O'Day in her next Cosmopolitan picture, "Little Old New York." "Ts said she spends an hour a day oiling and brushing the locks in order to take out the permanent wave.

"Enemies of Women" has opened at the Central for an extended run. It is by Vicente Blasco Ibanez, the author of the "Four Horsemen," "The Black and the Range." It is presented by Cosmopolitan and features Lionel Barrymore and Alma Rubens.

Joseph M. Schenck this week paid $35,000 in purchasing "Secrets" from Sam H. Harris for screen production with Norma Talmadge.

"The Covered Wagon" at the end of its first week at the Criterian Theatre drew $10,573. This is an astonishing record considering that the theatre has only 628 seats and only two performances a day were given.

The following sign appeared over a New York theatre last week: "Larry Senon," "The Christian."

Johnny Hines is by this time enjoying the Hospitality of Carl Laemmle, with his assistant, and Charlie Gilson to turn the crank, are there to work for Warner Bros., on their screen adaptation of "Little Johnny Jones." C. C. Burr is largely responsible for the success of the Hines pictures.

Neal Sullivan will replace Charles Gilson behind the camera at the Glendale studios, and turn on the Charles Murray-Raymond Mckee Comedies.

Charles Harris, miniature scenic artist, not with the brush but miniature in size, is laughing on the other side today. It seems Charlie is a Mason and has been looking forward to the initiation of Harry Keeler. When asked, "How?” the other night, Charlie is "some husky," and as we said before Charlie the reverse Annie, whoa! Harry is doing the laughing today, and Charlie, sorta walks with a limp.

Anthony Paul Kelly was next to the best man at Raymond Mckee's marriage to Marguerite Courtoit, says Mrs. Mckee. -Raymond Mckee.

At last the secret is out regarding the marriage of Edward Laemmle, world adventurer, who left Los Angeles recently to enter the state of matrimony in Chicago at the home of an uncle, Louis Laemmle. The story involves a romance cradled in the old world through the first job held by Carl Laemmle, now president of the Universal Pictures Corporation.

When Carl Laemmle was a little boy he went to a small town in Bavaria and apprenticed himself in the business of Aaron Heller, a Saxon who had a big wholesale paper business there. Between the boy and his first employer a strong friendship grew which outlasted the surrender of their business to the war. Last year, ten years ago Mr. Laemmle then a film producer on the road to prosperity in America, returned to Bavaria and visited the Heller family. When he came back to America he brought with him a daughter of Aaron Heller, who was to live for a time with the Laemmle family in America.

A short time later she married a brother of Carl Laemmle, Louis, living in Chicago.

A year or so ago Mr. Laemmle again visited the Heller family in Bavaria. Another daughter of Aaron Heller, Peppi Heller, was invited to come to America. She went to live with her older sister, Mrs. Louis Laemmle, in Chicago. Then Edward Laemmle visited his uncle Louis, and there met Peppi Heller. A romance developed rapidly, and when Edward returned to Universal City to take up his work, he was told that he would make one more picture. Upon the completion of that, "The Oregon Trail," he packed up his belongings and returned to Chicago, where Peppi Heller will be married to Edward Laemmle on April 8.

Edward Laemmle is the son of Joseph Laemmle, who resides near the Universal studios at Universal City.

If Carl Laemmle had not chosen to enter the wholesale paper business it is likely a boy, "the story might have been different.”

A band of Universal cowboys and several cars of friends accompanied Edward Laemmle to the train in Los Angeles when he left for Chicago.

Duke R. Lee, who was "Buffalo Bill" in Universal's film version of that doughty pioneer's life, and Ruth Royce, who has played in a half dozen of the recent historical serials, have important roles in the chapter play which is being made at Universal City today, immortalizing the figure of Daniel Boone. Their roles are in support of Jack Mower and Eileen Sedgwick, who co-star in the picture. Frank Messinger and Jay Marchant co-direct the filming.

At Universal City there is one comment on the lips of everyone who has seen "Merry-go-round," the film spectacle of love and war in the old world which Rupert Grinton has directed and which it has been previewed in rough form. That comment is, "A new star has come to the screen."

Mary Philbin, picked out of a Chicago High School talent contest two years ago and taken from high school to start her training in pictures, is one member of the big all-star cast of "Merry-go-round." In the same film, the artists are Norman Kerry, Cesare Gravina, Dane Fuller, Maude George, Lillian Sylvester, Constance O'Brien, George Siegmann, Anton Vavera and Dorothy Wallace, giving the full measure of sincerity in dramatic portrayals.

But little Miss Philbin exhibits an emotional-interpretative ability which has astounded experts at Universal City and caused predictions of a spectacular career for her. The role she plays is far from being a straight romantic one. It is sad, vibrant with the pathos of eternal love and brightened by the great beauty of faith, faith in the seemingly impossible.

This girl of whom they speak has never met the tragedies of life's "Merry-go-Round" and the understandings she shows remains an inexplicable mystery.

A preview of "Drifting," the latest completed Universal-Jewel starring vehicle of Priscilla Dean, which the editorial department at Universal City has nearly finished editing, has disclosed the fact that the star's excellent performance is supported by some rare and fine characterizations, conspicuous among them the portrayal of a Chinese girl of high caste given by Anna May Wong.

Miss Wong, as mentioned in a recent issue of Photoplay magazine as having given the best individual performance on the screen during the last year, her friends believe her work in "Drifting" superior to any previous portrayal. The role is a tragic one, imbued with the wierd, mysterious spirit of the East.

(Cast on Page 20)
Taking Chances on Being Movie Actors
By RAY H. LEEK

Steeplejacks who gambol on the pinnacles of skyscrapers lead soft, pampered existences, as compared to those laid out for the male players in productions now under way here.

For hair raising thrillers the sort that used to be performed by the luckless "double" have been the order of the week. And in every case the players whose names appear in electric lights were those who braved the perils laid out by imaginative script writers.

Within a few days Milton Sills submitted to a spectacular beating that would have chilled the ardor of any ring champion. Walter Hiers clung, head downward, from a parachute several hundred feet above the ground, while Kenneth Harlan provided the climax to the thrills by crashing from the clouds in an aeroplane, through the roof of a house and landing right side up with care, almost in the arms of a Spanish senorita.

Sills took his trouncing in the interest of the second production of "The Spillers," in which the Goldwyn organization is attempting to outdo the famous fight originally staged by William Farnum and Tom Santchi. Noah Beery's idea of making the fistic encounter realistic was to hurl Sills over his head three times in the course of the fight—a bit of unexpected violence that kept Sills in his bed for two days after the struggle.

Hiers' thriller is a feature of "Fair Week," being filmed by the fat comedian as his newest Paramount picture. The story calls for a rescue scene in which the hero all but loses his life. If the good natured Walter's statement may be accepted at its face value this is just what occurred. At any rate, it is hardly likely anybody will be able to persuade him to leave the ground for many days to come.

But it remained for Kenneth Harlan, experienced aviator that he is, to provide the real breath taking thrill. "The Broken Wing," in which he is playing a featured role, calls for the collapse of an aeroplane in mid-air, a drop through a roof and the wrecking of everything in sight but the intrepid Harlan, who is needed for fresh hazards in later episodes.

When the production was seen on the speaking stage in New York and elsewhere the crash was pictured largely in the words of the player rather than in fact. But in the Tom Forman production it was agreed that it would be visualized down to the last broken bolt of the aeroplane.

The drop, which carried Harlan and a pet dog through the tiled roof and log-covered patio of a Mexican home, was figured out with mathematical precision in advance. Engineers who weighed and balanced the plane assured Harlan that there was no chance of his meeting death in the fall. "A broken arm or leg at the most," was the reassuring statement of the cheerful experts.

So the fall was taken the other day amid a roar of timber and rending steel. And Harlan didn't break so much as the mere leg or arm that the experts had figured

(Continued on Page 21)
"The Covered Wagon" as it finally comes to the picture-going public of Southern California and inasmuch as the screen version is rather worthy of the highest encomiums. Slight imperfections, chiefly in the assembly, have been eliminated since its première showing six weeks ago and, as the picture stands now, it is well-nigh the maximum in true art. Los Angeles critics seem to agree that Ernest Torrence takes the top honors although Tully Marshall is given credit generally for offering one of the most brilliant performances the screen has had in some time. J. Warren Kerrigan as the hero and Alan Hale as the villain have also registered personal triumphs while Lois Wilson does some of her best work as the heroine. James Cruze is entitled to much praise for the directorial genius he displays. All in all, "The Covered Wagon" constitutes an entertaining masterpiece, high mark in screen history and there is every reason to believe it will stay in Hollywood permanently for several months.

Although there is plenty of room in which to take exception to some of the revelations in "Souls For Sale," Rupert Hughes has a proven credit for the creation of a motion picture sensation—one which is pretty sure to attract thousands to any theatre any place. With a total of twenty-five principal characters in the hands of twenty-five well-known photoplayers, it would seem Mr. Hughes put himself to the disadvantage of an unpracticed, but close scrutiny of the results of his assemblage of talent reveals traces of mastery handling and consummate skill in doting characterizations so as to prevent the confusion to be expected. By all means, "Souls For Sale" is a picture for the audience—it will inculcate itself with the minds of the people. It is riveting with class and is devoid of serious faults. It is an eloquent example of the tendency of the American cinema to reach out and do something different.

"Success" is a daring title for a photoplay inasmuch as giving two of the回来了 too wide a latitude in which to poke fun in case the picture does not live up to its name. This one made by Metro is blessed with enough commendable qualities to keep it quite out of the class of the unsuccessful and it is in reality exceedingly interesting, because it seems to be a class draught and in it is unfolded an intriguing story of stage life. Suspenseful moments abound after the picture gets away to a slow start and no one is likely to walk out of the theatre before. "Flintz" is the featured player, Ralph Ince directed this picture and did a very good job of it, all things considered. Brandreth Tynan and Naomi Childress, to whom are intrusted the two principal roles, do excellent work and add interest to the feature by virtue of their intelligent interpretations of the interesting characters, "Success" is especially suitable for neighborhood theatres.

"Slippery McGee" slips into the going with something of a pleasing rush and it is destined to return a fair profit because it offers a story of which one is out of the run of the common-place. It is rather unfortunate that there should be so much of the hackneyed in some of the situations in this film, because if this occasional element could have been avoided, the whole story would have come under the wire as a novelty. As it is, it's only half novel. Wheeler Oakman and Colleen Moore carry the bulk of the responsibility for making the story although Sam De Grasse and Edmund Stevens handle their roles with artistic finesse. Wesley Burger directs with a good deal of ability, but overlooked some good points. However, for a crook story with a sufficiency of human interest, "Slippery McGee" sizes us up well and with its memorable dramatic climax it is bound to send a good percentage of any audience away talking favorably.

"Foreign production is now at a rather low ebb, in great contrast to the activity one sees in the California studios. We think in larger terms over here, with more self-confidence and assurance, knowing, as everyone does who has made pictures on both sides of the Atlantic, that Los Angeles easily maintains its supremacy as the world-center of motion picture production." This is the statement of Joseph J. Cohn, Goldwyn production manager, who has just returned to the studio from a two months trip to Europe.

Although not primarily in search of entertainment, Mr. Cohn visited Europe's gayest capitals, including the three cities which vie with each other for Continental night life, viz: Paris, Berlin and Vienna. His itinerary also included Venice and Rome.

"If European pictures are not as good as the American product," he says, "one reason is that the Los Angeles-made pictures now showing abroad are just about four years old. This puts the foreign producer and public just that far behind American ideas and methods, which, as practically the whole world admits, set the pace."

Borzage Has Foreign Americans!

Frank Borzage, directing "Children of Divorce," for Arthur Kober, is an American company, but by the sounding of their names one might think them all-american.

The list below demonstrates this fact: Italy, Frank Borzage, art director, Holland, Tristram Tupper, author, Ireland, Frank Dozier, scenario; Scotland, Johnnie Walker, star, France, Pauline Garon, star, Germany, Frank Oramont, art director, England, Howard Breherton, cutter.

Jack Cooper Asks Questions

Jack Cooper, who is playing the leading comedy role opposite Doris Eaton, in the Century Comedy in which the famous Gorman Folliés appear, wants to know if studio employees are heartily welcome to the following:

- If they KILL a set
- If they TRIM a light
- If they UNDERESS a set
- If they THROW a spotlight
- If they DRESS the stage
- If they FULLY DO UV a light
- If they BREAK DOWN film

Cooper asks these few simple questions, and believes anyone correctly answering these questions deserves a free ticket to the theatre showing Century Comedies in which the dazzling Gorman Folliés appear.
CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, APRIL 14, 1923

WOMEN ARE ZEALOUS IN SUPPORT OF EXPOSITION;
CLARA K. YOUNG TO TALK

Although preparations for the American Historical Revue and Motion Picture Exposition have not yet advanced to a stage where the women's part in the great enterprise is definitely worked out, their clubs are taking a real interest in the Monroe Doctrine Centennial.

In response to an urgent invitation from Mrs. David A. Fraser, president of the San Diego County Federation of Women's Clubs, Miss Clara Kimball Young will talk on the significance of the centennial celebration at the convention to be held at San Diego Wednesday and Thursday in Balboa Park Auditorium, San Diego. Miss Young is peculiarly gifted as an orator, and probably is more often invited to appear before women's clubs than any other motion picture star. As a representative of the Revue and Exposition she will do much to interest residents of San Diego county in the international celebration, which opens in Los Angeles, July 21.

The exhibition bungalows, the first buildings to be erected in Exposition Park, made good headway during the week. On May 1 it is expected the Spanish-Colonial city will be well along, so that an idea of that beauty when completed can be obtained. Plans for the buildings to be placed at the disposal of women's organizations include a beautiful court that will be the center of hospitality. Here will be a tea-room that will afford a pleasant resting-place in the course of sight-seeing and it is to be conducted on novel lines.

The work of landscape-gardening is to be most extensive and the recent rains have meant much good for the sowing of the scheme that is to be carried out on the grounds.

The Momoa Special, dedicated by the Southern Pacific to the American Motion Picture Revue and Motion Picture Exposition, made a triumphal trip to New Orleans, arriving Tuesday evening. Many friends went to the station to hand good wishes to Miss Ruth Roland, who represented the Monroe Doctrine Centennial on the eastern journey, and from the first stop onward there proved to be the sort of enthu-
siasm that satisfied even such an exacting publicity man as Garrett Graham, who personally conducted the eventful tour.

Crowds awaited the train at every station. Bands played and there was much cheering as the distinguished Angelinos appeared. The mayors of many cities responded to the radio ad-
nouncement of the coming of the “Special” and received the invitations from Mayor Cryer who urged attendance at the Premiere and subsequent five weeks of entertainment which the Revue and Exposition will offer.

Despite the counter attraction of a Confederate reunion in New Orleans an immense crowd assembled to welcome Miss Roland and the other Californians. School children almost mobbed the train in their demand for pictures of the star and the newspapers were all represented. Not even a President of the United States, or a presidential candidate could have drawn better than the Monroe Doctrine Centennial and its motion picture envoy, Miss Roland.

NOAH’S ART

With the completion of Marshall Neilan’s “The Eternal Three,” at the Goldwyn Studio, this producer celebrates the fourth production directed by himself in collaboration with Frank Urson.

Mr. Neilan’s system of direction has always been marked by the cooperation of a co-director and is based on the ancient adage that two heads are better than one. It is Mr. Neilan’s contention that no single director can do full justice to a story and that the collaboration of another mind in the directorial phase of picturizing is highly essen-
tial. The record of consistent successes which have marked Neilan’s past performances seems to confirm his belief.

Mr. Urson was affiliated with Mr. Neilan a year ago following the production of many Paramount successes in which the former directed the foremost stars of that organization. “The Eternal Three,” it is said, will illustrate examples of achievements made possible only through the association of two directorial minds on the production of a photoplay.

WHAT’S WHAT AT WAMPAS FROLIC APRIL 21

The second annual “Wampas Frolic and Ball,” to be given on the evening of Saturday, April 21, under the auspices of the Western Motion Picture Advertisers, an association of motion picture studio publicists and the-
atrical press agents, will be held on the world’s largest studio stage recently completed at the “Wampas” studios in Los Angeles.

A majority of the big cinema stars, producers, directors and others and personnel of the various studios in Los Angeles and vicinity will be in attendance, making the assem-
blage one of the most celebrated gatherings ever grouped under one roof.

Thirteen potential stars, selected and sponsored by the “Wampas,” will be presented in a novel pageant at the big “Frolic.” They are Eleanor Boardman, Evelyn Brent, Dorothy Devore, Virginia Browne Faire, David Niven, Francois, Pauline Garon, Kathleen Key, Laura La Plante, Marzaret Leisy, Helen Lynch, Derelys Perdue and J ohny Ralston. These “stars of tomorrow” want to meet you in person at the ball.

And the thirteen present-day luminaries who made their formal debut at last year’s “Wampas Frolic,” also will be present at this year’s big event. These include Lois Wilson, Maryon Aye, Jacqueline Logan, Bessie Love, Louise Lorraine, Lila Lee, Colleen Moore, Mary Philbin, Kathryn McGuire, Claire Windsor, Patsey Ray Miller and Helen Ferguson. These charming young “stars of today” will appear in the costume of some one role they made famous on the screen during the past few months.

Fred Niblo, who was master of ceremonies at last year’s ball, will officiate in the same capacity at the 1923 frolic. He will introduce the numerous celebri-
ties to the audience and will also see to it that no speeches are made.

An elaborate entertainment program is now being arranged for the “Wampas Frolic and Ball.” Three well known orches-
tra, a mammoth verdict and fashion page-ante is to be staged under the supervision of J. K. Gorham. The West Coast’s new producer, a gorgeous ballet presented by Ernest Bécher, unique dancing numbers by Marvel and Cartyne Emmers, and a series of spectacular features will be offered preceding the dancing.
SOCIETY GIRL IS WINNING WAY IN FILMS

Another high society girl is making a successful conquest in Filmland. Martha Marshall is this latest one to score as a result of abandoning a life of ease in the midst of luxuries to embark on opportunities for a screen career.

Up to a year ago, Miss Marshall was a leader of Chicago’s Smart Set. Now after a year of persistent effort, she has angled herself into that enviable position from which she bids fair to travel to leadership in film circles.

During her brief career as a playgoer, she was seen admiring friends for her promising histrionic work in such notable productions as “The Covered Wagon.” “Adam’s Rib” and in support of Betty Comson in “The Rustle of Silk,” under the direction of Herbert Brenon.

Miss Marshall’s next engagement will be in W. Irving’s production of “Threeed,” a sea story just about to be filmed at the Goldwyn Studios. All those familiar with her talents are predicting a brilliant stellar future for her and she seems destined to go far in a short space of time.

FAY FORGES FORWARD

Little Fay McKenzie has been and continues to be as busy as the next one. Her most recent career reads like a hasty tour of the whole studio district. No sooner had she finished in the Palm-er-play, “Atrocities at the Ince Studios,” than she was rushed into Marshall Nedian’s cast for the coming “Early Three.” The minute she completed this characterization at the Goldwyn Studio, she hurried over to the Keystone company to play Sarah Lincoln, the famous Abe’s baby sister in the historical photodrama of “Abraham Lincoln.” Incidentally, Fay’s sister, Ida, will play the part when the story calls for a lapse of time and she is supposed to be older.

GOULDING KEPT BUSY

Edmund Goulding is rapidly finishing the script on “Broadway After Dark,” and it will go into production soon under the personal supervision of Harry Rapf for Warner Brothers. The director has not yet been selected, and this casting is personally selected by David Selznick to do the adaptation of Belasco’s famous novel. The screen and he will start work on it within the week. Sidney Franklin will direct “Tiger Rose” and “Sister Kenny” will play the leading role. Actual production will start about the first of June.

MAE MARSH A TITLED DADDY IN “FADDY”

Those who see Mae Marsh in the new British film, “The Next Best Thing,” will scarcely realize that her film father in this production is Simeon Stuart, a distinguished soldier and English aristocrat.

Just for the sake of the film, the fine old English gentleman dropped his title and disguised himself with a moustache.

Stuart, by the way, is one of the few titled people who have achieved their position in filmland by sheer hard work and determination, coupled with the very essential dramatic ability. He has been playing in films for three years only, but when at Maga- leen College, Oxford, he was a very active member of the O. U. D. S., and played a great many leading parts for this society, which were always well applauded.

It was after he was demobilized that he was signed for war that Simeon cast his eye around to discover into what niche he could fit himself in order to maintain his way of money into his almost empty coffers.

The stage attracted him, but the stage was overcrowded and so he auditioned, with the aid of many thousands of others, to try his luck in filmland. He is one of the fortunate ones, for he has gone far and not on account of his title, because until quite recently no one in the industry knew that Simeon Stuart, the good-natured film actor was none other than Lieutenant-Col.- onel. Simeon Stuart.

At heart he is Bohemian, and although he is proud of his title (for he is the seventh holder of the title, which was created in 1660), he never utilizes it in connection with his business.

As a soldier he has had a very distinguished career, for as a Major and D. A. G. he served in South Africa where he obtained a medal and three clasps and was many times mentioned in dispatches. During the recent war he commanded the Second B C. of the Imperial Yeomanry in France and was several times gassed.

To see him with Paddy is to realize why he is so producing, and as he feels, for he enters into the majority of Paddy’s escapades with heart and soul.

HOLLYWOOD’S NEW MYSTERY OF THE FILMS

While watching a vaudeville show recently, Director Fred Caldwell of the L. K. C. Productions, discovered Gene Metcalfe, and through Dr. Frank E. Met- calfe, arranged an interview for Gene with William Jenner, west coast representative of the American Releasing Corporation.

Dr. Metcalfe introduced Mr. Jenner as Mr. Palmer, who had been selected by Mr. Caldwell to play the juvenile lead in some forthcoming pictures. Mr. Jen- ners expressed the opinion that Mr. Palmer was just the type.

The following day Director Caldwell introduced a Miss Ham-ilton to Mr. Jenner, who was dully impressed with the fresh- faced, young woman’s appearance. Then Miss Hamilton made some reference to a conversation she had held with him on the day previous. He was sure he had never before laid eyes on her.

“How much will you bet you didn’t meet me in this office yes-terday?” inquired Miss Ham-ilton.

“Only my right arm and maybe a couple of teeth,” was the reply.

“How about Mr. Palmer, whom you met yesterday?” she asked.

“Well, I’ll be —.” exclaimed Mr. Palmer.

“Say, was he, a man or a woman?”

“I — I —. Gosh, guess we’ll have to wait

YOUTH’S BUSINESS ACGMEN WINS APPROVAL

Frank Borzage was busy one afternoon this week directing scenes with half a dozen youngsters of the street in his new picture, “Children of Dust,” for Arthur H. Jacobs.

One of the juveniles had a bright idea for some diversion between scenes, so went outside and got some children who were anxious to see the studio. “Wanna git in?” questioned one of the archibs.

“Sure how kin we.”

“Gimme a penny am I’ll take yer troo. Yeh kin see Brozage and all the actors; they’m makin’ real movies from Noo York.”

Soon the director noticed that his gang of Granemore Park youngsters had mysteriously grown from six to nearly thirty-six.

“Hey, Bunny,” he yelled to his assistant, “where’d this regiment come from?”

Then Bunny went on a still hunt for a hole in the wall, but came upon the youthful financiers parking his Bannum speech outside.

When Bunny went to oust the children he met with such re- monstrance that Borzage allowed them to remain and watch the shooting.

for the next cardioid of notices from Gene Metcalfe’s agent before the mystery is solved.

“MEANEST MAN IS GETTING QUICKLY ONTO FILM

Principal Pictures Corporation’s “The Meanest Man in the World” is in its fourth production week with filming progressing at a rapid pace. The production, being made at United Studios under the direction of Eddie Cline, and a cast of exceptional merit will be seen in the making. Its star, made famous by George M. Cohan, will be presented.

So Lesser, president of Principal Pictures Corporation, is now in New York confering with Irving M. Lesser on general distribution matters pertaining to this comedy feature, and all other Principal Picture products for the present and coming seasons. According to Lesser, “The Meanest Man in the World” will be a comedy feature de luxe. No thought is being given to spreading the screen a truly big picture in every sense of the word.

The cast now includes Bert Lytell, Blanche Sweet, Bryant Washburn, Marye Aye, Helen Lynch, Carl Stollery, Charlie Crane, Forrest Robinson, Frances Raymond, Lincoln St e d m a n, Walter Hensley, Victor Potel, and others of equal merit.

Camera work is being done under Arthur Martinelli with Fred Eldri the and Frederick C. Clarke in charge of still photographs.

The company will soon leave for Fresno, where many of the rural episodes of the former Cohan stage play will be filmed. Two big stages at United Studios and many exterior settings occupy that spacious studio “lot” where a team of experts is being attached to the production by the film colony of Holly-wood.

Lytell is ideally cast as “the meanest man” and the other artists have been selected with utmost care for the various later roles in the comedy feature which is scheduled for release immediately after the summer months.

MOST BEAUTIFUL ARMS ARRIVE IN FILM COLONY

The world’s most beautiful arms, belonging to the girls of Los Angeles. They were accompanied on their trip from Spokane by the band, the latest aspirant to the title of “America’s Most Beautiful Woman.” Both the arms and body are the personal property of the girl who comes to Los Angeles on a business trip in the interests of beauty. She has invested in a moving picture device. Besides her great beauty, Mrs. L’Ehmann is one of the fastest “shooting stars” she being the holder of many medals. She looks like a bright possibility for a motion picture career.
No doubt a great many of the present screen favorites have attained their prominence through the screen rather than through the stage, but the truly interesting character is the one who graduated in the great world of the hard school of experience. No more glaring example of this can be more readily seen than William S. Carroll who is one of the high lights of the present cinema year.

The cinema will doubtless remember Bill Carroll of the Rice and Dixey days. The same Bill Carroll who attained fame overnight at the old Bijou Theatre in "Adonia" and as quickly disappeared from the screen, will now be appearing in pictures, to make the managers fight for his services.

From musical comedy he took a flying circus. Here, as in all his endeavors in the amusement field, he was acclaimed. Not satisfied that he had tried all the branches of the theatrical business, Carroll left the Leon W. Washburn Circuit and enrolled with the Cummings Dramatic Stock Company in Canada.

In his long stage experience Mr. Carroll has appeared in all varieties of plays, ranging from "The Mummy" and "The Humming Bird" to "Dr. Wainwright."

He has reigned the pinnacle of success in New York, and has been more than one to use a human being in cinematography. He later joined the Biograph company and there have been happy in this field not only him but also his son. The fact of the matter being that he had never played vaudeville.

He completed a tour of the pantages circuit and again reappeared in moving pictures.

Among his recent roles are: Henry Drey in "House of the Seven Keys; John in, "Yellow Men and Gold;" Philip Ashton in, "Gas, Oil and Water" and in support of Herbert Rawlinson in "Conscience."

BULL WILL MAKE "THE UNCOVERED WAGON" NOW

Florence Gilbert has been re-signed by Hunt Stromberg to play in Bull Montana's new burlesque on "The Covered Wagon." The comedy will be known as "The Uncovered Wagon" and will follow the great film epic as closely as "Rob 'Em Good" did "Robin Hood."

Miss Gilbert recently finished important roles in "Snowed Under" and "Breakin' of the Holy" Society," and it was her excellent work in these comedies that earned her the cherished big screen role in the burlesque on Emerson Hough's historic photo-play. "The Uncovered Wagon." This makes Miss Gilbert's fortieth two-reel comedy, although she has twenty-four features to her credit, also.

Returns From Frisco

James Farley, the well known heavy, has just returned from San Francisco, where exterior scenes from the new Paramount Picture, "The Woman With the Green Faces," starring Lillian Gish, and directed by Herbert Brenon, have been filmed for the past week.

Why Ralph's Thankful

Ralph Lewis is feeling very happy over the fact that in the new production, "Blow Your Own Horn," he does not die or get killed off. It is his first production for several months in which he does not get his life snuffed out before the final fade-out.

Johnny Walker is always on the run from one picture to another. His popularity is to blame. He has just finished the leading role in Frank Bezinger's "Traveller," and is back at the R.C. Studios.

COUPLE RETURNS FROM EUROPE TO ENTER FILMS

Among the most recent interesting arrivals in California are Mr. George D. Colovos and his beautiful American wife, Mrs. Colovos, or, to be more exact, Mme. Septimus Valiste. Colovos is the director of one of the finest southern families, and is a true southern type.

M. and Mme. Colovos have just arrived from Europe, where they have charmed on the screen and stage for several seasons. Their work took them to all the principal cities of Europe, but both claim they have never seen anything to compare to the beauty of California.

Kent Has Real Life Double

Have you a double? Are you called to account for the sins of another? If so, you are in good company. Fred Astor Kent, playing a leading role in the Gassner production, "Mothers-in-Law," faces this predicament, but with this advantage—he's double is a perfectly behaved friend.

For years past, Kent has been confused with Frederick Tiden, an actor well known in New York. Even brother members of the Lambe Club constantly mistake one for the other. At Grauman's Theatre, recently, Kent accompanied Reginald Denny to a Sunday morning concert. After a careful reedition of several selections, a number of people waited to congratulate him as "my old friend, Frederick Tiden!"

Actor Gets New Tooth

Theodore Hays looks natural once again. The tooth which was knocked out during a recent film fight at the Hollywood Studios has been replaced with one of the dentist's products, and once again Mr. Hays can chew a complete mouthful.
SAN FRANCISCO, April 9—Gideon Cowland, Zasu Pitts, Fanny Midgley and Frank Hayes ail arrived in San Francisco last week to join Eric Von Stroheim's production of "Greed" for Goldwyn. Chester Conklin and Jean Hersholt are still to come, when the cast will be complete. The company is working very hard day and night on their set at Hayes and Laguna Streets, with a little location work. Having been drenched in the cold, dark waters of the bay on Friday night, Cesar Gravina has almost finished his part in the picture, and will return to Los Angeles in a day or two.

Paul Powell, director, is editing "The Fog" made by the Graf Productions, at the Pacific studios at San Mateo. The shooting of the picture was finished on Thursday after a little more than seven weeks' work.

Joseph Kerr has severed his connection as publicity director for the Paul Gerson studios on Page Street and returned to Los Angeles.

The Victor B. Fisher Productions began work at the Hollywood studios last Monday on the filming of "Youth Triumphant." Ward Crane, lately with Lasky in "Within the Law," and William Boyd have been added to the cast. David Chaplin, business manager of the corporation, and Iverson Blake went south, from the office here, on Sunday to remain during the shooting of the picture.

The Rolphino Film Syndicate, of which Dr. Orlando E. Miller is the head, and who has offices in the Chronicle Building, has started the filming of their first picture in a southern studio. The story is as yet unnamed, but it will be a picture with a psychological punch. Louis W. Chaudet is directing.

John Arnold, cameraman on "The Fog," is returning to Los Angeles in a day or two. He says he has enjoyed every day of his ten weeks' stay in San Francisco, and will always be more than willing to come back. His next picture will be at the Metro studio under Harold Shaw's direction, the story by Rita Wellman.

The Famous Players-Lasky company making "The Woman With Two Faces," put off their expected coming to San Francisco for a week, but they really arrived on Sunday morning. They will do some jail and other location work here for several days. The company includes Herbert Brenon, director, Harold Schwartz, assistant director, James Hare, cameraman, Betty Compson, Richard Dix, Gladden James, Theodore Von Eltz and some dozen other members of the cast and staff.

With Eric Von Stroheim's outfit now filming "Greed" in what is probably the highest paid actor for his size in captivity. A large black raven with a friendly disposition, but seemingly little conversation, who is drawing the merry little salary of $75 dollars a week.

San Francisco people have had the unusual opportunity the last week of seeing a favorite star either in person or on the screen, as Eddie Ferguson was playing "The Wheel of Life" at the Columbia Theatre, while her picture "Outcast" held the screen at the Royal.

ANOTHER FOOTBALL HERO TO BECOME FILM HERO

Three years ago Robert Cosgriff, full-back of that famous Oregon football team, who played Harvard off her feet, to finally lose the game on a fluke play, at Pasadena, visited Hollywood. When he returned to college his mind was made up that some day he would return to Hollywood, equipped to take some part in the great motion picture industry which has its home here.

Daring in dramatic art was the result. Graduating, Cosgriff's ability was recognized immediately by leading stock companies of the Northwest. More lately he has been featured in a series of pictures made in Portland and released by Pathé. He has now come to Hollywood, where he has been assured of leading roles by some of the most prominent producers. He will probably be seen first in Irving Cummings' next all-star production.

FROM WITHIN FILMDOM'S INNER PORTALS

Gladys Walton has just started her starring vehicle, "Sawdust," at Universal City under the direction of Jack Conway. It is a story of the old time circus days when the appearance of the big tents in a community was the occasion of a general holiday. It was adapted to the screen by Hugh Hoffman from a magazine story by Courteny Riley Cooper.

She will be supported in the cast by several well known and popular screen players, including Niles Welch, Edith Yorke, William Robert Daley, Frank Brownlee and Mathew Betz.

Extensive improvements have been made in the property department at Universal City, where nineteen companies are dependent upon one studio's facilities, not counting the outside firms that lease space there. Under management of A. E. Rounsbery, the department has been considerably enlarged. "Props" to the value of twenty-five thousand dollars have been added to the stock and ten thousand spent on general improvements.

"The Hunchback of Notre Dame," the spectacular film starring Lon Chaney, following several other specials of unusual magnificence, made such demands upon the existing stock that enlargement and improvement were necessary. "The Hunchback of Notre Dame" is not only the biggest motion picture undertaking in history, but, due to its period and locale, the most exacting in construction and investment.

With the recovery of William Duncan, incapacitated for several weeks past by a broken hand, work will start within the coming month on "The Steel Trail," Universal's big railroad story, by George Plympton and George Pyper.

Dulceau was the victim of one of the oddest accidents in the history of Universal City. While riding his horse in a thrilling "Rescue scene" he stretched his hand out over the animal's head as it reared sharply. His hand, weighted by a heavy revolver, was forcibly hit by metal on the bridle, and a shattered bone resulted.

Despite his pain the actor finished the scene. "The Steel Trail" marks a reunion between actor and playwright.

While filming some very dangerous fire scenes for "Never See a Raging Fire," which James W. Horne is directing, Virginia Fox, who plays the leading feminine role, was injured. In fact, startling excitement remained completely away.

Tom Gallery, the hero of the screen story, made no daring escapes except those ordered by the director.

This story is quite unusual because it is against all stereotyped rules of press-agentism.

Following several weeks at Universal City the author will return to Oakland, having recently purchased a new home on Lake Merritt, and thereupon plans to gravitate between studio and home. The most amazing thing to me, said Beumont on his arrival at Universal City, "is the immensity of the film capital of America. After going over the gigantic 'Hunchback of Notre Dame' settings and the great Vienna street setting of 'Merry-Go-Round,' and seeing the big productions in the making, I was almost breathless with amazement. It gives one a thrill for the first time to see crowds of several thousand directed with the precision of an army,—a thrill almost akin to awe."
FISHER JOINS IN INDEPENDENT FILMING

The ranks of independent producers have been augmented by the formation of a new concern, Fisher Productions, which plans to produce a series of offerings, the first of which will be “Youth Triumphant,” from the story by George Gibbs, which ran serially in the Green Book magazine.

An all-star cast is being assembled at the Hollywood Studios, where the company will operate. Victor B. Fisher will supervise the making of each production and attend to the business affairs of the organization. Mr. Fisher was for two years general manager of Associated Photoplays. Prior to that he was associated in Super Art Productions and concerned in the production of pictures with Mary Anderson, and other photoplays.

San Francisco capitalists are numbered among the officers and members of the directorate of Fisher Productions. Aaron L. Jaffe, manufacturer of the northern city, is president; S. L. Blake, formerly affiliated with the Anglo-California Trust Company of San Francisco, has the post of secretary, and Victor B. Fisher is treasurer.

Lillian Ducey will direct “Youth Triumphant” under Mr. Fisher’s supervision. Mrs. Ducey has had wide experience, having been associated with Allan Dwan, Eric Von Stroheim and Maurice Tourneur, “The Christian,” “The Scoffer,” “Deep Waters,” and “Love Portrait.” The pictures are among the pictures she has worked on in the past.

Dryden Tells of India

Wheeler Dryden, young English stage playwright, the novelist entitled “Dramatic Art in India,” at a meeting of The Playcrafters, held on Sunday, April 8, at the home of Sydney Sprague, president of the organization. Mr. Dryden illustrated his talk with a number of “still” photographs brought by him from Bombay, India. In these pictures Mr. Dryden posed as the hero and the villain of a dual role of a novel published in Odaret, the native language of the Bombay presidency. Mr. Dryden also exhibited a copy of the novel itself, in which reproductions of the photographs were used as illustrations. The novel bears the dedication to Mr. Dryden in the personal handwriting of the author, Mr. P. R. Marzban, a noted Parsee dramatist and philosopher. This is the second time Mr. Dryden has read his interesting story in New York, where dramatic art, the previous occasion being at a meeting of the Ebell Club in Los Angeles.

MAX GRAF SIGNS MILDFRED FOR LONG TERM

It is nothing less than terrible the way everybody keeps pestering Mildred Harris these days. And the sad, sad part of it is that all of them are endeavoring to force her out of the field of her great and jobs—“engagements” in the artistic parlance.

Motion picture producers, vaudeville producers, musical comedy producers and dramatic producers—all of them have lately discovered that Mildred Harris is a lady of versatile possibilities. She, however, also knows what she wants—namely, to be a sure-thing photoplay star. A happy career during which her name has blazoned in electric lights, exclusively as a photoplayer, has convinced her that the articulate theatre does not offer sufficient opportunity for representing the great multitude who have learned to love her.

Miss Harris became convinced of this when a month ago she left the vaudeville stage to play the leading feminine role in “The Fox,” which is being produced in San Francisco under the personal supervision of Max Graf. A year later, Miss Harris finds her present work far more interesting. “It affords you a chance to give play to your emotions. It is much less wearing on the nerves, and consequently one is able to keep in better health.”

This last item is a matter of considerable concern with the fair Mildred, which is why she depends on Max Graf so far from the glare of the studio lights, motoring with her mother from their home to a small villa, does not worry about the pestering offers—not she. She has signed a contract to appear in the future under the management of Max Graf, if you please, and now she is letting that gentleman do the worrying.

ESMELOM DEMURS

Fred Esmolom, playing the role of the whimsical butler in Goldwyn’s “Three Wise Fools,” says he does not think it is fair for those who are work- ers to send out queries to women asking how much spooling they should have done in the time without saying something to the men. Esmolom is going to take it upon himself to send a thousand queries to married actors, electricians and travelling salesmen, asking how much they are doing in the time prior to the marriage ceremony.

Harry Burns Recovers

After being confined to the Culver City Hospital for eight weeks, Harry Burns is at his home in Los Angeles and has made a most remarkable recovery from his serious illness. He resides at 1425 Gordon street.

FISHER JOINS IN INDEPENDENT FILMING

There are all kinds of ways to "steal a picture," but Muriel McCormac's way is absolutely the most certain and the most effective. She simply hires her rival for camera honors just as the camera starts. Here's proof of the provability of the winsome little Miss for all extreme measures. It happened when she was playing opposite little Mickey McBan in Gansier's "Poor Men's Wives." Muriel decided she was to have a scene all to herself despite Mickey's protestations in favor of staying in camera range. Hence down dropped a big Turkish towel and all of Mickey that was left to be photographed was Mickey's feet, which he is not featuring at all.

"I hated to do it, but it was my scene and Mickey wouldn't move out of it," Muriel says.

Muriel and Mickey did so well as the Heavenly Twins in the Gansier picture that now William Fox has engaged them to be twins in the Dustin Farum picture which is scheduled to start early next week.

HOW NIBLO GETS RESULTS FROM ACTORS

Fred Niblo became even more firmly entrenched in the front line of directors with the beginning of "Captain Apache," his second independent production for Louis B. Mayer and Metro release.

Not only because he has a big story with an all-star cast and a studio of his own, but because he revealed the secret of his success in two minutes a conversation with one player.

Thomas Ricketts, admirable old character star, is playing the role of "Lush," the spickily funny British butler of the story.

Mr. Ricketts asked Mr. Niblo's suggestions for one bit of action. Mr. Niblo told him and then asked what he thought of it.

"You know more about the role than I do," he said, "you are a splendid actor and you have the character. The finishing I will welcome every suggestion from you to make the character the outstanding role of the production."

Mr. Ricketts is one of an all-star cast which includes Matt Moore, Enid Bennett, Barbara La Marr, Mrs. Mathilde Brundage, Robert McKim and Otto Hoffman.

MOVING DAY SOON TO COME FOR WARNERS

Moving day is rapi dly approaching at the Warner Brothers Studio. Files, desks and all sorts of paraphernalia are being assembled so that they can be moved into the new executive offices. Equipment is beginning to arrive. Part of the library which S. L. Warner contracted for on his recent trip to New York is beginning to come in. The Warner Brothers expect to be comfortably settled in their new offices within a two minute conversation with one player.

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Mr. Ricketts is one of an all-star cast which includes Matt Moore, Enid Bennett, Barbara La Marr, Mrs. Mathilde Brundage, Robert McKim and Otto Hoffman.
Eva Novak has completed "Temptation" for the Wilnat Production Company.

Michael Park has completed his role of Lord Balfour in the Clara Kimball Young production tentatively titled "La Rubia."

Lillian Lawrence has completed her role of the mother in the new Vitagraph production starring Alice Calhoun.

Ernest Buxton, Sr., actor and author, has again taken upon the pen and joined forces with the Harry Edmondson unit.

Eva Novak's series of articles now published in book form will be offered for sale at the depot. The title is "Beauty Hints For the Blonde."


Taylor Graves has completed "Only 28," under the direction of William de Mille. Others in the cast are Elliott Dexter, May McAvoy, and Lois Wilson.

Huntly Gordon is in Catalina making water scenes for the new Lasky production, "Bluebeard's Eighth Wife." Gloria Swanson is starring in this production.

Cullen Landis has returned from San Mateo where "The Fox" was made for Metro. The entire production was made "on location" and at the Pacific studios there.

"Bull" Montana, Metro's, cave man comedian, led the orchestra on the occasion of the opening of his burlesque, "Bob 'Em Good," at Loew's Warfield Theatre in San Francisco.

Elbert Grey Terry is at work on the new Jack Dillon production, "A Self-Made Wife." Miss Terry is playing the title role under the direction of Mr. Dillon at Universal City.

Myrtle Stedman is again playing a "modern mother" role in the new Goldwyn production, "Six Days," now in process of production under the direction of Charles Brabin.

Carl Gerard has completed his role of the juvenile in the new Cosmopolitan production featuring Anita Stewart. The title is "The Love Flier," and was written by Frank R. Adams.


Taylor Graves has completed the juvenile role in the William de Mille production "Only 28." The production was made in twenty-two working days.

Huntly Gordon has returned from Catalina, where water scenes were made for the new Gloria Swanson production, "Bluebeard's Eighth Wife."


Harold Shaw, who will direct Viola Dana in Rita Weiman's "In the Line," will direct Ireland Davis, directed Cyril Maude in the only motion picture in which this famous stage star ever appeared.

Lionel Belmore and Lillian Leighton have been added to the cast of "Never for Money," under the direction of Richard Thomas, which is in production at the Hollywood Studios.

Max Murry's portable dressing room built especially for her use during the filming of "The French Doll," for Metro, is quite elaborately furnished and equipped with the dashing settings in this picture.

Metro has dispatched "location scouts" to Wyoming to choose the natural settings to be used in the filming of Katharine Hepburn's "The Blue Bottle," under the direction of Edward Sloman.

Otis Harlan has been assigned the role of a Chief Eunuch, in the forthcoming Maurice Tourneur production, "The Brass Bottle," new under way at the United Studios for First National release.

Margaret Landis has returned from Truckee, where snow scenes for the new Harry Carey production were made. The title of this new Carey production for Robertson-Cole is "The Miracle Baby."

Fred Huntly, well-known character actor, and Charles Stevens, one of the screen's "dirtiest guys," have been added to the cast of "The White Silence," directed by M. Frankford for the Warner Brothers.

"Main Street" which has just been completed at the Warner Bros. Studio and distributed by the DeMille brothers studio, is going forward rapidly under the guiding hand of Director Regisman and film editor Lewis Milestone.

James Kirkwood, who is now enacting the leading male role in Mrs. Wallace Reid's anti-narcotic film, "Human Wreckage," this week branded the report of his engagement to Lily Lee as "idle gossip."

Lincoln Stedman is playing the role of the boy in the Sol Lesser production of "The Meanest Man in the World." This is the screen version of the George M. Cohen production.

Lincoln Stedman is busy these days playing the role of the office boy in the Sol Lesser production, "The Meanest Man in the World." This is the screen version of the George M. Cohen production.


R. B. Fineman has announced the signing of House Peters, starring dramatically as the leading part in "Don't Marry for Money," the production which will be played by Mr. Fineman, to West Coast activities after an absence in the East of a year.

E. de L. Newman and Robert Thorburn of the Courtland Productions are filming "The Man from Mexico," a crime picture, for the Post special, on the Thomas H. Ince lot. The story was written by James Oliver Curwood. Fred Myton arranged the scenario.

Not only does Viola Dana have to perfect herself in some difficult steps for her new Metro picture, but she will also be needed by the Highland Fling and the Mr. Piker. In "Honed Lips," Rita Weiman's story of the stage which will be the first of her new Metro starring pictures.

Three of the costumes that Lewis Stone wears in his portraiture of the cut-throat of the De Mille d'Azur in Rex Ingram's production of "Scaramouche," weigh 30 pounds apiece and are typical of the elaborate and costly draperies of a French Nobleman in the Eighteenth century.

George O'Hara completed this week a thrilling fight scene for the end of a Perfect Fray, tenth in the Witwer "Fighting Blood" series, his adversary being Morry Lax, noted ring veteran. The new vehicle has some delightful home scenes, comedy touches and the usual charming romance. Mai St. Clair directs.

Joe Buxton, brother of the well-known juvenile, Ernest Buxton, has been engaged by the J. K. McDonald company at Hollywood Studios. He is playing a role in their feature, "Penrod and Sam," while Ben Alexander enacts the role of Penrod.

Armand Loyd has purchased the site of the old Pass school, located on New Hampshire and Gordon Street for a price of $35,000. In contradiction to circumstances which are considered this purchase was made as an investment, and will not be the location for a new studio to house future Loyd activities.

Madeleine Hurlock, leading lady to Bob Turpin in Mack Sennett comedies, was granted a divorce from her husband, John Sturtevant, on the ground of cruelty and desertion. Miss Hurlock termed her husband a "jerry act," and confessed he had married Florence Wright of New York, under the pretense that he had been divorced.

Senorita Marina Vega, the Mexican Girl who attempted suicide recently at the home of Charlie Chaplin, will be returned to Mexico City by officials of the county charities, under whose observation she has been since her arrest, when information was received from Mexico to the effect that sensational attempts at suicide were an obsession with her.

Cinema stars will play a big part in staging the Charity Circus, which will be held at Fraser Park, May 4 to 15 inclusive, Cecil B. DeMille, Douglas Fairbanks Sr. and Tom Mix will act as alas to Capt. George K. Howe. Marian Faust will appear in a musical act and Harry Mille will have charge of the presenting of the "King Tut Remains," which is the most prominent and beautiful刷唱片 will appear. Mrs. Mack Sennett will assume the position of supervising balloon sales at the circus.
THIS NEW STAR OF DAWN SHINES BRIGHTLY

Arthur Trimble has finished his second two-reel comedy under the direction of Jack Dawn, who also wrote the stories.

The first story is centered around a youngster who dreams of being a movie star. Arthur Trimble portrays the youngster who dreams he is a prince. The new boy star is supported in this picture by Becky Love.

The second comedy is centered around a regular kid, who is mistreated by his foster family. The titles are now being written by Max Abramson, who titled many of the Jackie Coogan films.

Trimble has one of the most promising stars of the ultra juvenile sphere, and is not yet seven years of age. A natural talent, big stories and splendid direction is going into every one of these pictures.

New associations are being whipped into shape by Director Dawn, who will continue to direct Little Trimble in the others to follow.

The comedies are being made at the Century Studio.

FATE CONSPIRES TO MAKE LITTLE GIRL AN ACTRESS

The old saying that “Some are born great, some achieve greatness, and some have greatness thrust upon them” has found a Betty Giles, little ten-year-old schoolgirl in New Orleans, is having opportunities to become a screen actress literally thrust upon her. She never intended to become a star, but her parents were in opposition to a professional life.

Betty was learning her a helping hand when Betty took part in the Carnival of the Woodcrafters of America at the Hollywood Bowl. Betty was the screen star’s choice as the winner. Later she was watching a Harold Lloyd comedy being filmed on the street, and the director drew her out of the crowd to play in the picture. Lastly, when visiting at the Charles Ray studio, Betty was snatched up to play “the big sister” to the Pilgrim children in “The Courtship of Miles Standish.” She has had several other offers since then, it seems little Betty is finding herself an actress in spite of herself.

Holmes Needs No Home

Stuart Holmes probably is the busiest man in Hollywood these days. During the daylight hours, he is to be busy in his featured roles in “Daughters of the Rich,” a Gamier production being shot at the Vitagraph Studios. At night, the Universal Company is employing his talents.

CALNAY ENGAGES STAGE STAR FOR NEW PICTURE

Arthur Beckman, a delineator of character roles on the American and Canadian speaking stage, has been engaged by Calnay to portray the lead in the second of the series of films in which he has played opposite such celebrities as Keeler, Morgan, Madame Waxman, and many others, before he entered screen work. He is now engaged by the producer, Frank Prentiss, who will play the difficult part of the condemned man, whose execution he has some reason to expect will arouse such sympathy in the hearts of the staunchest believers of capital punishment. The picture is designed to awaken the conscience of all the nations against what it holds to be the barbaric and unnecessary practice of legal vengeance.

“There is no more promising artist on the screen today,” said Mr. Calnay to Arthur Beckman, capable enough to depict a role so sympathetic as this, and willing to do service for two.

NEW ASSOCIATION IS SIGNING PLAYERS UP

Gordon Maloney, formerly of the Knickerbocker Stock Company of Chicago, yesterday, through the excellent work of the Motion Picture Players’ Association, was signed to a long-term contract as leading man by the Laughlin productions. Mr. Maloney has been a trooper for fourteen years and one of the first members of the Motion Picture Players Association. He leaves for Fresno, the home of the Laughlin productions, and expresses his delight at the fine way in which the Motion Picture Players’ Association cooperated with him.

Carol Moore, formerly in charge of the motion picture company of “Abie’s Irish Rose,” has also received favorable recognition and has joined Eddie Lyons Comedy Players.

MARJORIE A BUSY ACTRESS

Since completing a part with the Charles Ray company in “The Courtship of Miles Standish,” Marjorie Warfield’s activities have been many and various, including parts at the Goldwyn and Laasy studios, at Universal City, and with the Monte Banks productions in Los Angeles. Marjorie portrays a “The Rustle of Silk,” at the Laasy studios, Miss Warfield is said to have done some fine work, which likewise applies to her characterization of an office girl in the Herbert Blaché production, “Twenty Dollars,” starring Herbert Rawlinson and Doris Fawn at Universal. At present Miss Warfield is working with Monte Banks in his latest comedy, “Please Arrest Me.”

Town Talk Boosts Brown

Othman Stevens, purveyor and conveyer of Town Talk in the Los Angeles Examiner, blossomed forth last week with an exceedingly complimentary paragraph anent Sidney Brown. It seems that he received each of the newsboys a copy of Town Talk’s ear to the effect that a certain motion picture production was not being secured for Mr. Brown’s services as a director for forthcoming production work. He also notified them that any producer who wishes to make the pictures would have his opportunity to direct a series of one-reel comedies for Universal starring Herbert Forde, the English comedian.

FATE CONSPIRES TO MAKE LITTLE GIRL AN ACTRESS

JACKIE COOGAN’S SQUAD IN THE RING

Even the kiddie stars of filmdom are desirous of participating in the second annual “Wampas Frolic and Ball” to be held Saturday evening, April 21, on the monster stage now under construction at Jack Dawn and Stuart Holmes’ Studio in Hollywood. Comes Jackie Coogan with a $50 bill in his pudgy little hand and lays it on the counter for a box at the affair.

But Jack Coogan, Jr., was not the first to secure one of the muchly prized logos for the publicists’ big entertainment. Manager E. C. Beetock of Loew’s State Theatre was in possession of being holder of Box No. 1, while close at his heels were B. P. Sedley, Winifred Carewe, Al Christie, Joseph Henaberry, Abraham Lehr, and a host of other equally well-known members of the players’ union, who were not willing to satisfy themselves with boxes bearing higher numbers.

Upon learning that the “Wampus” had opened the seat sale for their second annual frolic, B. P. Sedley, producer of many big screen successes, wired his protege, Ethel Shannon, who, by the way, is one of the stars of the forthcoming feature being issued by the publicists, to reserve one of the box admission tickets she was selling for him.

According to Joseph Jackson, president of the “Wampas,” it will be necessary to hang out an “Advance” sign on the evening of Saturday, April 21, if not before, providing the ticket sale continues as it has begun. Every present indication points toward a capacity “house” at the frolic and arrangements to handle the crowd are being made accordingly.

Preceding the ball, an unique entertainment will be staged at the State Theatre on the program of which will appear many celebrated stars of the cinema and legitimate stage. A pageant, in which the stars introduced at last year’s “WAMPAS Frolic” will take part, will be one of the many big features of the evening. In this novel procedure, the thirteen original artistes sponsored by the publicists will appear before them in their greatest film triumphs of the past few months. The individual stars will be presented to the assembled crowd in this manner while the “stars of tomorrow,” the latest aggregation of juvenile and semi-juveniles to be taken under the “Wampas” wings, will be introduced in an equally effective manner.

Raymond McKee and Margaret Court, stars of “Down to the Sea’s” feature on the last week in New York.
ANN'S CONSCIENCE ADDS TO HER DANGERS

If there is any one thing that Ann Little wants to impress upon the minds of picture fans, it is that she will perform several roles and not allow a double to perform the precarious stunts she is called upon to do in various photoplay thrillers.

"To allow another girl to enact the dangerous stunts that I am going to perform would be gain- ing admirers under false pre-
tenses," Miss Little says. "I have been nick-named 'the most daring girl on the screen,' and I want to prove, at least, that the thrills and dangerous scenes in-
terpreted in my pictures are provided solely by myself."

So Ann is setting about to prove this.

The Universal company now filming the serial, "The Eagle's Talons," in which Miss Little is being starred, has left for Irel-
land, where the final scenes of the fourth episode will be shot.

The public at large will be in-
vited to the scene of action when Miss Little plays one of the most dangerous stunts of the entire serial, one of which will necessitate her jumping from a speeding train onto her horse.

Duke Worne, director of the serial, has said that Miss Little will allow an experienced stunt actress to perform these risky feats, but has met with no luck.

Miss Little is adamant when-
ever she is asked to refrain from the practice of enacting hazzard-
ous scenes, sticking to her firm belief that a person should not accept a role resulting from any-
other's efforts.

Barry's Plans Changed

"The Printer's Devil," an orig-
inal story by Julien Josephson, will be the first picture for Wes-
ley Barry at the Warner Brothers' Studio upon his return from his personal appearance tour.

The Warner brothers had in-
tended making "Little Johnny Johnson" from the George M. Co-
ohan, of which the screen rights, first, but because of the merit of Josephson's story and its particular capability of Wesley Barry, they have decided to make "The Printer's Devil" first. Wesley Barry will di-
rect. None of the cast has been selected.

Dog Joins Free-lancers

Brownie, the former Century Com-fort Weekly, now pays a free-lance actor. He got his re-
lease from Century March 28, and two days later went to work with Fred Harkipp, taking eleven of his pals along with him. Here Brownie interrupts: "Oh, Boy! I'm sure having fun!"

MARY PICKFORD'S LIBRARY

Convalescing patients in hos-
pitals and the dear old ladies at the Los Angeles County Poor Farm will no longer have to read for reading matter when Mary Pick-
ford's new library plan gets under way. The new library is being provided by Miss Pickford's papers subscribed to by the Pickford Fairbanks banks are being read with dispatch and then collected by the little star and distributed to the wards and the patients.

Practically every publication of any consequence in this country as well as abroad is subscribed for Miss Pickford, and only a few days is required to read them each month when they arrive, they can then be sent to hospitals while their contents are still a matter of current news.

V. F. Joins R.C.

Virginia Fox, screen cornedie-
cienne and one of Hollywood's most interesting girls, has been provided with a long term contract by the Robertson-Cole organization. Miss Fox's former work under her new contract is the leading woman in "Now You See It," which has just gone into production, with James Worsley Horne directing. Her role in "Now You See It" represents Miss Fox's first seri-
sous characterization. Herefo-
fore, comedy has been her forte. She has appeared for two years with Bennett cornediee and has

displayed opposite Buster Keaton for two and one-half years and appeared in a picture with Lupino Lane.

Sidney Making Farce

The Christie organization is working on a fast farce comedy featuring Bobby Vernon, under the direction of Scott Sidney. The picture film cah is called "Take Your Choice," and is by Frank R. Conklin. Five leading ladies in the picture, includ-
ing Charlotte Stevens, Helen Thompson, Natalie Johnson, Marg-
aret Cloud and Gladys Baxter.

Noted Dancer in Film Debut

Della Vana, nationally-known terpsichorean artist, who recent-
ly scored a sensational hit in the Greenwhich Poliies in New York, has been signed by Finis Fox to present an eccentric dance num-
er in the cabaret scenes of his latest picture, "The Man Be-
tween," according to announce-
ment made by Robert K. Thaw, general manager of the company.

This will be the first time that Della Vana's dances have been recorded by the motion picture camera.

Finishes With Roach

Roach and O’broch, who also claims the "Old Biographic Days" as his family tree of the pic-
tures, recently placed the char-
acters, "Paddy" in the Roach produc-
tion of "Tea—With a Kick." He has just completed the part of the 

"Jockey" in "The Big Life," while Jack Roach is producing under the direction of Fred Jackman.

GLANCES AT THE PAST

King Vidor probably has the distinction of having appeared in pictures more celebrities than any other director. He gave pictures to Miss Jones, Davis, Florence Vidor, Lloyd Hฝาก, Za Zu Pitts, Robert Gordon and David Butler. He also per-
suaded Corinne Griffith to leave a little town in Texas and seek fame before the camera.

Erich von Stroheim now has a Goldwyn contract and is prepareing to direct Frank Nor-
ris' great novel, "McTeague."

Frank N. Norcross Signs

After an absence of two years in New York, Fred Norcross has just returned to Holly-
wood. Mr. Norcross immediately closed with James H. Robertson, of the Robertson-Cole Studios, to play a role in the forthcoming feature, "Blow Your Own Horn." When in New York, Mr. Norcross was seen with Charles Ray in "19 and Phyllis" and in "Garments of Truth."

Where Filming is Work

Four and one-half miles to lo-
cation each day. This is what the Trimble-Surfin Company is doing now. They are going through the snow, where the only means of travel is skis or dog sleds. The company, under Director Lauren-
tce Trimble, is now working at Lake Louise, in the heart of the Canadian Rockies, where Strong-
hero's next starring vehicle, "The Phantom Pac," is being made. They are now "shooting" at Lake Louise. They are going to travel a mile and a half across the lee of the lake and three miles up the mountain on skis.

Also, the company's designer writes Walter Perry, "is carry-
ing in our own water and coal. We are taken over the sum-
er cabins and they haven't all the comforts of home."

Peggy Finishes "Orphan"

Baby Peggy has just finished the final scenes in "The Orphan," at the Century Studios under the direction of Alf Goulding, with her fond papa, J. Travers Mont-gomery, directing the Jitney Burns part.

She will soon start work at Uni-
versal on her first seven-reel special.

Prisoner Respects Lewis

Ralph Lewis has just received a fan letter of which he is quite proud. It was a birthday letter written by a inmate at San Quentin prison who said that he had just seen Lewis in "The Birth of a Nation," and added that he would hate to run-
up against Ralph in trying to make a getaway from the police, as Lewis "never handled the southern mob in the Griffith classic in a very wicked manner."
### Pulse of the Studios

**For Week Starting Monday, April 16**

Cameral intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869.

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO.</td>
<td>5821 Santa Monica Blvd.</td>
<td>Eddie Lyons Productions (Arrow release)</td>
<td>Eddie Lyons</td>
<td>McGill</td>
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<td>BOYLE STUDIO.</td>
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<tr>
<td>BRENWOOD STUDIO.</td>
<td>4811 Fountain Ave.</td>
<td>Ben Wilson Productions (Federated release)</td>
<td>Monty Banks</td>
<td>Win, Nobles</td>
<td>McGough</td>
<td>Comedies</td>
</tr>
<tr>
<td>BRONX STUDIO.</td>
<td>1745-31 Glendale Blvd.</td>
<td>H. and B. Productions</td>
<td>Arthur Hilton</td>
<td>All-Star</td>
<td>Titus</td>
<td>5-Week Drama</td>
</tr>
<tr>
<td>BURBANK STUDIO.</td>
<td>Burbank, Cal.</td>
<td>Kelpine Productions</td>
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<td>Comedies</td>
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<tr>
<td>CHESTER STUDIO.</td>
<td>1438 Gower St.</td>
<td>Arthur Trimble Productions.</td>
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<tr>
<td>CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.</td>
<td>Regent Film Company.</td>
<td>Charles Chaplin</td>
<td>Edna Purviance</td>
<td></td>
<td>&quot;Public Opinion&quot;</td>
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<tr>
<td>CHOICE STUDIO.</td>
<td>6044 Sunset Blvd.</td>
<td>Choice Productions</td>
<td>W. N. Hamilton</td>
<td>Fred K. Robinson</td>
<td>Alex Alt</td>
<td>&quot;What Women Want&quot;</td>
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<tr>
<td>CHRISTIE STUDIO.</td>
<td>6101 Sunset.</td>
<td>CHRISTIE STUDIOS.</td>
<td>Harry Edwards</td>
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<td>&quot;Dangerous Men&quot;</td>
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<td>COSMOSART STUDIO.</td>
<td>3700 Beverly Blvd.</td>
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<td>FINE ARTS STUDIOS.</td>
<td>Individual Casting. 4500 Sunset Blvd.</td>
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<td>FOX STUDIO.</td>
<td>Arthur Forde, Casting. 1401 N. Western Ave.</td>
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<td>GARSON STUDIOS.</td>
<td>1845 Glendale Blvd.</td>
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<td>GOLDWYN STUDIO.</td>
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<td>HORSLEY STUDIO.</td>
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<td>Chas. R. Seelig Productions</td>
<td>W. Seelig</td>
<td>L. Natterfield</td>
<td>Western Special</td>
<td>Casting</td>
<td>Holly 1431</td>
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<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>6642 Santa Monica Blvd</td>
<td>J. Jasper, Mgr.</td>
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| Richard Thomas Productions  | Jack Pugus         | Norval MacGregor  | Underworld Drama  | Hollywood          | 1st Week           |
|                            |                    | Burnell-Mayle     |                   |                   |                    |           |
| Dudley McLean Productions   | Lloyd Ingram       | Douglas Misslehan |                   |                   | Preparing          |
|                            |                    |                    |                   |                   |                    |           |
| Ivan Cummings Productions   |                    |                    |                   |                   | Preparing          |
|                            |                    |                    |                   |                   |                    |           |
| Victor B. Fisher Productions|                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                   |                    |           |
| J. K. McDonald Productions  |                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                   |                    |           |
| Supreme Art Productions     |                    |                    |                   |                   | Preparing          |

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| Palmer Photoplay Productions|                    |                    |                   |                   |                    |           |
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| Corlind Productions         |                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                   |                    |           |
| Mrs. Wallace Reid Productions|                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                   |                    |           |
| Trimble-Murfin Productions  |                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                   |                    |           |
| KEATON STUDIO               | 1025 Lillian Way   |                    | Individual Casting| 2814               |
|                            |                    |                    |                   |                    |                    |           |
| LASKY STUDIOS               | 1520 Vine St.      | Fred Kley, Studio Mgr. | 2400             |
|                            |                    |                    |                   |                    |                    |           |
| Paramount Pictures          |                    |                    |                   |                   |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| METRO STUDIO                | 3800 Mission Rd.   |                    | Individual Casting| 4485               |
|                            |                    |                    |                   |                    |                    |           |
| MAYER-SCHULBERG STUDIO      | 8300 Rosewood Blvd |                    |                    | 2120               |
|                            |                    |                    |                   |                    |                    |           |
| Preferred P. Mgr. Corp.     |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| Preferred P. Mgr. (All Litchfield Release) |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| PACIFIC COAST STUDIO        |                    |                    |                   | 4980               |
|                            |                    |                    |                   |                    |                    |           |
| PICKFORD-FAIRBANKS STUDIOS  | Individual Casting | 7100 Santa Monica Blvd | 7901             |
|                            |                    |                    |                   |                    |                    |           |
| United Artists Release      |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| R-C STUDIO                 | 7800 Gower St.     |                    |                    | 7780               |
|                            |                    |                    |                   |                    |                    |           |
| Individual Productions      |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| ROACH STUDIO                | 1425 Fleming St.   |                    |                    | 598-141            |
|                            |                    |                    |                   |                    |                    |           |
| ROACH STUDIO                | 1425 Culver City   |                    |                    | 761-721            |
|                            |                    |                    |                   |                    |                    |           |
| SENNIT STUDIO               | 1712 Glendale Blvd |                    |                    | Wils. 1550         |
|                            |                    |                    |                   |                    |                    |           |
| UNITED STUDIOS              | 5341 Melrose       | M. C. Levee, Pres. |                    | 4080               |
|                            |                    | Nan Collins, Mgr.  |                    |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| Louis B. Mayer Productions  |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| San Mateo Cal.              |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| Pickford-Fairbanks Studios  | Individual Casting | 7100 Santa Monica Blvd | 7901             |
|                            |                    |                    |                   |                    |                    |           |
| United Artists Release      |                    |                    |                   |                    |                    |           |
|                            |                    |                    |                   |                    |                    |           |
| R-C STUDIO                 | 7800 Gower St.     |                    |                    | 7780               |
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| Individual Productions      |                    |                    |                   |                    |                    |           |
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| ROACH STUDIO                | 1425 Culver City   |                    |                    | 761-721            |
|                            |                    |                    |                   |                    |                    |           |
| SENNIT STUDIO               | 1712 Glendale Blvd |                    |                    | Wils. 1550         |
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| UNITED STUDIOS              | 5341 Melrose       | M. C. Levee, Pres. |                    | 4080               |
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| San Mateo Cal.              |                    |                    |                   |                    |                    |           |
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| Pickford-Fairbanks Studios  | Individual Casting | 7100 Santa Monica Blvd | 7901             |
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| United Artists Release      |                    |                    |                   |                    |                    |           |
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| R-C STUDIO                 | 7800 Gower St.     |                    |                    | 7780               |
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| ROACH STUDIO                | 1425 Culver City   |                    |                    | 761-721            |
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| SENNIT STUDIO               | 1712 Glendale Blvd |                    |                    | Wils. 1550         |
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"The Digest of the Motion Picture Industry"
Page Nineteen

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Robb Hunt, Wm. Desmond

Duke Worner, Little-Thompson

Jack Conaway, Gladys Walton

Edward Sedgwick, Hoot Gibson

Wm. Waterman, Nels Edwards

Wallace Worsley, Lon Chaney

Harry Pollard, Reginald Denny

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Jimmie Davis, Joe Rock

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FROM U TO YOU
(Continued from Page 6)

Besides Miss Wong, the cast includes Matt Moore, Wallace Beery, J. Farrell McDonald, William V. Mong, Rose Diane and others of note. It is expected to surpass the Dean vehicles in the appeal of its polished artistry.

Reginald Denay, who a short time ago completed Jack London's "The Abysmal Brute" under Horkan Henley's direction, and who is now battling his way through six more two-reel classics of "The Leather Pushers" series, is essentially the fighting, red-blooded type.

Side by side on one Universal City stage Roy Stewart and William Desmond are starring in motion pictures of the North West and the Royal Mounted Police. Each plays a rough-cut hero of the outdoors with no sign of the dancing idol characteristics popular among screen heroes of the yellow-day. Stuart Paton directs. Stewart and Richard Stanton direct William Desmond.

Hoot Gibson has returned from a warm dash through the sun around San Diego and the Mexican border in "Blindy," a story of the cavalry and the making of a man, directed by Edward Sedgwick. Gibson is the world's champ horseman and has never shown a "softer" characteristic.

Jack Hoxie is masquerading before the camera as "Don Quickshot of the Rio Grande" under George Marshall's direction. There is nothing namby-pamby about the hard-hitting, fast-shooting "Don Quickshot."

Herbert Rawlinson, the screen's athletic hero of mystery romances, whose physique and training enable him to play "he-man" roles to perfection, will be in action in a few days in "Thicker Than Water," in which he will be directed by Edmund Mortimer.

Lloyd Bacon, son of the late Frank Bacon, famous character actor of the stage who scored such a tremendous hit in "Lichtin'," and himself a well known comedy director, has been engaged to direct single reel comedies for Universal. The comedies are featuring Walter Forde, a well-known English comedian. Production of the first will start at once.

The new Bacon unit is one of three which will be in operation under the general supervision of Tommy Gray, famous song writer, vaudeville actor and scenarist.

Gerald Beaumont, former sporting editor of The Oakland Tribune, and now one of the most famous writers of sporting fiction in America, is the latest author to hear the lure of the celluloid. Beaumont arrived two days ago at Universal City, where he will consult with scenarioists and directors, and personally collaborate in the direction of his stories of "The Informant Kid" and others of his celebrated characters.

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First Kerry has to don a suit of mail, which completely covers all portions of his body, and over that he wears heavy steel breast, leg and thigh plates. The entire suit weighs one hundred pounds and to add to the discomfort, the actor’s body is kept perfectly rigid by the metal encasement.
Kerry’s suit of armor was carefully selected by Perley Poore Sheahan, who is supervising his adaptation of Victor Hugo’s romance, and Colonel Gordon Magee, technical director, who are both authorities on fifteenth century Paris.

Somebody discovered among the extras playing in a Siberian scene in “The Fog” the other day, no less a person than Floyd Oltzirch, much advertised ex-husband of Margaret Matzener. He says he likes the game and when “The Fog” is done he is going to Hollywood to try to break in.

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CAMERA

TAKING CHANCES
(Continued from Page 7)

might be lesser. He did announce that any cameraman who suggested a replacement of his own scene “just to make sure,” would be clubbed to death without a moment’s warning.

For even the experts have been known to make mistakes. And though Kenneth seems to have found death with death, he is averse to making the stunt a daily occurrence.

Victor Schertzinger, known to music lovers the nation over as a composer, to picture fans as an understanding director, and to his friends as a lover of children, is one of those individuals who is credited with a real understanding of the childish mind. It is probably due to this fact that he was sought as the director of Jackie Coogan’s next picture, “Long Live The King,” by Mary Roberts Rinehart. The arrangement was made by special agreement with J. P. Schulberg, who has consented to delay the making of the next Schertzinger production, “A Mansion of Aching Hearts,” in order to permit this association with the child-star.

The Holy Land seems to be growing rapidly in favor as a background for picture production. With C. B. de Mille proposing a trip to Palestine for the filming of his new picture, “The Ten Commandments,” Lawrence Weingarten discussing the plans for the making of a new series of Biblical pictures there, and another body of financiers announcing a series of scenes production to be “shot” there, the censors seem likely to lose their hold on our celluloid entertainment.

Ethel Shannon, filmman’s youngest starlet, has gone the King Tut fashion makers one better by obtaining an entire wardrobe of hand painted gowns. One striking negligence shows what seems to be a band of Egyptian natives chasing a lotus leaf down the bank of the Nile. Another appeared to be constructed of building blocks. Miss Shannon likes them, however, and insists that she knows what the strange figures mean.

All the World Losses a Lover, and “A Whisper” suggests a confidence.

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"The Digest of the Motion Picture Industry" Page Twenty-one
HOLLYWOOD AND RETURN
(Continued from Page 5)

"The first scene is where you and the lion meet."

I heard him all right, but realized that he was looking over in my direction. I wondered who he was talking to, however, so I looked behind me, and saw nobody, so I again realize, by this time he was talking to me, and I tried hard to answer him. That’s the way that came from my mouth meant nothing to the naked ear, but finally managed to say “When?”

As soon as I said that I knew I should have said “What.”

So I corrected myself very quickly. I was very nervous and was getting more so every second, in that I nearly noticed this, as I had no control over my lower limbs which were knocking together something terrible, so he explained the ownership, management, and the two people that were in the cage, the director yelling at me not to hurt Jerry, and I yelling at him to let me out. As I ran, I remembered the dressing room, and that the director told me it would be bad luck, so I made up my mind right there that if I got out of this thing alive I would stay away from the circus again.

Everything comes to an end, and when Jerry got me in a corner with no chance of escape I didn’t move, but was breathing very hard because I was nervous. But I finally came near, in fact too near, for when he got a whiff of the garlic I had eaten previously he fainted, doing a Chaplin grin as he hit the floor.

Seeing that Jerry was out temporarily the director took more or less scenes, in fact finished me in the picture. I asked the name of the picture, as that was most important to me, and was told it was to be called the "Lyon Pool." I then told the director how much I enjoyed acting for him, and he gave me five dollars for my work. Of course five dollars wasn’t much, but it was enough to give the manager of the Grand Theatre in Kokomo to run "The Lyon Pool" at his theatre, and that I would appear personally with it. I also sent a wire to my Dad for car-fare home, and told him to tell all my friends that I was a full-fledged movie actor, and they would see me soon, on the screen and off.

Three weeks later a train pulled into the station at Kokomo, and the whole town was there, as I was a passenger. The fire department and his assistant were there, with all the girls I ever knew and even a few more, the mayor and my folks. They were very proud of me, to have gone to Hollywood, returning to them a regular movie actor.

Of course I had to answer many foolish questions, but the worst one I believe was, "What kind of vaseline does Valentino use?" Of course I answered them as though I really knew what I was talking about, but anyhow everyone was glad to see me, and a parade followed in which they marched me down to the hotel, where a banquet was waiting. After the eats were devoured we all went to the Grand Theatre, and sure enough, there was a sign with my name on it. The hardships I had gone through in Hollywood were for some good after all, because now that I was started making personal appearances I would do the same in other towns.

The wonderful moment of my life had arrived when the manager made his speech introducing me, and telling all how proud they should be of one reared in their town. I came on the stage with my hat in hand as Frango had done, and a half-hour later, after the applause had discontinued, I told them how glad I was to be with them. I also told them that I would explain my part in the picture, and give the opening idea of the picture and start to work, which he did almost immediately. Sure enough there was the picture that I was in, but as the picture advanced I didn’t see myself in it. The audience didn’t either, evidently, for they yelled, “Where’s ya?”

“Where’s ya?” I answered, and thought the chances were they cut some of my first scenes out. After every picture is finished it is given to a film editor, who cuts the bad parts out to make it more presentable. By this time the picture was half over and I hadn’t appeared on the screen, and the audience giving me the well-known "raza" with variations.

Two things now thought that I never worked in a picture at all, but was just trying to kid them, and they didn’t hesitate to tell me what I must be thinking about. As we were yelling, I wished that I was any place but where I was, even the cage with Jerry would have been better. I was so confused now that I was thinking fast I remembered meeting the editor that cut this picture, and when I told him about going east and my plans, he laughed and asked me to go with him, and I bet with myself that he had cut me out of the picture.

For the first time in my life I was right, as the picture finished, all my friends gave me the horse-laugh and other things. I tried to explain, but there was so much noise it was useless, and jumping off the stage I ran through the audience ashamed of myself. They said I had made a thing disagreeable to hear, but as I reached the door, above every other wise crack I heard someone yell, "The yan’ fool."
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All great expositions are predicated upon some momentous event in history; and this one is no exception. Hence the name, “Monroe Doctrine Centennial.” When President Monroe promulgated his famous doctrine Los Angeles was a sleepy little Spanish settlement completely foreign to the sturdy American republic then heroically struggling to hold aloft the banner of Liberty and Territorial Independence in the Western Hemisphere. No one living in that age, on either the Atlantic or Pacific coast, dreamed of the wonderful transformation the little City of the Angels was to undergo during the hundred years to come. And now, at the ending of the greatest century in all history, Los Angeles, grown into a world metropolis, is selected to be hostess on the momentous occasion of celebrating the One Hundredth Anniversary of the Monroe Doctrine. And immediately Los Angeles proves her confidence and faith in the Motion Picture Industry by intrusting to its leaders the full management of this historic function.

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From Within the Editorial Sanctuary

If you want to see a lot, go on any studio lot.

The trouble with too much continuity is it continues too long.

And the Wampas "wamped" again, "wampingly" and triumphantly.

Culver City is growing. Reason: all of its studios are going—full blast.

The price of carpet sweepers is going up. Just to help clean out the family man?

It is to be hoped the Protectionists won't get the wrong impression and try to ban "Captain Applejack."

Fortune smiles on the cinema as never before. May the cinema smile back with ever-increasing quality.

L. A. stands for a lot more than Los Angeles. It stands for more dangerous criminals than it should.

Maybe there will be four or five new theatres built in Hollywood all at once. Evidently what is meant is ample amusement.

Misunderstanding! Ye gods, will human beings never learn to understand each other? We've been misunderstood so much this week that we can't understand it at all!

It begins to look as if even the most confirmed pessimist will be forced to look up to the wholesome, prosperous conditions now obtaining in the motion picture industry.

During the early part of a late photoplay, the climax of the story comes too soon and so the chances of success for the film goes before it's well started. Thus it goes.

Universal has reached a high crest of activity with something like thirty companies working. Better still this top-crest tendency is getting more and more universal every day.

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After producing a picture called "The Real Thing," Johnnie Walker licked the director he hired to do the picture. Perchance he wanted to be sure of having the real thing in all ways possible.

There is an agitation against calling the screen the screen. Shadow stage is claimed to be more elegant. What's the difference what you call it so long as the pictures projected on it are good?

Someone suggests making a picture under the title of "Don't Mention It to Your Wife." In most cases, a man couldn't mention much of anything to his wife without being accused of being rude for interrupting her.

Society girls are becoming more numerous in pictures every day and in many cases are making good as actresses. Is it that they just naturally know how to act? All society girls do—in society, or else, they wouldn't stay in it.


Kings will continue to occupy their share of the screen. Wallace Beery will show us more of the character of Richard, the Lion-hearted and Alan Hale will play king in Jackie Coogan's first Metro feature, "Long Live the King." Indeed his Royal Highness may not be as popular in Europe as he used to be, but he's sure going to make a brave fight to retain his prestige on the screen.

William Humphrey, the well-known director who is now acting for a change (and of course the change) in "Scaramouche," is of the opinion that nick-names would be better if abolished. Although he admits they generally denote endearment, he believes a discontinuance of the use of them would aid in improving our manner of talking by encouraging people to stop corrupting the English language. Now, Bill, you don't expect us to ever stop calling you Bill, do you, Bill?
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"Selected Pictures" of Interest to Everyone Interested in Any Way in Motion Pictures

That there are 702 motion pictures of 1574 submitted to the National Board of Review during 1922 and now available, which constitutes work while entertainment is revealed by the 1922-23 catalog entitled "Selected Pictures" just issued. This catalog, which is compiled by the National Committee for Better Films, affiliated with the National Board at 70 Fifth Avenue, New York, lists pictures of feature length, short comedies, scenes, cartoons, reviews and various entertainment-educational chosen by the disinterested volunteer committees of the Board at the time the pictures come before for possible editing and action as to passage.

Exhibitors, schools, churches, community houses and others using motion pictures and this catalog valuable, as do also libraries, clubs, better films committees and the individual motion picture."Every effort has been made," writes the secretary of the committee, "to make this catalog accurate and serviceable. The name and address of the producer or distributor from whom the films can be obtained is given, the number of reels, the "star" or "stars," a brief description or characterization of each film and the published source when not based on an original scenario. This information is of particular interest to schools and libraries. The catalog will be revised annually, and we do not expect everyone to agree with these selections—as people's opinions differ so much on motion pictures—it is nevertheless the testimony of those who use our catalogs and supplementary lists year after year, that the selections are reliable.

In this connection I should point out that one of the most valuable features of the catalog is its designation of age-group suitability for each film listed. 340 films suitable for young people, in age from 12 up and 10 up, are specially marked, thus affording a guide to the selection of pictures for special young people entertainments and for the patrimony of the home, as supervised by careful parents. These are the ideal 'family group' films, as everyone both young and old can enjoy them together. Most of the remainder we say are also suitable for the family group, where children are accompanied by intelligent adults who can explain pictures and regulate their attendance with a thought to the child's temperament and development. Only eight of the films listed in the catalog are advised for strictly adult audiences only.

"Thus, by means of the catalog and our Photoplay Guide issued weekly and monthly, which supplements it, people can be apprised, in advance of seeing them, of the better pictures, while another publication, "Exceptional Photoplays," supplied under our popular plan of membership, will actually contribute to their enjoyment and appreciation of the inner pictures critically reviewed in its pages. Just as one must hear good music and then study it, in order to thoroughly enjoy it, so must one see the films listed in our catalog and Photoplay Guide, then study and analyze them (as can be done by reading 'Exceptional Photoplays'), in order to discriminate and fully appreciate the best. A quarter only sent to us by mail will procure the catalog for anyone anywhere in the country, for free, postpaid, or we will send on request copies of our three monthly membership publications—The Photoplay Guide and Exceptional Photoplays, illustrated, and an interesting bulletin-magazine for members exclusively entitled Film Progress. Membership in the National Committee is on a popular basis, open to anyone who wishes to join."

Communications should be addressed to the secretary of the National Committee for Better Films at 70 Fifth Avenue, New York City. Officers of the Committee are: Clarence A. Perry, chairman, Associate Director Dr. William Russell Perry, Secretary; W. D. McGuire, vice-chairman, executive secretary National Board of Review of Motion Pictures; Dr. Myron T. Scudder, head of the Scudder School for Girls; and Alice Belton Evans, secretary of the Committee. Members-at-large of the executive board comprise leaders in social and civic work, educators, ministers, clubwomen, etc.

The membership creed of the National Committee is as follows: I BELIEVE that the best way to improve motion pictures is to select, patronize and advertise the best. I BELIEVE—

In special performances for boys and girls and special "family nights." In educating parents to study their children and to regulate their attendance at motion pictures with intelligent care.

I BELIEVE in the maintenance of the highest standards in the conduct of the motion picture theatres which I will attend. I BELIEVE in telling the exhibitor when I like his program and why, as well as when I don't like his program and why. I BELIEVE in the motion picture theatre as a community institution and in community cooperation with the exhibitor.

I BELIEVE in the value of educational, cultural and recreational values of the screen, and in my own ability to add a little to the forces working for its constant elevation.

Can Screen Adaptations Ever Satisfy Authors?

"Yes," says Creator of 'Brass'

"I came prepared to curse. I came away pleased and marveling a bit." In these words Charles G. Norris, author of "Brass," the best-seller that deals with marriages and divorces, describes his reaction before and after attending the première showing of the screen adaptation of his novel.

So enthusiastic did he become watching his puppets live on the silver screen that he wrote, in the first flush of pleasure, to Harry Rapf, the producer, "I tell you, Harry, I have never laughed so much in my life!"

Mr. Norris had made the transcontinental trip from California to New York City for the express purpose of sitting in the darkened theatre auditorium and observing his story of modern American life in celluloid version.

"I reached New York," he explains, "and the first thing I did was to go and see 'Brass.' I confess I went with some trepidation. I had no idea how I should like my 'child' in other clothes, but I confess I was pleasantly surprised. The reason, I think, is there, and what more has an author a right to ask. On the whole, I think you have made 'Brass' a big picture and I congratulate you."

By thus revealing the pleasure the photography afforded him, Mr. Norris proves himself an exception to the general rule. In ninety-nine cases out of a hundred, authors experience emotion ranging from contempt to disgust when viewing the mutilations and changes suffered by their brain children at the hands of motion picture producers. This proceeding sometimes so far that their work is unrecognizable.

His stamp of approval on this Warner Brothers classic of the screen sets a fashion of a profession that can only be for the best in its influence upon motion pictures. It would be easy to find the novel in the hands of writers who forsake the silver screen medium as hopeless, or who sell the movie rights to their novels as a drug of indifference and never take the trouble to see their finished product on the silent sheet. That this novelist could sanction the film version is a tribute to the care and skill of those responsible for this production directed by Sidney Franklin.

Norris, as he himself puts it, is a harsh critic, particularly where his own work has been altered or edited.

"For an author to see his puppets that have originated in his mind and lived there, he reads with trepidation setting on the screen is a hard, tough and may I say, at best an unpardonable experience. In many ways you have accomplished the impossible—you have transferred the spirit, the lesson, the purpose of the book on to the screen. In places it is a beautiful picture. In spots, it has moments of bigness. Never is it bad. Let me say here that I am a harsh critic, particularly where my own work has been altered or edited, and so, what I have said of the photoplay you have made of 'Brass' is high praise from me."

Much of the picture's success he attributes to Irene Rich, whose successful playing of the role of Mrs. G. won her a long period of contact with Warner Brothers following the release of the picture.

Fred Thomson, world's champion all-round athlete and latest advent into the ranks of screen actors, will not appear before the camera for several days, as the result of a peculiar and spectacular accident that marred one of his sensational "stunts." Thomson, in attempting to swing on a rope between two buildings at Seventh and Main Streets, lost his hold, and was jerked to the limit of the slack of the rope, and suffered a badly sprained ankle.

Department was doing the rough stuff as a feature of "The Eagle's Talons," being produced as a chapter mystery play at Universal City.
SAN FRANCISCO, CAL., April 15th.—Zasu Pitts has been confined to her apartment at the Fairmount Hotel most of the past week with a bad attack of tonsillitis, but she now is improving, and hopes to be able to begin work in a few days in Eric Von Stroheim's production of "Greed."

Marjorie Bennett, sister of Emil Bennett, and herself a star of the stage and screen, arrived in San Francisco from Australia on the “Sonsia” last Tuesday. She, during the last year in Australia, has been leading woman for Louis Bussinon, well-known American actor in his play, "Benvenue." Miss Bennett spent part of her short stay in town seeing her sister Edith in "Robin Hood," and later went on to Los Angeles for a visit with her mother and sister.

Gibson Gowland is now playing the dentist in "McTeague's" very life-like office on Von Stratten's set of "San Francisco," and kept the camera people, where the picture is making fine progress. Off the set Gowland probably attracts more attention than any other man in San Francisco, as McTeague had to be a blonde, so he has had his fine and curly crop of hair bleached a wonderful light, bright yellow, with the result that he looks like a very large and lively yellow cymothocean.

Leigh Smith, assistant director on "The Fog," has finished his work here and went to Los Angeles on Thursday night.

On the bill at the New Portola Theatre last week was a most delightful travelogue of Holland made by the Castle Films Corporation of San Francisco, who have offices in the Spreckles Building. The Castle Films have been making good and successful travelogues and educational pictures for several years, but so modest is the management, and so successfully have they hidden their light under a bushel that few people in San Francisco even know there is such an organization. Judging, however, from this picture their output is well worth seeing.

Al Christie of Christie Comedy fame, Dorothy Devere, Vera Steadman, Hadden, assistant director, and several other members of the company went last Saturday in San Francisco en route to Westwood, a lumber camp in the mountains, where they will do location work for the next Christie Comedy.

N. Rapapornovich, head of the West Coast Films, went to Los Angeles on Thursday last to spend the week-end and attend to some business for the company.

Mildred Harris having finished her work in "The Fog," which the Great Productions are just completing at the Pacific Studios at San Mateo, left for New York last Monday night. She will go to London for a short holiday, and return to play the lead in the Graf's next production, "The Grain of Dust."

Robert Warwick beloved of cinemus as well as stage fans, made his first appearance Sunday last as a visiting star at the Fulton Theatre in Oakland. The present play is "The Masquerader," to be followed by several others during which period he will be seen in five of the known directors in film, charming voice, and good acting won him a very warm reception in his first appearance in this part of the country in several years.

(Continued on Page 21)

From U to You  
By BEN WESTLAND

TONI SANTSCHI has been signed for the "beauty" role in the new play soon to be made at Universal City under the direction of Harry Garson, famous as the producer of Clara Kimball Young's best known films. The play, a story of Java, will present J. Warren Kerrigan and Anna Q. Nilsson in the leading roles. The title has not been decided upon yet.

"The Daughter of Crooked Alley," one of the best known stories of Jack Boyle, has been purchased for screen use, according to announcement at Universal City. This is one of the "Boston Blackie" stories, several of which have proven decided screen hits. Adrian Johnson is now working on the continuity, and an all-star cast is to be assembled for the production.

Walter Whitman, one of the pioneer character actors of the screen and who is perhaps best remembered as the priest in "Hearts of the World," has been engaged to play the role of Father O'Shea in "McGuire of the Mounted," a production of the Royal Northwest Mounted Police, starring William Desmond, now being made at Universal City.

"McGuire of the Mounted" is an original story by Raymond L. Schrock, head of the Universal story department, and was written especially for Desmond. It is Desmond's first starring vehicle under his new contract with Universal which calls for feature production only.

With preliminary research work practically finished, designing of costumes and scenery for Frances Hodgson Burnett's "A Lady of Quality," is about to be commenced at Universal City under the direction of Frances McDonald. The story is to get the quaint story of the London of 1790. An important cast will be chosen, in which Virginia Valli will be introduced, and also Milton Silva.

Ann Little and Herbert Fortier, photoplay favorites, and Al Wilson, famous "stunt aviator," had narrow escape from injury. Bill Noble, cameraman, was partially injured and his valuable camera damaged, and Duke Worne, director, caught a flying greece cup neatly by his left eye, as the result of an odd mishap in one of the "stunts" filmed at Universal City.

The actors were in an automobile that was to have sped over a specially made track covering a pit in which the camera was placed, on a level with the ground.

Following the accident repairs were made in the auto, camera and cameraman's scalp and the "stunt" repeated successfully.

Jack Dillon, who directed Mary Pickford in "Suds," and who has directed many other notable screen successes, has been engaged by Universal to direct the "Self Made Wife," which will be produced with an all-star cast. Production has just started.

"The Self Made Wife" was written as a serial for the Saturday Evening Post by Elizabeth Alexander, and later published in book form. It was adapted to the screen by Edward T. Lowe, who wrote the continuity for "Under Two Flags," "The Prisoner" and "The Hunchback of Notre Dame."

Among the well known screen players who have already been chosen for the cast of "The Self Made Wife" are Ethel Gray Terry, Crawford Kent, Virginia Valli, Dorothy Cummins.

Mary Philip, whose clever characterization of the little girl in "Old MacDonald Had a Farm" furnished one of the surprises of the season at Universal City, is to have an important role in "A Lady of Quality." This was announced yesterday by Herbert Holnay, who is to direct the play. Miss Philip will be seen in support of Virginia Valli in the new picture.

"A Lady of Quality" is a filminization of the famous novel by Frances Hodgson Burnett, and will be presented at Universal City by a large and important cast, and in an elaborate setting of historical as well as technical interest.

The world's youngest film star has "arrived." She's not quite four years old yet—but she's now a "great big star," with one of the best known directors in filmland. She won it all through clever acting.

This is the news from Universal City, with the announcement that Baby Peggy is to make her debut in a big feature play. Raymond L. Schrock, scenario editor at Universal City, and King Baggot, famous actor and director, are now engaged on the story in which she is to play, and King baggot himself is to direct the picture. It is to be released as Universal Jewel photoplay. The title has not been announced yet. A big cast of well known grown-up actors and actresses will swell the diminutive star in a seven or eight-reeler special.

(Continued on Page 22)
Artists in Springtime and Miss Dupont for One Time
By RAY H. LEEK

This is the season of the year when screen idols, stage players and literary lights are
journeying here to plant and prune the fig trees, delving into vineyards and irrigating
their orange groves.
Visitors at the film capital daily report the
conflicting sensations resulting from a glimpse of the romantic Bert Lytell hoeing potatoes, Barbara La Marr shaking a table cloth over a back porch, or Charlie Chaplin in the very serious business of looking into the possibilities of city property.
Just now the conversion of a modern Apollo to domesticity is the wonder of those
who make up the "seeing-filmland" tours. For Orville Caldwell, the six-feet-three of
muscular activity whom Morris Gest called "a modern reincarnation of Apollo," and
whom Elinor Glyn calls "the most physically perfect man of stage or screen," is engaged
in the completion of a pretentious foothill home and the setting out of the ever-present shrubbery that is of greater importance than the mere house here.
In the semi-privacy of overhanging trees, Caldwell's bulk has been glimpsed in the
rear of his house in the same abbreviated costume that made him famous as a discus
thrower and all-round athlete during his university days at Oakland, a few years
ago. And those who have been curious enough to peep between the trees insist that
the domesticated Caldwell is just as interesting as the romantic figure in "Meece" which first attracted the attention of Miss Glyn and several million women who saw
him in person or in the widely circulated pictures of the picturesque sultan of the
extravaganza.
Miss Dupont, she of the economical name but unstinted allurement to the masculine
eye, is in the latest to sign a B. P. Schulberg contract. Although the present contract is
merely for one role—an important one in the Tom Forman Production of "The Broken Wing"—it has been the occasion for numerous rumors.
"Is Miss Dupont called 'the most beautiful blonde in America,' often characterized
as a 'more vivacious edition of Katherine MacDonald,' being groomed to follow in the
footsteps of the retired Katherine?"
The youthful producer, however, has failed
thus far to enlighten those asking the ques-
tion. It is known, however, that when he
concluded the contract under which Miss
MacDonald was starred a few weeks ago, he
announced his intention not to make any
more "star pictures." He has kept his
promise, thus far, by concentrating on
productions like "Shadows," "Thorns and
Orange Blossoms" and "The Hero," in which
all the roles were assigned to players who
seemed best to fit the parts.
**
Good news for the boys—those whose
ages range from six to sixty. A local sta-
tistician has just reported that not fewer
than six pirate pictures either are under
way or are about to be filmed. Captain
Kidd will figure in person, or under some
casual recognizable alias, in all of them.
Probably the most important of the cut-
lass crew will be Doug Fairbanks, who is
letting his hair grow to the proper piratical
length in anticipation of his contribution to the series of swashbucklers.
**
One way to gauge the activities in pic-
ture productions is to watch the transac-
tions in favored players. During the
halls of the summer months the agencies that
handle these loans usually report no re-
(Continued on Page 20)
A bathing suit.
A letter of introduction.
A Broadway stage success.
All of these have been the medium by which pretty girls have gotten onto the screen.

But Marie Campbell chose a typewriter. She told about it yesterday between scenes at the United studios where she is doing her first in Maurice Tourneur's "The Brass Bottle."

"I had four years coaching in dramatics when I was in the Waco High School," she said. "I took part in all of the high school plays and later in dramatic society presentations at the University of Minnesota. My teachers urged me to go on the stage or the screen."

"Girls who had tried told me how hard it was to attract attention to themselves at a auditions. I resolved to prove I had talent."

"I spent two years in Oklahoma as secretary to a bank president in Sepulpa, and a Y. W. C. A. secretary in Tulsa. Then one day I heard an advertisement. The week I quit my job and came to Los Angeles."

Once here Miss Campbell made the rounds of the studios, seeking a place as secretary to a studio executive. She got it.

For two years Miss Campbell was secretary to M. C. Levee, president of the United studios. She made the acquaintance of producers and directors by the score. She handled scenarios. She watched pictures in the making. She became familiar with all departments of the studio, with all the details of production.

Those were two bad years for pictures. There was little production. But Miss Campbell had a good salary.

Business picked up. The script of "The Brass Bottle" passed through Miss Campbell's hands on its way to Mr. Levee. It had an opportunity in the part of the maid, for a beginner: an opportunity which would allow of recognition on the screen.

Miss Campbell asked for a chance and got it. She left the typewriter for the make-up box. She has a bit, a good bit. She can get an audience with directors and producers. She has assurance of enough work to keep her busy.

Her typewriter made a place on the screen for her.

Calling Feminine Slackers Downright Parasites

"Today there would be much less unhappiness and fewer divorces if the man who really loves his wife and daughters would, instead of trying to keep them in idleness as a sop to his own vanity, see to it that they do their share of constructive and interesting work."

Thus did Ida McGlone Gibson, noted author and war correspondent, sum up the modern domestic upheaval which is sending husbands and wives in veritable droves to the divorce courts throughout the land.

Mrs. Gibson was prompted to discuss the feminine slackers by the role her son, Kenneth Gibson, is playing in "Day's Wit's," an F. E. O. production which plays in scenes of stirring drama the pampered and petted wives of all the rich who neglect their husbands and spend their time at bridge tables and jazz palaces where lowered lights and lounge lizards are the chief attraction.

"Every foreigner who comes over here," continued Mrs. Gibson, "is greatly surprised to find that most American men consider it a disgrace to let the women of their households work. It is every man's ambition to make his wife and daughters only walking advertisements of his business acumen and prosperity."

"Consequently, although she does not own it to herself, it is the ambition of every mother to marry her daughter to a leering, a limousine, if not a steam yacht, with all the accompanying appurtenances of great wealth."

The man doesn't count very much, provided he has the money to make greenback plasters for his deficiencies.

"It has always seemed to me that those ancient writers of tradition who, when describing the lives of our first father and mother after they had, through idleness and its attendant vices, been expelled from the Garden of Eden, made a great mistake.

"They intimated that work was a curse. In the sweat of thy brow shalt thou eat bread until thou return to the ground," was a part of the supposed curse put upon humanity.

"It was not a curse, but a splendid privilege that God gave to man when He made him eat his bread by work instead of picking up his sustenance from the foot of the tree.

"To bear many a young married woman talk you would think that she was the most injured individual in all the world because she is made to do her own housework when she is married."

Movies and Millions—They Go Together

The day when a producer may spend as much as a million and a half dollars, and wisely, on a single picture, is approaching in the opinion of Joseph M. Schenck, film magnate, whose stupendous expenditures as producer of Norma Talmadge, Constance Talmadge and Buster Keaton photoplays in the past, give weight to his predictions.

Picture expenditures, thinks Schenck, is "in its infancy." Mr. Schenck at present is spending more than half a million dollars on one picture, "Ashes of Vengeance." One scene do the sixteenth century French costume drama cost more than $100,000 to build and film.

"The expenditure on superproductions is not going to stop within the limited capacity of the cinema to get results," says Schenck. "A picture is worth every cent the returns justify."

Schenck was one of the few producers bold enough to declare publicly that "Dough." Fairbanks was justified in spending a million on "Robin Hood" if it showed in results.

Schenck looks forward to the time when superfetion will enjoy continuous runs of two and three years, like the biggest of the stage successes.

A new era in the showing of pictures is at hand, according to the producer of Talmadge and Keaton films. An era when the real big films will play the big city theatres from three months to a year or more and then be taken on the road like stage plays. Ordinary program pictures then will have their first run at neighborhood picture houses.

Of course these great "more than a million" productions will necessitate the charging of higher prices of admission.

"There's no need to worry about the public's willingness to pay such higher prices," says Schenck. "It already has demonstrated its willingness to pay higher for superior things in films."

"In spite of the thousands of screen actors that have been developed, there is a scarcity of real talent," he says. "Perhaps there always will be, because the screen is more exacting in the appearance of actors. On the stage a woman of 35 may very well make up to create the illusion of 20. But that can't be done on the screen. A young woman is more or less an older woman when she must have a girl of 20 play a character of her own age."

That technical advancement of the films has outstripped the other branches, and the producer expects that further development must come more gradually.
EXPOSITION CONSTRUCTION IS SPEEDED AS DEMAND FOR EXHIBIT SPACE INCREASES

TO FILM WILDEST OF UNCLE SAM'S WILD 'UNS

America's least civilized inhabitants are to become motion picture players. They live in the Tonto Basin, Arizona, and will play in the mob scenes in the filming of Zane Grey's famous novel "To the Last Man." Mr. Grey, who will supervise the production of the epic scene, is to leave Leslie, the director, and Lucien Hubbard, production editor, have left Hollywood for Tonto Basin, where they will look over the ground.

The actual production will begin April 30, and the cast will journey 100 miles by horseback into this rugged valley from Payson, the nearest railway station. The story is that of a feud between shepherds and cattlemen in which both factions were wiped out literally to the "last man." The tale is based on fact and the actors in this drama of the primitive west will include descendants of this last man.

The country where the picture will be filmed is said to be the most rugged in America. It abounds in big game and is heavily timbered on the ridges which in some places rise sheer above the valley for several thousands of feet.

Mr. Grey wrote the story at his ranch in the Tonto Basin and will provide the tame bears, several horses and sheep for use in the making of the picture.

This will be the first of Mr. Grey's novels to be produced by Paramount under Mr. Grey's contract which arranges for the production of photoplays from all his current and future works.

HAS FIRST NATAL DAY PARTY AT LATE DATE

Scott R. Beall (Scotty) was host at the first birthday party of his life last Saturday. Members of the cast of "The Brass Bottle" and of the staff of Maurice Tourneur Productions filled the parlor of his home at 1333 North Ridgewood while he was away on an emergency call to Mr. Tourneur's home. "Scotty" is assistant director and production manager of Maurice Tourneur Productions.

"A member of a theatrical family, I've been on the move all my life and hardly ever have lived long enough in one place to become acquainted with people, so that they would know my birthday," Mr. Beall declared after he had recovered from his surprise. He was presented with a silk bouquet by the cast and staff and a gold wrist watch by Mr. Tourneur.

Among those present, besides members of his family and relatives, were Mr. Tourneur, Harry Myers, Charlotte Merriam, Ford Sterling, Arthur L. Todd, Mr. and Mrs. Milton Menasco, Louise Lester, Fred Pelton, Nan Collins, Aggie Herring, Charissa Selwyn, Edna May Strauss, Buddy Erickson, Anna Manee, Wesley Jones and Frank Evans.

Christie Girl III

Hazel Deane, new Christie leading lady, is seriously ill at the Chara Barton hospital, suffering from peritonitis. She was taken sick suddenly on the day when a new picture was to be started.

With James Cruze's production, "Hollywood," nearing completion at the Lasky Studio, Paramount has announced the complete list of players who will appear in this picture. Among those who will have conspicuous parts in the unfolding of the drama is Mr. Cruze himself, but the producer of "The Covered Wagon" will not be able to be the sole representative of the directorial profession, for Cecil B. DeMille, director general of Paramount, and Alfred E. Green, producer of all of Thomas Meighan's latest pictures, we recently completed the production of Rex Bech's "The Never Do Well," both being their debuts as screen actors.


In no sense propaganda or, on the other hand, a travelogue, or "trip to the movie studios," this picture, Paramount states, is a straight human-interest drama, adapted by Tom J. Geraghty from Frank Condon's absorbingly interesting novel, "Hollywood, and the Only Child." The theme undoubtedly carries the most widely popular appeal for the average picture audience that could be conceived, for it is the intimate drama of the hopes and aspirations and the trials and disappointments of a girl whose consuming ambition is to gain fame and fortune in the movies—the prototype of perhaps a million screen-struck American girls not only of the small town but of the big city.

The four or five dominate characters are played by people unknown to screen audiences but all carefully chosen for types by Director Cruze. All of them, moreover, have had previous stage experience.
**TECHNICOLOR HAS COME WEST TO MAKE FILM**

Unusual interest has been manifested among movie folk over the announcement the Technicolor Motion Picture Corporation of Boston has established a new laboratory in the Western section of the country, under the management of C. A. Willat, brother of Irvin Willat, who has been employed in the business for the past eighteen years. The Technicolor process has been in development for the past seven years, and according to reports will cost $1,500,000 has been spent in perfecting it. The personnel responsible for its development is composed of Dr. Herbert T. Kalman, formerly Professor of Physics at the Massachusetts Institute of Technology and Queen's University of Canada; Dr. Daniel T. Comstock, who also was a Professor of Physics at Massachusetts Institute of Technology; Dr. Troland, president of the American Optical Society and associate professor of Harvard University; Dr. Proctor, professor at Dartmouth College; Mr. Weaver, and Mr. Pollitz, graduates of Massachusetts Institute of Technology, and C. A. Willat.

The first picture shown by the Technicolor company was "The Gulf Between," which was exhibited to be shown in the houses of Klaw & Erlanger. At that time a special projector was necessary for the screening of these pictures, and it was not possible to exhibit in a motion picture theater. Since that time they have worked on the process until today they can show their films in any cinema house. This was accomplished a year ago and the process is known as Technicolor exhibition. "Toll of the Sea," which was released through Metro and is now reported to be enjoying an extensive run throughout the country. Technicolor is now establishing itself here to offer its process to producers. They also intend to produce a complete picture here for autumn exhibition. It is interesting to note that the Technicolor process has no limitations as to double exposure, dissolving, or stop motion, and its action is in this same as that of an ordinary camera. The local establishment is under the direction of Mr. Willat and Mr. Ball, and their management should enjoy rapid expansion.

**Mae Busch Wins Again**

Victor Seastrom has chosen the one American motion picture. The noted Scandinavian director has selected as his heroine to play Besse, the percipient heroine of "The Master of Man." It will be Mae Busch's second Caine heroine. She went to England with Maurice Tourneur to play Gloria Quifle in "The Christian."
LEW CODY ADDED TO GOLDWYN'S STAR LIST

Lew Cody is the latest celebrity to be added to the ever increasing Goldwyn stock company. Announcement was made this week that a long-term contract had been signed with the star in New York, where he is now playing in a picture.

Cody's excellent work as the villain in Rupert Hughes' "Souls for Sale" is responsible for his engagement. He will return to the coast as soon as he completes his present engagement and will have an important role in one of the big productions now in preparation.

Cody has been in pictures for nine years and has been starring and featured most of the time. He has played for nearly all the leading companies. Before going on the screen he was a well-known stage actor in New York and in stock. He was born in Berlin, N. Y., and graduated at McGill University, Montreal.

The Goldwyn Studios have created a sensation in film circles by the signing of such a large number of distinguished players. The stock company now consists of the following: Frank Mayo, Mae Busch, Claire Windsor, Eleanor Boardman, Helen Chadwick, Raymond Griffith, James Kirkwood, George Walsh, Hobart Bosworth, Conrad Nagel, Patsy Ruth Miller, Kate Lester, William Haines, Cecil Holland, Lucien Littlefield, Aileen Pringle, Katherine Conrad, Ralph Murphy, Mrs. Haver,and the latest addition, Lew Cody.

LURE OF HOLLYWOOD DEPRIVES HOLLAND OF PLAY

Because motion pictures are made in Hollywood, the people of Holland, Holland, will not be able to see Peer Gynt this year.

Although this statement may seem strange to some and unimportant to others, it bears a deep significance because it means that the great actor of the theater field is being drawn upon for artists and artjans by the American film industry.

Six months ago, Svend Gade, celebrated Danish producer and designer, came to America from Copenhagen, Denmark, to stage "Johannes Krieger," rated as the most unique and revolutionary theatrical productions ever seen on Broadway where it enjoyed a long run this season.

When Douglas Fairbanks and Mary Pickford were in New York last fall, Miss Pickford decided to engage Svend Gade to design the settings for her next production because he had brought something new to the theater and she believed he could do likewise for the screen.

Gade is now busy on designs for sets for the new Pickford picture.

"Film work is so new and so interesting," said Gade, "that I have decided to remain a long time in Hollywood."

And that is why the people of Amsterdam, Holland, will not see Peer Gynt this year.

Gade was under contract to produce this famous Ibsen play at the Royal theatre in Amsterdam, where it was to be presented for an unlimited run, starting May first. Because of his desire to remain in America, the Peer Gynt production has been postponed a year.

COMEDIAN GETS SHOCK IN FORM OF GOLD MINE

Returning from Balboa, California, where he had been "shooting" scenes for his forthcoming Fox production, Al St. John, comedy star, arrived in Hollywood recently to learn that he was the owner of a potential gold mine. For the past nine years the comedian has been associated with a syndicate of Los Angeles players who had been buying city and farm properties in California, and St. John gave power of attorney to his associates recently when he expected to be away from the city for several days. During the comedian's absence, the syndicate purchased an eighty-acre tract of land which at one time was considered a valuable gold claim, and at Al's suggestion the group will now endeavor to rejuvenate the once-famous property. A crew of miners will be dispatched to the discovery with in the next thirty days and a new shaft will be sunk to bed-rock.

CALL FOR IRISH TYPES

DREW MOTLEY MOB OF 'EM

The Fine Arts Studio was Shermaned this week by a mob that gave the appearance of a Hollywood invasion by Irish insurrectionists. The cause was a call sent out by Director Fred Caldwell for Irish types to appear in the comedy feature he is about to start, entitled "Hogan in Hollywood," an original story by J. Stewart Woodhouse.

Inasmuch as the script calls for a whole Irish family, the mob varied from old men and women down to babies in arms, and there was a constant flow of sons and daughters of Erin into the offices of the Caldwell company from nine a.m. until five o'clock.

Mr. Caldwell says he doesn't expect to be able to talk without a brogue for a week or ten days.

MISS NORMAND TO PLAY "EXTRA GIRL"

Mabel Normand, inimitable comedienne of the cinema, is one of the brightest stars of the present day. And she has plenty of work to look forward to, for while she is at present starring in "The Extra Girl," plans are already being formulated for the next big production of "Mary Anne," immediately upon the completion of the present vehicle. Both stories are from the pen of Mack Sennett and ideally suited to Miss Normand's individuality.

The story of "The Extra Girl," embodies a big wholesome theme, and is estimated to prove an ideal vehicle for Miss Normand, star of such previous classics as "Molly O'" and more recently "Suzanna."

In her present vehicle, "The Extra Girl," Miss Normand will enjoy ample opportunity to further demonstrate her wistful charm, while the all-star casts ever assembled, including such artists as Ralph Graves in the male lead, George Nichols, Dot Farley, Anna Hernandez and Vernon Dent.

F. Richard Jones, supervising director of Mack Sennett productions selected William A. Seiter to direct this latest classic. Homer Scott, well known as one of the best cameramen in the profession, and an expert on lighting effects, is in charge of the cameras, cranking first camera himself, as he did with previous Mack Sennett productions starring Mabel Normand.

Work is continuing on the filming of the interior scenes in the home of "The Extra Girl," a setting which has been described a marvel of realism, and which took four weeks until completely constructed and seen in its entirety. Phylis Haver had started in this picture, but, according to report, a disagreement brought about the substitution of Miss Normand.

POLICE CHIEF OAKS AID MRS. REID ON HER FILM

Chief of Police Oaks not only gave Mrs. Wallace Reid permission to film a number of scenes for "Their Hour to Stand," her anti-narcotic film, in and around the Los Angeles city jail but also issued her a squad of policemen to work in the picture and assist in handling several hundred "hop-heads," drug addicts and "types" from all types of positions and scenes. Chief of Police Oaks, as a member of the organization committee of the Anti-Narcotic League which is sponsoring the Reid film, has been deeply interested in the development of the project and has visited the Ince studios many times to confer with Mrs. Reid about the picture.
MAYER INCREASES EFFORTS TO CORRAL

In order to keep up with his increased program of production and distribution, Samuel Goldwyn has announced that Herman Raymaker, who has been typical of the many new producers, for some time now as an independent film producer, Louis B. Mayer is gathering together number of the leading stage and screen celebrities who will be placed under long-term contracts for starring in the all-star productions, made by him.

The contract of Goldwyn is with John M. Stahl, Fred Niblo, Reginald Barker and other units now assembled under the Mayer banner.

Jack Roach, popular leading man in the industry, is the latest to sign his name on the dotted line, having been engaged by Mr. Mayer immediately upon the latter's arrival in New York last week. While no definite announcement has been made as yet, it is reported that he was taken the colorful and romantic role of the Portuguese in the old New England classic, "Cape Cod Folks.

The starring contract with Mr. Roach followed closely upon a similar one recently awarded by Irving G. Thalberg to Robert Fraser who is now playing in "The Dover Boys." Mr. Fraser's production is at the Goldwyn studio opposite Anita Stewart.

Among the other stars who have recently placed under contract to play in Louis B. Mayer productions are Renee Adoree, a former Broadway favorite who is giving an excellent performance in the leading role of Regina Miller in the latest picture, "The Master of Woman." Norma Shearer, selected by John M. Stahl for one of the principal parts in "The Wanderers," and Huntly Gordon, signed as a result of his striking success in "The Bachelor's Fair," are two others who have signed.

Mr. Gordon is working at the Lasky studio at the present time, having been loaned by Mr. Mayer to play the lead with Gloria Swanson in "Bluebeard's Eighth Wife."

Takes Over Faire Contract

Associated First National Pictures announce that the company, this week, took over the long-term contract which Virginia Browne Faire recently signed with Richard W. Faire. This picture will not immediately appear in First National pictures, however, as the case for the early pictures to be made by this company have already been engaged. It is very probable, according to informed sources, that the National studio office, that Miss Faire will be seen in a number of the company's productions before given a role in a First National picture.

Victor Seastrom considers his best picture was a tragedy of Ireland called "Ev'ryone of the Hills," made in 1917. It has never been shown in America.

TRAVESTY BECOMES THE FAD AMONGST COMEDY PRODUCERS

With the completion of "Where Is My Wandering Boy This Evening?" the initial Ben Turpin comedy which Mack Sennett will release in the Pabst pictures, the producer announced that he has plans for the continuation of this series of short subjects based on the popular sob-stuff drama, which will insure for lovers of the screen a series of such wits that have made the name of Sennett a byword the world over. Under this classification is the popular "Shrirk of Arab'y" and the second of Ben's new comedies, on which production was started this week under the direction of Herman Raymaker, is to be a sequel of "Where Is My Wandering Boy?"

It will deal with the Boy's adventures in the city while his first relates his downfall and subsequent parting from home life. The workshop title is "Pitfalls of a Big City."

Mack Sennett's plans include several comedies in the spirit of some of the famous multiple-reel cinema sensations. His scenario department in conference with F. Richard Jones, supervising director of all Sennett productions, is now working out two or three stories based upon "sober" drama.

THAIS FINDS OUR LANGUAGE A PUZZLER

Thais Valdenar, a young Russian lady recently escaped from the land of the Bolsheviks, is one of the many extra people who has been brought to New York to take Blanche Sweet under Eddie Cline's direction in the Principal Pictures production of "The Meanest Man in the World." Though an actress of recognized standing in her home land, Miss Valdenar has trouble with the English language even in its meagre use in pictures.

Director Cline, recognizing the young artist's native ability, picked her for a small role and was rehearsing her in the action. She was supposed to speak a line or two, a which, after she had "tapped" it, was to be used as a substitute on the screen; but the lady's voicing of the sentence was so far from coinciding with the words to be flashed on the screen that the discrepancy became numerous, as when one would be supposed to say, "Oh, yes," and the words would appear "Gracious, no."

After several ineffectual efforts at getting a proper registration, Mr. Cline suggested to the young lady: "Never mind speaking the words that way; say it in pantomime."

"Say it in what?" the lady enquired.

"Pantomime," repeated Eddie.

"I could say it in French, or Russian, or German, but of that cannot be expected to catch the expression of the words on a phonograph," said the lady.

"Here," says Eddie, "is a modest one, for most Russian is she is most eloquent in pantomime. Perhaps if I had taken some trouble with her she would have understood."

STAHIL, UNAFRAID, STARTS FRIDAY, THE 13TH

Waving the megaphone of defiance at the god of superstition and all its illumined subsidiary deities, John M. Stahl started work today, Friday the 13th, on the production of Lida Burton Wells' "The Wanters," as his next big picture for Louis B. Mayer's First National release. Keenly interested in an early release, the producer refused to be overawed by superstitions beliefs, and opened his first camera barrage on the successor to his latest triumph, "The Dangerous Age," at a Santa Monica seaside location.

With the signing of Gertrude Astor for one of the leading roles in "The Wanters," Mr. Stahl practically completed the list of principals for this picture. Miss Astor, who is a noted screen beauty, will play a snobbish society girl of the type most symbolized by the chronic "wanters" in life. Among the other stars in the cast are: Marie Prevost, Norma Shearer, Robert Ellis, Lincoln Stedman, and Cyril Chadwick. Paul Bern and J. G. Hawks wrote the scenario which will be produced with Ernest G. Palmerefficiting as chief photographer.

This picture is an outgrowth of a story read by Mr. Stahl, in which he saw a remarkable camera work through the medium of a new stereoscopic lens, on which Mr. Miller holds the patent.

Carewe Completes Masterpiece

Edwin Carewe this week completed the picturization of David Belasco's greatest stage success, "The Girl of the Golden West." After his tremendous work, the word "Finis" has been written to the production which Carewe hopes will be his masterpiece. No effort in either expense or time was spared to make this one of the stellar pictures of the year, to which Carewe has devoted an all-star production unit.

SUN OF A SON OF FILM MAGNATE RISES EARLY

Lawrence J. Kane, Yale senior, who is the youngest son of Arthur S. Kane, president of Associated Exhibitors, has been appointed recently to the editorial staff of the Yale Daily News, a position much coveted in university circles. He was placed in charge of the pictorial section, and, without loss of time, gave a demonstration of organizing and business setting ability which even Dad never surpassed.

The pictorial section had been started as an in-house publication, but not long ago was incorporated with the Yale Daily News and issued as a supplement with the other newspapers. Mr. Kane proceeded to make a weekly of it and in the three weeks since he took over the editorial, has filled it with new and interesting features that its circulation has risen from 1200 to 2000 daily.

The pictorial section is a mirror of student activities, and besides being of deep interest to the undergraduates, was of immense value to the university. With its ten-fold increase in circulation, its birth produced, of course, vastly enhanced. Arthur S. Kane, Lawrence's father, was a newspaper man before he went into pictures.

"POPPY BRIDE" TO BE MAX MILLER'S NEXT

Coincident with the engagement of Patricia Palmer for the feminine lead and "Ranger" Bill Miller for the principal masculine role in the latest of the Max Miller Productions of San Francisco, announces his next picture, "Poppie Bride," by J. Stewart Woodhouse, a Los Angeles scenarist.

The production is to be made with an all-star cast, in which Mr. Miller is combing the field for the best obtainable talent.

Of especial interest is the fact that this feature, the action of which ranges from a western cattle ranch to San Francisco's Chinatown, will be made with a very remarkable camera work through the medium of a new stereoscopic lens, on which Mr. Miller holds the patent.
MISS NILSSON TO STAR IN YOUNG'S "PONJOLA"

Sam E. Rork has purchased "Ponjola," Cynthia Stockley's sensational story of South Africa, which he plans to produce at the United States for Associated First National.

Simultaneous with his announcement that he will visualize this widely read novel, he also announces that he has contracted with Anna Q. Nilsson to play the feature role.

The signing of Anna Nilsson to play the leading role is the result of an unsolicited selection by producer, director, distributing organization and the author herself. As the heroine is also the hero, meaning that the girl manqué and success is a young man throughout the story, Miss Nilsson is considered the perfect selection because of her dramatic ability, but because of her wide range of virile characterization Miss Nilsson is now playing the leading role of "Cherry Malotte" in Rex Beach's "The Spoilers," which Richard Walton Tully production for Goldwyn in association with Rork.

James Young is now hard at work on "Trilby." The Richard Walton Tully production at the United Studios. Upon the completion of this role more casting will be done until Mr. Young has completed "Trilby."

The leading viking's daughter considers the heroine in "Ponjola" to be her greatest screen opportunity. The part is that of Miss Nilsson herself who first called the attention of Mr. Rork to the story. Everybody else in pictures was bidding for it, but the star and producer managed to win the race by an hour or so.

ACTOR BUYS CLOTHES

Carlo Miller is investing heavily in "gloom" stocks for some climaxes scenes he will portray for the "Danish Dreamer" in the "Public Opinion," the Charles Chaplin vehicle starring Edna Purviance. In order to feel trite to the 19th degree, Mr. Miller is absorbing the gloom of Ben Hecht's "Fan-Tasius Mallara" and the equally cheerful diploma of the Italian Leopardi who frequently offers in his works that "life is fit to be despised."

These scenes form the final fadeout for the pictures and exteriors and local shots will follow when Mr. Miller will play the part of Messrs. Hecht and Leopardi.

CLOWN OF 50 YEARS AGO TO CLOWN AGAIN NOW

One of the features of the Charity Circus to be held under the auspices of the Charity Hospital at Praeger Park from May 4th to May 17th inclusive will be Tote Du Crow, local film actor who scored a success a couple years back in "The Pride of Forsyth." Mr. Du Crow, whose parents were circus performers, and who himself is by all odds the most famous clown in the sawdust ring will appear.

To do this, the make-up artist is predicted he will be one of the biggest attractions of the affair. He will be ably supported by the noted clowns of many years experience, Jim Chalmers and Cal Cohen.

The show will be in the form of a one-ring circus, which is so popular a half-century ago under the direct supervision of S. H. Barrett, Jr., whose fat was one of the prominent figures in the show world of the late '80s. Mr. Barrett, who has been known heretofore as "Shell" has for many years harbored a desire to stage a sawdust performance, and his dream is now about to come true. That it will be a success is evidenced by the scores of letters pouring in from all sections of the country offering talent for the affair.

The accompanying picture, which was taken twelve years prior to the present date, is one of the most instructive proof of how the dog, which originated and presented the renowned "rabbit hunt dog," which was later so widely imitated. Tote labored for almost half a year to teach the dog what he had done, and upon the first presentation of the act they were greeted with a tremendous ovation. The dog died later, and Tote turned all of his attention to piano playing, but there has been an interesting figure for fourteen years or more.

LEAH BAIRD'S LATEST FILM WINS AT PREVIEW

The first print of "The De- stroying Angel," the second of the 1923 Specials featuring Leah Baird, arrived in New York a few days ago and is expected of Associated Exhibitors to have a preview of the picture. This feature is perhaps the most ambitious Miss Baird has done, and, in the judgment of the Associated Exhibitors, it is enhancement greatly the popularity of this player and prove a superior box office attraction.

Miss Baird herself adapted the picture from the well known novel by Louise Joseph Vance. It is in six reels which abound with romantic features, contain many thrilling situations and are said to possess some remarkable scenic effects.

OLD-TIMERS REJOIN

Mack Sennett has engaged the man who directed the first comedy in which Ben Turpin was featured to do the same for his latest comic "The Cross-Cross Eyed Comedian," the second comedy released on this week. George Terry, who supervised the Ben "Bear Cub" westerns, has been engaged as director and fit him with Ben's burlaps orbs. Rehearsals for the new production were conducted by C. B. Duke, who was supervising the direction of Mack Sennett production. Filming began today.

PRODUCER THINKS SWAN SONG IS DUE WESTERN

The crook, or underworld type, of photoplay is fast taking the place of the old-fashioned "western." With its cowboys, renegades, and villains with a flair for ranchmen's daughters, that is the belief of Richard Thomas, the young producer-director, who is filming his second of a long series of under- world "snaps" at the Hollywood Studios.

One need only to look at the magazine sales records for proof that the western atmosphere in literature has been superseded by detective stories and crook narrations. Pictures, naturally, had to follow the public trend of reading, aver Mr. Thomas.

Louise May Tour England

Louise Fazenda has received a standing offer of a personal appearance tour throughout England and being featured in a sketch especially written for her, with English management. The comedienne is tremendously popular in England, for her characterization of the tight braids, unique hats, quaint basques and full skirts has been seized upon as identical with the English stereotype type. One leading magazine for years has devoured a page to her sayings and doings. Miss Fazenda has yet named the day, but plans one of these summers to cross the pond.

"BLACK OXEN" TO BE FILMED FOR 1ST NATIONAL

Gertrude Atherton's widely-discussed novel, "Black Oxen," which is regarded by many as the most startling literary gem of the year, is to be produced for the screen by Associated First National Pictures, Inc.

Several of the plot points of the story have caused such widespread comment as this having story, which, dealing with the rejuvenation of a middle aged woman and her love for a brilliant man, many years her junior, promises to make ideal screen material.

Its adaptation is in the hands of Malcolm Farley, who is regarded as one of the foremost scenarios in the motion picture industry.

"Black Oxen," has not only occasioned a furor in the field of literature but also it has been the subject of considerable discussion among the medical profession, for its theme, based on what is generally supposed youth-giving glandular treatment, is one which is still stirring scientific and medical men the world over.

The story of "Black Oxen," centers around a woman of sixty, who is a results of a rejuvenation treatment, becomes able to lock, act and feel as a woman of twenty-five. A brilliant columnist and dramatist falls in love with her and it is around this strange romance that the novel plot of the story is wound.

No announcement is forthcoming from First National as to the date of production, but it is expected that camera work will begin on the production several weeks from the next few months.

At the present time the executives at the offices of First National are busily conferring with those in Hollywood, are engaged in sifting the whole field of motion pictures to secure the best available talent obtainable to enact the various roles.

Sennett is Expanding

Additional outdoor stages are being constructed on the Mack Sennett lot because of the addition of several new companies. With the new space ready the Sennett studies of 32 acres will contain over 40,000 square feet of actual stage space, exceeding the floor space of any studio in the West. The work is progressing under the supervision of Sanford D. Barnes, technical director.

King Vidor, who is directing "Three Wise Poobs," is exceedingly fond of tennis. Every Sunday finds him out on a neighboring court. He is making plans now to have one built in his own garden.
Joseph A. Eliason presents

BABY BETTY
Wampus Frolic
(age 26 Months)

WARNER BROS.
STUDIO
World's Largest Stage
1923

BABY BETTY
"Movieland's Youngest Celebrity"
Personal Appearance
Wampus Movie Ball
Ambassador Hotel
1922

Announcing at This Time

"Baby Betty"
Cinema Tour
Around the World
Producing
Twenty-six One Reel
Educational Gems
Completed June 1924

Open for engagements until August

THE WORLD
EDUCATIONAL FILMS
6060 Sunset Blvd.,
Hollywood, California
THERE ARE MORE JOBS THAN ACTORS!

That the time has arrived in Hollywood film producing circles, when the demand for talented players exceeds the supply, is indicated by the fact that for the first time in the history of the industry there has become evident a distinct shortage of established actors.

This is particularly true of character men, according to Maurice Tourneur, who, for two weeks, searched Hollywood for an actor to play the important part of Prof. Putroye, in the forthcoming First National picture of "The Brass Bottle." It was only after many negotiations for the production schedules of the part of a number of other producers who were interested in utilizing Tully Marshall at present, that Mr. Tourneur was finally able to sign the well-known actor to portray one of the leading character parts in his new film.

In order to appear for Mr. Tourneur, Marshall's working time at two other studios has to be so dovetailed with the producing schedule of Tourneur's film, that it is possible for the actor to appear for all three companies at the same time.

A careful survey of all the established character players has been made in procur- ing two or more productions simultaneously.

NEW STARRING LINE-UP FOR CHRISTIE COMEDIES

With the signing of Jimmie Adams, Elsie Hay and numerous other names under exclusive contracts to be featured in Christie Comedies, the star team under producer Paul Muni has made a fine-up of comedy stars by which five or six different "names" will appear alternately in starring positions in the new releases. Pictures are also arranged so that the supporting players will alternate their appearances.

For instance the latest pictures released will present a great variety of talent: "A Hula Honeymoon" features Henry Murdock and Ebe London. Next comes "Baby's Welcome" in which Dorothy Dore is starring, supported by Ann May Wong and George Stewart. "Green As Grass" introduces Jimmie Adams, supported by Charlie Melville and "Take Your Choice" features Bobby Vernon, supported by five different leading ladies.

On-screen rights to "The Renegades," a powerful story of mountain setting, by Madeline Ralston, has been purchased by the Goldwyn Pictures Corporation and work will be started on the picture as soon as possible.

FILM PROMISES TO AROUSE SHADIES OF OLD TIMES

Little Mr. Wettin, well-known king of England, will perhaps be away to a high dungeon when he sees "Captain Applejack," for a high change... nearly as fast as a huff, but it is a more dignified vehicle and every assurance to the pique or scorn of "Captain Applejack," which Fred Niblo is directing as his second independent production for Glidden. The film, which is a release, concerns a modern British family who suddenly discovers that the original bearer of the name assassinated his fortune as a pirate and that he was a newly old squandered with a taste for rum and a cast-iron conscience.

The story was first a stage play with a permeating historical background. That it deals intimately with the history of a famous British family is a favorite rumor among young British anti- quarians who anticipate best over unhealthy and soda in exclusive clubs.

"Extraordinary thing using the name and name," said one keen critic. " Might at least have changed it a bit."

Mr. Niblo is changing it. "Captain Applejack" is derived from "Captain Ambrose Apple- john" just as applejack is de- rived from saddles and rumor and humor to that mild tittle.

The director has an excellent cast with which to tell his story. Matt Moore has the title role while Emil Bennett, Barbara La Marr, Robert McKim, Max Malh- ile Brundage, Thomas Ricketts, Emily Fitzroy and Otto Hoffman are among the principal characterizations.

BABY BRUCE NAMES LOTS AFTER PICTURES HE'S IN

With many dollars invested in Los Angeles real estate, three stables and several fruit groves, it is quite possible that Bruce Gardner, a half year old screen kidde, will not starve in his old age. Bruce has played featured roles in several productions in a little more than a year and every cent of his earnings has been invested for him by his father who bought him a lot of property in his name at the completion of each picture. The most recently enacted roles in "Irma" for Warner Brothers and in "Drifting," his earnings from his work in those two productions have been saved in Hollywood lots. For his "Bachelor Daddy" lot, costing $25, his mother received $3,000, its valuation as business frontage having increased simul- taneously with Bruce's progress since appearing in that picture. The tiny tot was signed last week on a long-term contract by Warner Brothers.

Dives Alway Dressed Up

Talip Lewis took a high dive from the mast of a big vessel into the Pacific while attired in a dress suit for one of the big scenes in the R-C production of "How Your Own Horn." Lewis is a powerful swimmer, as well as a skilled diver and when Di- rector Jimmy Horne asked for a retake because the camera had buckled, Lewis made the dive a second time without a murmur.

Robbers Take Poems

Fred Esmelton had his apartment on Vermont Avenue robbed of his more old valued British poems. The burglars also took some clothing and bric- a-brac, but Esmelton states he does not mind the loss of the latter articles if the thief will return the books. Esmelton plays one of the important roles in "The Rustle of Silk," now appearing at Grauman's Metropolitan.

CONNIE GOES ON LOCATION TO BUSES

Constance Talmadge and the "Duley" company have left for location in the Yosemite region. Accompanying Miss Talmadge were Sidney Franklin, director, and the cast which includes Jack Oakie, Hebe, Ann Wilson, Johnny Harron, Ann Cornell, Andre de Beranger, Gilbert Douglas and Milla Davenport.

Three special double-deck busses such as are used on Fifth Avenue in New York and which probably will be common sights on the streets of Los Angeles soon, were used to transport the players and technical staff of the Talmadge company. These busses are fitted up with sleeping berths and cooking stoves so that the company will be able to camp out while on location.

The three crews will take the players to Big Bear Lake, San Diego, San Francisco, and Santa Barbara where they return to Los Angeles. Last week scenes for "Duley" were filmed at Barstow, where a severe electrical storm caused much static in the cameramen's boxes.

During the past week additional scenes were filmed at the Joseph M. Schenck studios. A stay of about ten days will be made in Los Angeles.

A magnificent mountain lodge has been rented by Mr. Schenck for the Yosemite sequence of the comedy, Constance Talmadge will live in this lodge and will mix out to location during the upcoming stage days. "Duley" is based on the New York stage success of the same name by Robert E. Sherwood and Marc Connelly. In it Constance has the role of a feather-brained young woman named Barbara. Walter Israel, costumer, has secured for Miss Talmadge several new gowns from the Paris spring shows, several of which showing the Tut-Ank-Amen influence, will be worn by her in "Duley."

BARBARA TO TRY VAMPING "VAMPABLE"

KING SOLOMON

Barbara La Marr is to try to vamp in "Vamping," for King Solomon. She was signed this week for a role in "The Brass Bottles," playing a part of a Princess, beloved of Fal- rash-et-Aamash, a Ninnie. Her job, in the story, is to take King Solomon and his band of wives, and all of his other worries, so that he may be put under a spell so that he will be ploting his ruin.

Solomon is warned and the Princess's efforts are fruitless. One of the jinn is put in a brass bottle and thrown into the sea, not to be released until Mr. Vol- steed's time.
A Chance to "Break In"

We Want

100 People

with or without experience in

MOTION PICTURES

to appear in Feature Film with all star cast

headed by two of the most prominent stars in the Motion Picture world. We are looking for people with the sincere desire to "break in," and those who believe they have the talent and ability, but hitherto have found it difficult, if not impossible to obtain the chance to show what they can do.

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We want to give you a chance to act in Feature pictures to be filmed in our own studios, and at the same time you will have an opportunity to become a shareholder in a large motion picture concern. It is an unusual and rare opportunity to become a shareholder in a company which produces and distributes their own pictures. An investment of $1000.00 is required which entitles you to receive dividends from our Co-operative Stock sharing plan, besides your salary and permanent contract.

ACT TODAY

Send recent photo, with full name, nationality, height, weight, color of hair and eyes, complexion, and state what motion picture experience you have had, if any, and type of work you believe you are best fitted for.

We have a bona fide proposition which will bear strictest investigation.

Address Box 77

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6318 Hollywood Boulevard
CAMERA I

"Pulse of the Studios"

Page Seventeen

Pulse of the Studios

For Week Starting Monday, April 23

Cameral intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-889

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass’t Director</th>
<th>Scenario</th>
<th>Type</th>
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<tr>
<td>BERWILLA STUDIO. 5821 Santa Monica Blvd.</td>
<td>Eddie Lyons Productions (Arrow release)</td>
<td>Eugene De Rue</td>
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<td>McGill</td>
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<td>BOYLE STUDIO.</td>
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<td>BRETWOOD STREET. 4811 Fountain Ave.</td>
<td>All-Star</td>
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<td>5-Reel Drama</td>
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<td>Wm. A. Horsley, Calvin Kelpine</td>
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<td>BRONX STUDIO. 1745-51 Glendale Blvd.</td>
<td>Kenneth Bishop, General Mgr.</td>
<td>Wilshire 4275</td>
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<td>H. and B. Productions</td>
<td>Cliff Smith</td>
<td>All-Star</td>
<td>Thompson</td>
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<td>Arthur Tramble Productions</td>
<td>Jack Dawn</td>
<td>Roland Price</td>
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<tr>
<td>CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
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<tr>
<td>Regent Film Company. (United Artists release)</td>
<td>Charles Chaplin</td>
<td>Edna Purviance</td>
<td>Rollin Totheroh</td>
<td>Eddie Sutherland</td>
<td>Monta Bell</td>
<td>&quot;Public Opinion&quot;</td>
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<td></td>
<td>Holly 2693</td>
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<td>COSMOS ARTS. 3700 Beverly Blvd.</td>
<td>J. E. Bowen, Gen. Mgr.</td>
<td>Wilshire 2115</td>
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<td>I. W. Irving Productions. (B. P. S. release)</td>
<td>Paul Hurst</td>
<td>All-Star</td>
<td>Joe Walker</td>
<td>Irving</td>
<td>&quot;Blood Barrier&quot;</td>
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<tr>
<td>Harry Revere Productions</td>
<td>Joe Murphy casting.</td>
<td>Amos</td>
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<td>FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.</td>
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<td>Henry McCarthy All-Star</td>
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<td>Jess Robbins Productions.</td>
<td>(Vitagraph release)</td>
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<td>Sacramento Pictures Corp.</td>
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<td>Holly 3000</td>
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<td>Wilshire 81</td>
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<td>Metro Release</td>
<td>Clara K. Young</td>
<td>Charles Richardson Jack Blond</td>
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<td></td>
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<td>Holly 7945</td>
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Fashion Features. G. W. Gibson, 1442 Beachwood Drive.

G. W. Gibson

Elinam

Baby Betty

Wm. Field

F. M. Abbey

L. Robinson

News Weekly "The Forty Niner" Schedule
### Hollywood Studios

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't. Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
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<tr>
<td>Richard Thomas Productions</td>
<td>Big Boy Williams</td>
<td>W. Seeling</td>
<td>J. Mather</td>
<td>Western Spectacle</td>
<td>Casting</td>
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<td>Jack Benny</td>
<td>Norval MacGregor</td>
<td>underworld Drama</td>
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<td></td>
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<td>Charles Woolstenhalme</td>
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<td>Dick Tracy</td>
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### Paramount Pictures

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<td>Red Jennings</td>
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<td>Harold Swart</td>
<td>George Hopkins</td>
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<tr>
<td>Frank Brandon</td>
<td>Children of Jazz</td>
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<td>Beulah Marie Dix</td>
<td>Woman With Four Faces</td>
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<tr>
<td>Paramount Pictures</td>
<td>Hollywood</td>
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<tr>
<td>William Paley</td>
<td>Broken Wings</td>
<td></td>
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<tr>
<td>Charles Winninghome</td>
<td>Daughters of the Rich</td>
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<tr>
<td>George Stoneble</td>
<td>Mansion of Aching Hearts</td>
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### Metro Studios

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<tr>
<td>Harold Shaw</td>
<td>Viola Dana</td>
<td>John Arnold</td>
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<td>2nd Week</td>
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<td>Rex Ingram Productions</td>
<td>Mountaineer</td>
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<td>Hunt Stromberg Productions</td>
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<td>Edward Soman Productions</td>
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### Pacific Coast Studios

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<tbody>
<tr>
<td>Sam Mateo</td>
<td>Walter L. Bell</td>
<td>Chas. L. Fulton</td>
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### Pickford-Fairbanks Studios

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### United Artists

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<tr>
<td>Hal Roach Comedies (Fathe release)</td>
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<td>Walter Luning</td>
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<td>17th Week</td>
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<tr>
<td>Newberry-Taylor</td>
<td>Robert Golden</td>
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<td>Horroft-Fay</td>
<td>Hucklom</td>
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<tr>
<td>Reiner-Reinhardt</td>
<td>Van Dorn</td>
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<td>McKenna-McCloy</td>
<td>Egbert</td>
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<td>Mack Sennett Comedies</td>
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<tr>
<td>Louis B. Mayer Productions</td>
<td>Clune's Stage</td>
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<td>Frank Borzage Productions</td>
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<td>Edwin Carew Productions</td>
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**Universal Studio.** Fred Datig Casting.

**Universal Film Manufacturing Co. (Universal Release.)**

- Edmund Mortimer: Herb, Rawlinson
- George Marshall: Hitchcock
- Measinar-Marchan-Mower-Sedgewick: Jack Dunn
- Robert Hill: Wul. Desmond
- Duke Wrenn: Little-Thomson
- Jack Connally: Gladys Walton
- Edward Bedick: Hoot Gibson
- Wm. Watson: Neely Edwards
- Wallace Nutley: Low Chaney
- Harry Pollard: Reginald Denny
- Stuart Paton: Roy Stewart


- Jimmie Davis: Joe Etock
- Rongo Productions: Dallas Fitzgerald

**Warner Brothers Productions.**

- Chester Franklin: All-Star
- Herman Reymann: All-Star
- Homer Scott: E. B. Dupar
- Millard Webb: Sandy Roth
- Franklyn Myron: Davis-Moyston

**Vitagraph Studios.** 1708 Talmadge, W. S. Smith, Gen Mgr.

- Victor Schertzinger: All-Star
- Steve Smith, Jr.: Vincent McDermott

**Warners Bros. Studios.** 5842 Sunset Blvd.

- Vincente Minnelli: Lyle Bettis

**Waltz Studio.** 6070 Sunset Blvd.

- James Kilgallen: James Colwell

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FLASHER FROM FRISCO
(Continued from Page 6)

Jean Hersholt of the cast for Eric Von Stroheim's production of "Greed," came to town last week and is hard at work. Jean doesn't mind the cold in San Francisco, but goes around with his collar turned up because he has to wear a comedy hair cut which makes him look like a small town dude of a few years ago.

The Victor Fisher Production office here reports that the company making their picture "Youth Triumphant" at the Hollywood Studios, is making most satisfactory progress. They have been at work two weeks and expect another three weeks to complete the picture. They are especially delighted with some of the photography in the night scenes. A very finely trained Belgian Police dog, the property of Dr. Humber of San Francisco, has been taken to Hollywood to play a part in the picture.

The Famous Players-Lasky company making "The Woman with Four Faces" under the direction of Herbert Brenon, worked here several days last week shooting some scenes at one of the jails, and others in the insane asylum at Napa, and returned to Los Angeles Thursday night. James Howe, cameraman, was back in town over the week-end to do some special locations.

Alexander Pantages, head of the Pantages vaudeville circuit, has announced that he is planning to build a new theatre in San Francisco. As this is his home town he says it will be a sort of monument, and one of the largest and finest theatres in the United States, and in its building he will use all the knowledge he has gained of theatres through years of experience.

ARTISTS IN SPRINGTIME
(Continued from Page 7)

quests for players. Just now, however, there is an unprecedented demand for featured actors and actresses—chiefly leading men.

Probably the most important "loan" of the week was that of both Gaston Glass and Kenneth Harlan to the Renoe concern for the production of a big all-star picture titled "After the Ball." Director Dallas Fitzgerald, who is at the helm for Renoe, changed his shooting schedule in order to accommodate the equally active schedule at the Schubert Studios, from which the two favorites were obtained.

The man who paraphrased the bromide about the industry being in its infancy, saying it should read "infants are in the industry," said a forkfull, in the informal, but forceful language of backstage. For Hollywood's famous youngsters are making known their presence with a vengeance.

Jackie Cooper is about to begin work in what promises to be his most costly and ambitious picture, "Long Live the King," by Mary Roberts Rinehart. Dinky Dean, Charles Chaplin's latest child find, is about to appear in a series of features to be filmed by an independent concern.

Baby Peggy, having completed a series of two reels for Century Comedies, has been loaned for an eight-reel special production.

Soon the clock will be turned back to the London of 1700—and bewigged and bepowdered gallants and their ladies will live their lives again back in the romantic days when England's highwaymen were heroes of the populace and civilization was in its early springtime. That will be "A Lad of Chance," Frances Hodgson Burnett's novel, to be filmed by Hobart Henley, starring Virginia Valli.
CAMERA!

"The Digest of the Motion Picture Industry" Page Twenty-one

SCREEN STORIETTES

Those who abandon an occupation which has brought them a full measure of success for the sake of an ideal are few and therefore unusually interesting. Hence this focusing of attention on Lucy Beaufont, who has just returned to Los Angeles to dedicate herself exclusively to enacting mother roles in motion pictures after a brilliant career of twenty years devoted to the speaking stage of New York, London and most all parts of the world. She bade farewell to the footlights just as she reached the height of her success to embrace the opportunities of reaching more and larger audiences through the medium of film because she is eager to continue her work towards inculcating a spirit of greater respect for mothers in the firm belief that a return to old-fashioned notions of the importance of women's influence is not greater than other single force towards solving most of the national and international problems confronting the world now.

"If the importance of mothers were more deeply impressed and if the object lessons she holds for all humanity were shown more in the close-up of men's affairs, I am confident most of this terrible inclination to quarrel and fight would be eliminated and I think impressive characterizations on the screen in relation to the right kinds of roles will do much to help in this desirable endeavor," Miss Beaufont says. "I have high hopes of making millions of people feel the true impulses of the good mother and thereby enabling them to settle down to a more amicable consideration of all matters in dispute. According to my way of thinking, the screen offers the greatest possible medium for spreading the thoughts of goodness that will inspire universal goodness and I aspire to be instrumental in using my knowledge of dramatic expression, whatever it may be, to serve such a useful purpose. It is my ideal, the ideal that has won me away from the stage for the wider latitude of the screen."

"Parson Fred" isn't a sky pilot any more. He has signed a contract to star in Universal pictures. He is now co-starring with Ann Little in the Universal chapter play, "The Eagle's Talons."

From the athletic field into the pulpit and now seeking fame before the camera is the former small-town minister, Parson Fred.

While a student at Occidental College in Los Angeles several years ago he was studying to become a structural engineer. Thomsen, a member of the baseball team and won the national all-round track and field championship at Franklin Field, Chicago, the first time that a western athlete had ever carried off this honor.

That same year he decided to enter the ministry and began his theological studies in Princeton. The next summer, as a member of the Princeton track and field team he again won the National championship at Franklin Field.

Then he went into the ministry and preached from coast to coast. During the war, he served as a lieutenant in the 143rd Field Artillery and became known as "Parson Fred."

It was during a football game on the Carnegie field at San Diego, in honor of Mary Pickford, honorary colonel of the regiment, that Thompson was requested by Miss Pickford to appear at the end of the war from the ministry to the movies. Thomson had his leg broken during the game and during the weeks of his convalescence Miss Pickford visited him often.

Miss Pickford persuaded him to appear as a character man in motion pictures at the end of the war. Thomson made his initial debut before the camera with her in "The Love Light." He has had many important roles in pictures since that time.

Thomson was signed by Universal for a long term and is now preparing reels of thrills for the motion picture public by his daring performances in "The Eagle's Talons."

Daniel Boone, George Washington, General Braddock, Thomas Jefferson are living their lives over again in one corner of the city of shadowland. Boone and his hardy frontiersmen battle with real Indians—patriots of the days when America was in the making and grapple again with the problems of a new nation's independence. The world will see them, in a few months, in the chapter play "Daniel Boone" a history lesson in celluloid featuring Jack Mower and Eileen Sedgwick.

Charitable enterprises seem to be demanding most of the leisure of studio workers who are popularly supposed to hive themselves to jazz palaces immediately after wiping the grease paint of labor from their brows. Raising funds for the Children's Hospital and the Studio Club—Hollywood's home for its ambitious girl workers—is the chief business of the day.

Gaston Glass has devised a method of raising cash that has proved effective, and a warning to studio visitors. The ever-present star chair, bearing the name in large letters on its back, may be used by visitors for a substantial contribution only. Since the price of a brief visit to the coveted chair is not handled by Glass until after its occupant is comfortably seated, the sum collected has mounted to a respectable figure.

Olgis Friztian, Eve Unsell, Jane Mathis and practically all of the well-known writers, are spending their waking hours adding to the building fund that is expected to serve as a foundation for a great structure that will house Hollywood's girl picture workers.

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ZAN

Carmelita in "Rosita"

When Carmelita Geraghty appeared before Ernest Lubitsch who had reviewed that day only a few days after the role for a Spanish favorite for Mary Pickford's new production, "Rosita" which is directing, he immediately said, "You are just the type." For that Miss Geraghty feels she is indebted to her mother's nationality, who is Spanish and from the famous De Cossaro family of San Francisco. The young actress is now appearing in the Cosmopolitan film, "The Daughter of Mother McGinn" in the making at Goldwyn's.

Some Survival of Fittest

Although it was released in April a year ago and was heavily booked from the beginning, Associated Exhibitors' picturization of "Silas Marner," George Eliot's classic, continues in great demand. Not only has this feature proved a popular and profitable attraction in leading theatres everywhere, but it is believed to have been booked by a larger number of non-theatrical enterprises—notably schools—than almost any other film ever made.
The letter worked. Mortimer talked to Herbert Brenon, who was casting a picture. Brenon wanted a skipper for a ship who could really "skip" the thing. When Mortimer alleged that he could "sail a boat!" Brenon explained that it was a four-masted schooner. Then Mortimer explained that he had sailed everywhere and could handle the ship.

So Edmund Mortimer became an actor in pictures more because he had been in the navy three years and the merchant marine two years than because he had been on the stage fifteen years appearing with famous stars.

After a short period as an actor Mortimer turned director and has been one ever since. He will direct Herbert Rawlinson in Margaret Bryant's "Thicker Than Water," scenarized by Harvey Gates.

Production has been completed at Universal City on "Pure Grit," Hoot Gibson's latest starring vehicle, which was directed by Edward Sedgwick.

"Pure Grit" was adapted to the screen by Sedgwick from a Blue Book magazine story, "Blinkey," by Gene Marley. It is a story of the adventures of a youth in a troop of United States cavalry on the Mexican border and an entire group of cavalry was used in the filming of the play. All the exterior shots in the production were made near Camp Hearn, San Diego, along the Mexican boundary line.


HOW TO MAKE A MOVIE

William Beaudine, famous director who is directing the J. K. McDonald production, "Penrod and Sam," for First National, was once asked how to successfully make a motion picture.

"Just as a cook bakes a cake," answered Beaudine. "He uses so much sugar, so much butter, so much flour, so many eggs, a pinch of salt, a dash of flavoring and the other ingredients, which if properly mixed and baked, results in a palatable confection.

"That is the same receipt for the making of good pictures, only the ingredients are different, so much suspense, so much pathos, so much comedy, a dash of logic—and a lot of human interest. The art comes in the proper mixing of the film ingredients. And they must not always be stirred by the same spoon. By this I mean the situations must not be bonaded, they must be new, or at least handled from a different angle to get the maximum of entertainment value.

"In the making of 'Penrod and Sam' for First National, I have attempted to make it just as natural on the screen as Booth Tarkington made his characters famous on print paper. I believe that every man will be able to see himself in this picture as one of the characters. He will recall his boyish thoughts, his ideas and ideals and if he does not recognize himself as one of the kiddies in this production he will surely be able to recognize some similar youth with whom he played in his childhood.

"Penrod and Sam," which is said to be the best juvenile picture ever produced, is interpreted by an all-star cast which, among others, includes: Gladys Brockwell, William V. Mong, Rockliffe Fellows, Mary Philbin, Gareth Hughes, Denny Alexander, Joe Huntavern, Newton Hall, Biddle and Gertrude Messinger, Martha Mattox, Victor Potel and Hermann and Verman, the pleasantries line.

The story is Tarkington's sequel to his "Penrod," and offers an even better opportunity for the screen than did its famous predecessor.
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The people of Los Angeles have accepted without question the public announcement that the Motion Picture Industry will stage a magnificent and brilliant spectacle on the occasion of the Monroe Doctrine Centennial, to be held at Exposition Park and Coliseum from July 2 to August 4. They know positively that it must be a success because Filmdom is behind it. No greater compliment could be paid to the people of the Industry than this manifestation of faith on the part of the Los Angeles public. The outcome is certain to be a closer and more cordial relationship between the Industry as a whole and the entire citizenry of Los Angeles than has ever existed since the Industry was established as an inseparable part of the great metropolis of the Pacific Coast.

No more appropriate name could have been selected for this important function than the official title, "The American Historical Revue and Motion Picture Exposition." It is being held to commemorate the One Hundredth Anniversary of the Monroe Doctrine. Many of the most enlightening and illuminating chapters of history have been written during the century which has elapsed since President Monroe proclaimed to the Old World that, henceforth the United States purposed, at any cost, to safeguard the territorial independence of all the nations of the Western Hemisphere. And today it is the priceless privilege of the Motion Picture Industry to stage a spectacle that will vividly and accurately portray the outstanding events that have occurred during that soul-stirring period.

Every one in Filmdom knows the publicity value of this great opportunity—and furthermore, they all realize that Los Angeles, as Hostess on this momentous occasion, looks to the Industry to maintain the City's world-wide reputation to make a glorious success of anything it undertakes.

Fill out this blank application and mail to Exposition Department, 1005 Hollingsworth Bldg., Sixth and Hill Sts., Los Angeles.

Patron's Application

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Patron's Coupon Book... of Admission Tickets to the Revue and Exposition, for which I agree to pay the sum of ten dollars each, payments to be made as follows:

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Results of Editorial Observations

It begins to look as if the weather is like many a human being, to wit: it can't settle.

Is it that people are forced to go the rounds of humdrum existence every day that they can't go on the square?

The cinema art needs no champion to defend its worth, but it does need all of its people working for its improvement for all they are worth.

It is predicted there will be a war between various factions of exhibitors this fall. In other words, there is a dire possibility of peace going to pieces.

Whenever anybody tries to tell you that moving pictures corrupt anybody's morals simply because they happen to constitute a Sunday attraction, you tell 'em they're crazy. True, this is rough stuff, but it is nevertheless true.

They say crop conditions are ideal and that this is bound to be a year of bumper crops galore. But, still we hear some talk of hard times in certain sections of the country. Wonder if it would make any difference if it rained gold for a couple of seasons?

You cannot always tell what a picture is going to do when it reaches the public. It's all because you can never tell what the public is going to do. If you want to know how little anybody knows about the public, ask the politicians about this time of the year.

There is a very general disposition on the part of exhibitors throughout the country to demand all-star casts more stellar than ever. If this keeps up, there is the danger of the tastes of these exhibitors becoming so fastidious that no star will be big enough to be a member of the cast playing in the picture they will play. Then what?

Now that Warner Brothers have built the largest stage in the world,—in Hollywood, mind you,—and there are bright prospects of William Fox and other film magnates building other stages of such gigantic proportions in this same Hollywood, it sounds more foolish than ever to give utterance to words of worry over the possibilities of Florida or any other section of the country taking the motion picture industry away from the aforesaid Hollywood.

They are beginning to discuss restrictions in the matter of ownership of motor cars in some of the larger and more congested eastern cities. According to the plan suggested, no one will be permitted to own more than one automobile, the hope being to thus eliminate some machines from the streets. It sure does sound funny to hear about people who own several autos when the fellow who does the hearing has only one car and still owes a lot on it.

The threatened passing of the two-reel comedy seems to cease to be a menace, because as fast as the two-reel comedians move on up to the full-length features, the one-reel kings move up to the two-reel status. Hence it looks as if about the only part of the program which is due to suffer is the one-reel fun film, which many think could be dispensed with entirely anyway. The average fan will not give a whoop one way or the other so long as he is given ample opportunities to laugh a-plenty.

The growth of Hollywood has been such that ground occupied by some of the studios "closer in" has become most too valuable to be used for the purpose of making motion pictures. Hence there is the start of a movement for studios to move farther out into the outskirts of the town. And since Hollywood has only begun to spread out, we are just wondering whether or not even the outskirts are far enough out! It would be all wrong if the studios had to move out about every ten years.

For many years we have heard a great deal about the coming of the great American opera, but it has never come. Now, according to advance information, a group of eastern capitalists have plans for building a theatre in Hollywood dedicated to trying to discover the great masterpiece through offering the means for premiers of the promising works of ambitious composers. It sounds like a bright prospect of very general interest. Moreover, if it leads to the discovery of the long-sought musical gem, Hollywood will be placed in a new limelight of vast consequence. We're for that theatre without reservation and here's hoping the plan proves feasible enough to get quick action.

Personally we are not interested in politics any more, but we quite agree that motion picture people should interest themselves in the game enough to vote for men who will regard the film industry in Southern California as being of some importance and will therefore see to it that there is no detrimental legislation passed against it without putting up a fight of sufficient force to arouse those concerned to a realization as to what it's all about. There is too much of the insidious political maneuvering in America for anyone to be asleep at the switch at any time. Therefore, Camera urges picture people to make it more of a habit to scrutinize the records of seekers of public offices with great care with the idea of ascertaining definitely just what such are likely to do upon gaining possession of any of the reins of government.
A Chance to "Break In"

We Want

100 People

with or without experience in

MOTION PICTURES

to appear in Feature Film with all star cast

headed by two of the most prominent stars in the Motion Picture world. We are looking for people with the sincere desire to "break in," and those who believe they have the talent and ability, but hitherto have found it difficult, if not impossible to obtain the chance to show what they can do.

THIS IS YOUR OPPORTUNITY

We want to give you a chance to act in Feature pictures to be filmed in our own studios, and at the same time you will have an opportunity to become a shareholder in a large motion picture concern. It is an unusual and rare opportunity to become a shareholder in a company which produces and distributes their own pictures. An investment of $1000.00 is required which entitles you to receive dividends from our Co-operative Stock sharing plan, besides your salary and permanent contract.

ACT TODAY

Send recent photo, with full name, nationality, height, weight, color of hair and eyes, complexion, and state what motion picture experience you have had, if any, and type of work you believe you are best fitted for.

We have a bona fide proposition which will bear strictest investigation.

International Co-operative Motion Picture Corp.
Producers and Distributors

1329 Gordon Street Holly 1918 Hollywood, Calif.
Synthetic Divorce, Reform and Make-up

By RAY H. LEEK

Now it is the synthetic divorce! In a category with beer without a kick and whiskey without a headache may be classified the divorce without a heartache.

But, lest a false impression of this variety of separation go forth, let it be explained, that we refer to the professional—not the domestic—variety, which has to do with the screen careers only and is in no way related to the family hearth.

Most recent of the synthetic divorces is that of the beautiful Miriam Cooper, who is happily married to R. A. Walsh, the director with whom she has scored her many screen successes. Practically all of Walsh's most successful productions have shown his gifted wife in featured roles, while all of her screen career has been guided by his directorial megaphone.

Now Miss Cooper has joined Gasnier's cast of players at work on "Daughters of the Rich" and will be seen in an important role in that unusual story. Incidentally, she advanced an interesting theory in explanation of her plunge into big productions not directed by her husband.

"As for the why of it, I can only say that no star ever accomplishes their best work until they have had the broader experience permitted by working with more than one director," she said. "Every director and every player can contribute some idea, some suggestion that is helpful to the screen worker. No matter how complete the sympathy between the director and star, there is much to be learned by experience with another director of the caliber of Gasnier."

Of course the stage version of this Paul Dickey and Charles W. Goddard story was one of many thrills. But imagine what can be done with it by a director as resourceful as Gasnier and a company of players who are ready to follow him to the end of the earth.

Once more reform stands accused of robbing us of our cherished traditions. One of the leading film critics of Los Angeles, on reviewing the elaborate production of "Thorns and Orange Blossoms," recently released by Al Lichtman, found much to praise in the production, but balked at the cleanliness of the jail in which Kenneth Harlan is imprisoned.

But, for the benefit of this particular reviewer, let it be explained that the dart of criticism is aimed, not at the artificiality of the screen, but at the onrush of reform. For the cleanly cell and corridors to which attention is called, are not the work of a technical director, but an example of hospitality offered by Los Angeles to its convicted law breakers. The jail, in fact, is none other than the Lincoln Heights jail, Los Angeles, just as it was found by the cameramen, players and producers of the picture!

Sam Jaffe, production manager for "Thorns and Orange Blossoms," who claims to know the inner workings of prisons from here to Siberia and back, (professionally, of course) is authority for the statement that (Continued on Page 20)
After a careful combing of the entire field of available directors, Jack Coogan Senior has engaged Viktor Schertzinger to direct Jackie in "Long Live the King," his first Metro production.

Schertzinger has just finished "The Man Next Door." Under his leadership with R. P. Schuhberg, he handled Katherine Macdonald in her last four pictures.

Schertzinger will be remembered as Charles Ray's director for many of his successes, and also for his work with Mabel Normand and Tom Moore. He is one of the universally appreciated directors of the screen, a capable technician, a man of artistic imagination, and the powers and capabilities to transmute those ideas and images into screen language.

Frank MacMullen, who has been a clothing, collar, statuette and other manufacturers, has decided that displaying his wardrobe before the camera would offer him a greater opportunity than presenting it for the approval of prospective customers on the street, in hotels and other places. Jack Ford, fox director, has cast the former model for an important role in his next production, as yet untitled, which will enter filming soon at the company's west coast studios.

Patsy Back on Screen

Patsy Hayes, having recently completed a vaudeville tour, has returned to work in motion pictures. She is remembered for her brilliant characterization in "Ivanhoe," the "Son of Wallingford," a Vitagraph production.

Two thousand women, attending the annual convention in Indianapolis of the Indiana Federation of Women's Clubs and the "T-Teachers" Associations, expressed enthusiastic approval when Florence Vidor's latest picture, "Alice Adams," was presented as the entertainment feature of their program recently.

At each annual convention of these organizations one photograph is screened, the choice being made by the Executive Council of Women's Clubs from a selected list of eligible offerings.

A further endorsement was forthcoming when, following the screening, an address was made by the Hon. Joseph T. Lytell, discussing the subject, in which many of the women particularly commented on the adaptation of Mr. Tarkington's "Alice Adams" theme of the discussion.

Blanche Sweet, now completing her characterization in "The Meanest Man in the World," the United Studios, is to appear in two Goldwyn productions. Upon conclusion of her present engagement wherein she depleted the country last assiduity Bert Lytell, Miss Sweet will start on Goldwyn's picturization of "The Palace of the King," to be directed by Emmett Flynn. Following this she will appear in the title role of Marshall Neilan's "Tess of the U'рубberlives." This will mark her initial appearance on the home industry's screen and the band's direction in four years.

Miss Sweet's recent return to the screen as "Quincy Adams Sawyer," after her years' absence has been a triumph for this popular star and has proved that the film and her popularity with the American public as a result of her absence from the screen.
CAMERA

“The Digest of the Motion Picture Industry” Page Seven

FLASHEs FROM FRISCO

By AGNES KERR CRAWFORD

San Francisco, Cal., April 23—Jack Dewey, of the Golden Gate Productions has returned from Los Angeles with the finished continuity for three pictures. F. E. Fisher, who is business manager of the organization, announced that they expect to begin actual shooting of at least two pictures early in May, doing their studio work at the Pacific Studios, with location work in and near San Francisco.

Paul Powell, director of “The Fog” finished editing the picture at the Pacific Studios last week, and drove home to Los Angeles in his car last Friday. Mr. Powell has not only made a good picture here, but leaves behind him many new, but warm friends.

Eric Von Stroheim, now making “Greed” here, for Goldwyn, says that every picture he directs he has to learn a lot of new stuff, and that this time part of it is dentistry. “McTeague,” hero of Frank Norris’ great American classic from which the picture is being made, was most of his life a cheap dentist. So by the time Von Stroheim and Gibson Gowland, who plays “McTeague,” have, with the help of a real dentist, worked out all of the detail of the scenes in the dental office they both, if the picture business ever fails, can start out as country dentists.

H. A. McKenzie, of the Kenmat Productions, a San Francisco organization with offices in the Mills Building, returned last Saturday with the finished film of the company’s first picture. It was made in a southern studio under the title of “Scarlet Shadows,” but it has had its title changed to “Crested Wire.” It will be shown here to a few personal friends, after which Mr. McKenzie expects to leave with the film for New York to arrange distribution.

The “Pair of Hellions” company working under the direction of Walter W. Bell for the Stereoscopic Productions are making most satisfactory progress with the picture, another week or ten days of work will finish the shooting. While on location last week up near Niles Canyon the company had a funny experience, as they wanted to get a shot of Ranger Bill Miller getting off a train. So in full cowboy outfit he dashes on a little local train making a short stop at a station, and ran through the cars to do his bit getting off. With the result, that in spite of the camera clicking away on the platform the passengers thought it was a real holdup, and a panic ensued. A few nights ago the company staged a big and most realistic barn dance at the Pacific Studios, where they are doing their studio work.

Edwin B. Willis of the Goldwyn organization spent a few days in San Francisco last week.

Ivor McFadden has decided that making pictures on a co-operative basis has too many difficulties, so the Co-Operative Film Company of this city is, for the time at least, on the inactive list.

Louis Graf, president, and Max Graf production director of the Graf Films left for Los Angeles last Friday with the just completed film of “The Fog,” made at the Pacific Studios, with an all star cast, and to be released through Metro.

Ashley Cooper, well known English actor of both stage and the silent drama, arrived in Ben Franklin last week. The cast of “A Pair of Hellions” now being made at the Pacific Studios.

Frank Hayes, of the “Greed” cast is having a beautiful time in San Francisco these days, for not only is his part in the picture getting well, but he is enjoying a visit to his old home city. For although he has been away for twenty years, he was born and reared here, and belongs to a well known old family, so well known in fact that Hayes Street, where the Von Stroheim set is now, was named after them. So every time Frank sticks his funny face outside the door some old friend is sure to come up to hold a reunion with him.

Robert Eddy, director, and Joseph Gonga, his assistant, have returned to San Francisco, and are busy making preparation for the filming of the second series of Plum Center Comedies soon to be started at the Gerson Studios here.

Noah Berry, his wife and little son spent several days last week at the St. Francis. He said he was here, not on business trips, but for a little holiday, and a complete rest to recover from his very strenuous fight in “The Spellers,” and his four months’ steady work on four big pictures. He returned to the south to start work on “To The Last Man” and says he is going to be the last man himself if it kills him.

WHY “SOULS FOR SALE”

By RUPERT HUGHES

The crimes committed by the public against moving pictures and their people are largely due to the habit of comparing the lives of actors with imaginary and ideal lives, instead of comparing them with the real lives of other people.

An article devoted to the divorces in Hollywood makes starting reading. But when you say, “The divorces in Indiana are still more numerous,” that throws a different light on the matter.

Conditions in the studios are not always beyond criticism, but look at the scandals and murders in church choirs and pulpits.

In “Souls for Sale,” I have tried first of all to tell a story of moving picture life; second, to make it true to its life; and third, to give a true idea of the life outside. And so I take a minister’s daughter for my heroine, and I show that she has no end of temptation and misfortune in her snug (and snug it is) home town. She finds in the moving pictures first a refuge, and then a fascinating lifework.

I have not idealized the movie-world, but have emphasized its ideals. I have not concealed its unpleasant phases, but I have tried to show its difficulties. I have made what use I could of the heartaches, heroines and nobilities, the bright rewards and the fine soldierly quality of the movie men and women and children as I have known them so well and so long.

Noah Berry, whose great performance in the B. P. Hampton production of “The Spellers,” just completed, is said to be a classic in perfect characterization.

THE GIRL ON THE COVER

In presenting the likeness of Martha Marshall on its cover this week, we cannot take all the credit when published in magazine and book form and later in the newspapers. But to make any use of it at all on the screen, would violate the rules of every censor board, and set the axe to swinging. The head of the picture would have been cut off before it could be seen. So I changed it. But the very difference between the original story and its picture version may make both more interesting for many reasons.
Unqualified praise of Norma Talmadge's new crime drama, "Within the Law," was given in an official communication from Police Chief Daniel J. O'Brien, of San Francisco, following a special showing of the film recently held at the chief, the police commissioners and other officials.

Chief O'Brien's praise was reiterated by Commissioners Andrew J. Mahoney and Jesse Cook, of the police board in speeches. The program, of which the showing of the film was a part, included a speech by A. M. Bowles, San Francisco Executive of the West Coast Theatres Circuit, telling of the personal assistance given by Chief O'Brien when Miss Talmadge's company was filming scenes of "Within the Law," in San Francisco.

The San Francisco police head proclaimed the Joseph M. Schenck film a fair revelation of police methods, and gave an "unqualified endorsement" of it in a letter to the peace officers of America. In his letter he urged the police chiefs of the country to see the film and extend their commendation. He also sent telegrams to Miss Talmadge, Director Frank Lloyd and Joseph M. Schenck warmly praising the film for its dramatic excellence.

O'Brien's letter to police chiefs reads: "To My Brother Police Officers of America. It was a pleasure to see Norma Talmadge in 'Within the Law' and endorse it unqualifiedly as entirely fair to the police of America—which endorsement I sincerely believe you will uphold. The San Francisco police have seen it and laud it as an intelligent revelation of the conditions with which the police have to cope. "I take this means of thanking Norma Talmadge, Frank Lloyd, her director, and Joseph M. Schenck, producer, for the splendid compliment paid to police officers in eliminating from the screen version of 'Within the Law' some of the exaggerated barbarisms, relics of a past period of police methods, which the stage play originally called for. "It is the criminal who keeps within the law who is hardest to trap, and whose apprehension sometimes requires the extreme methods shown in the Norma Talmadge film. Police officers take risks and give their lives every day, not merely to pursue crime, but to prevent it. "I hope you will all take occasion to see this impressive picture and that you will lend your communication to it."

TENDENCIES TELLABLY TOLD

If King Tut only knew how many newspaper columnists and film fans he'd probably be inspired to utter the objection: "Tut, tut," if he has any modesty left in his unmummified self. Mensa are using his name in films and those who are not are using that name in publicity. So don't they will keep at it and the producers are courageously trying out implausibly a most resounding "Tut, tut!"

Anyone who thinks the 'original story' is on the high road to coming back has only to read the almost daily lists of recent purchases of stories by prominent producers. Successful and unsuccessful stage plays and novels constitute the very big bulk of the current acquisitions of film-makers and the buying of an "original" is a rare event.

Now it is predicted that farce comedy will have its vogue on the screen. Several producers are preparing screening plays of this type. Thus far farce comedy never has been able to dominate the silver sheet situation, but it is said the public has manifested an abundance of patience, and that comedy is more occasion for merriment.

Popular demand for more photoplays is causing the studios to increase production. All present conditions in the motion picture industry seem to be wholesome. So, if you're worrying, don't.

There is a depth in character men due to the unprecedented demand for their services in pictures nowadays. If the supply of character men cannot be made sufficient the making results from the stage, why not give the character women a chance.

If the price of materials entering into the work of making motion pictures should be increased, as it is predicted, show business journals, it is not likely that the admission prices to theaters will be raised. On the contrary, there are indications that these prices will be lowered in spite of any further soaring of rawstock prices. Meanwhile, however, the country is entitled to some explanation from Washington, D. C., as to the reason for the apparent helplessness of the government in the matter of cutting the high cost of living with anything like reassuring rapidity.

Although the picture is not scheduled for release by First National for another week, a special set of the film is shipped to San Francisco for the showing.

Following are the telegrams: "Miss Talmadge, Have seen 'Within the Law' and congratulates you on the wonderful triumph and handling of emotional scenes. Your 'Mary Turner' was a gripping, vital portrayal." "Frank Lloyd: 'Within the Law,' was shown to myself and Police Commissioners, and we unanimously proclaimed it the great event of the season. It is a wonderful tribute to your ability as a director, and to the fine playing of your cast." Chief O'Brien's telegram to Mr. Schenck thanks the producer for eliminating on his recommendation scenes which would show police methods now said to be obsolete, obsolete.

JAZZ AND TORRENCE

Jazz and more jazz, excitement, music, dancing—all of these form the component parts of opening scenes for Jerome Storm's Paramount Picture "Children of the Paramount," in which are featured Theodore Kosloff, Ricardo Cortez, Elleen Percy and Robert Cain. Beulah Marie Dix adapted the Harold Dark house play and Richard Blossom is producer-editor. Very shortly the company will go to an island location for some important scenes.

The recent announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, of the engagement of Ernest Torrence for a group of Paramount pictures, has caused much interest in film circles. Since James Cruze's production "The Covered Wagon," reached the screen, Torrence has been the recipient of innumerable congratulations for his work as "Bill Jackson." The first picture announced under the new arrangement is entitled by George Melford of Emerson Hough's story "North of 36," in which will be featured Ernest Torrence, Jacqueline Logan and Noah Berry.

"Something different every day" is the program that the makers of the Monro Doctrine Centennial in Los Angeles this summer, between July 2 and August 4, are working on. In addition to its historical aspect, the exposition is going to make a special appeal to the 20,000,000 motion-picture-goers of the country, because all of the studios, their technical forces and actor folk are uniting in supporting the undertaking. While there have been film exhibitions in New York, Chicago and other points, none of them have had the scope of this project in filmdom's own capital. Such a gathering of all lines and in such numbers has never been held anywhere; and the studios have joined hands to put their best feet forward that the public may have an opportunity to get a closer glimpse of "what's what in the movies."
CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION
SATURDAY, APRIL 28, 1923

NEW ORLEANS' MARDI GRAS GENIUS WILL SUPPLY THE EXPO WITH PAGEANT

Floats which will excel in gorgeousness anything ever seen in the West are now being designed by Charles Larkin for the Mardi Gras in the United States for the American Historical Revue and Motion Picture Exposition, which opens in Los Angeles, July 2. Frank Cox, who for ten years had charge of the Mardi Gras parades in New Orleans, is the designing artist and technical director of construction and display of floats and pageants. He has in his charge not only the history and development of floats but the commercial floats as well. Thus artistic harmony is assured.

For more than twenty years Mr. Cox has been recognized as supreme in his special line of art. One of his foremost successes was the National Peace Jubilee in Washington, D. C., in 1899, following the end of the Spanish-American war, and from that time he has been almost continually engaged in civic or governmental pageants. During the World War he was employed in the National Liberty Loan campaign and at that time executed dramatic floats which added much to his brilliant record, for he has the highest dramatic and poetic gifts.

California lends itself to outdoor festivities in a way that no other stage can boast and gives peculiar inspiration to the artist, Mr. Cox is now at work on designs for various counties that have requested him to submit drawings for approval. While cities and counties are at liberty to design and produce their own floats, there being no obligation placed on them by the exposition management, most of the entrants are desirous of employing Mr. Cox. As there will be displayed every evening on the great stage of the coliseum many original floats the aggregate for the five weeks of the exposition will tax the originality and ingenuity of the artist.

Plans for the historical revue are well under way and they promise pageants of the most wonderful magnitude and most beautiful conception. Hundreds of actors and actresses will be mobilized for this part of the Monroe Doctrine Centennial celebration.

Work on the Spanish-Colonial city, which will house the exposition in progressing rapidly. A number of the exhibition bungalows are nearly finished and they give promise of the most unique and most picturesque setting.

KANE TELLS CUBA 1923 WILL BE BIG YEAR

Arthur S. Kane, president of Associated Exhibitors, carried the gospel of motion picture prosperity to Cuba on his recent southern trip. With Arthur S. Kane, Jnr., he deserted the beautiful golf courses of Florida long enough to go over to Havana for a few days and there he was feted in a manner becoming an American magnate.

Mr. Kane and his son were met at the dock by a party including Rafael Martinez Ybor, Instructor of Consul; Henry Weinr, General manager of United Artists Corporation in Cuba; Roderick Ross, of Chicago, and Paul de Cuto, Cuban manager for Universal.

Under the heading, "Sport Writer is Movie Magnate," the Havana Telegram said: "An interesting story among the recent arrivals in the capital city is Arthur S. Kane, head of the New York film organization which bears his name and Associated Exhibitors. Through these organizations the releases of pictures starring such screen celebrities as Charlie Ray, of rural role fame, and Harold Lloyd, the goggled comedian, are handled.

"Mr. Kane is authority for the statement that the motion picture enterprise which he enjoys its most prosperous year in 1922, with every indication pointing toward even greater success during the present season. Over 700 feature films were released last year—a record for the industry."

"Charlie Ray now has in course of production a film which warrants the title, 'The Courtship of Miles Standish,' over half a million dollars will be spent on the making of it, and it is the most elaborate of any in which the master of rural interpretation has appeared."

The Havana Post published an interview in which Mr. Kane spoke enthusiastically of the possibilities of successful picture production in Cuba.

CONSTANT THRILLS FOR CONSTANCE IN YOSEMITE

Yellowstone National Park, the famed wonders of which draw thousands of beauty seekers from over the world each year, has been worked into the scenic splendors of the park from the film. As an attempt to make a trip of it that is also a loop, in its swirling descent. The trip, which was made through the direction of Sidney Franklin in charge, was reported to be one of mixed delight and disappointment due to freakish weather conditions. From hour to hour the members of Connie's troupe could not tell whether they would have sunshine, rain, snow, or clouds. On one day the film was interrupted by three reels, and the members of the party spent the time while it was drenched before the weather change again.

Miss Talmadge suffered somewhat the effects of the flooding or heavy rain when the company left the hotel for location in a remote part of the park.

An unusual engineering feat was accomplished by the technical staff. The falls were supposed to represent Niagara. In order to increase the volume of the Yosemite waterfall the flow from some of the rain-swollen streams nearby were temporarily diverted. Permission to do this was secured from Park authorities.

GEORGE LARKIN TO STAR IN NEW RUSSELL FILM

Russell Productions, Inc., are to present George Larkin as the star in another feature story, temporarily titled, "The Valley of Uproot." This will be the seventh picture in which the company has given Larkin the stellar role. Actual filming of the picture will start this week under the personal direction of Bernard D. Russell, an official of the company, who reports that his pictures starring Larkin are proving popular with state rights buyers.

PLAYCRAFTERS TO TRY NOVEL PLAN

The usual Monday night meeting of The Playcrafters had at the last session, April 23, the unusual feature of hearing L. M. Baell of the University of California, Southern Branch, give a talk on aspects of Greek drama and its influence on modern productions. The speaker proved himself entirely familiar with the history of the stage, and made many interesting comparisons between the old plays and those of today.

The second half of the evening was given over to the reading of the results of Miss Talmage's one-act sketch, entitled, "The Closet of Dreams." Criticism was made by the members who were introduced to the writers of the play. The results of the first principles this organization supports is that a member of the organization is to sponsor his own production, secure the actors and direct the rehearsals. The organization will then vote on which numbers are the most suitable for public presentation. In this way many weak points will be eliminated.

Anyone interested in drama construction may visit the Club, which meets each Monday evening at The Denishawn Studios, 522 South Grand Avenue. Two one-act plays are to be passed on at the next session.

ASSISTANT DIRECTORS AT FOX WIN PROMOTION

Promotions are in order at the William Fox studios! During the past few days the assistant directors, William Wellman and James Flood, have been elevated to the ranks of directors. Wellman will direct the Dustin Farnum pictures, while Flood will avid the megaphone for William Russell features.
Ince Buys Big Drama

Thomas H. Ince has purchased screen rights to "Ann Christie," Eugene O'Neill's big drama which had a sensational run in New York last year and was awarded the 1922 Pulitzer prize for literature. Of the year which would most advance the cause of American literature, Robert F. McClure, the in-house writer at work is on the screen adaptation which will go into production shortly under direction of John Griffith Wray. Mr. Ince personally will supervise the screening of the "special" which he is planning to make one of the biggest features of his full releasing program.

Title for Novel Chosen

The "Cock of Morality" is the title which has been chosen for a new novel on which Talbot Mundy, well known author, and Thomas H. Ince, who arranged the Ince writing staff, are collaborating. The story, which later will be adapted to an Ince screen special by Miss King, deals with the modern code of morals from an unusual angle and a certain femmish mania for which a man who convicted himself of hypocrisy is the "villain" of the tale. Mundy and Ince had completed work on "The Devil's Own," a novel dealing with the power of the American press which is being published by the Bobbs-Merrill company. Miss King has adapted it for the screen under the title, "Her Reputation."

Ray With Technicolor

Ray Rennahan, well-known cinematographer, is again with the Technicolor Motion Picture Corporation, who are using studio sites on Lodi street. Rennahan recently returned from the biggest Technicolor feature he has before his return. He was with them nine months last year.

Arrived From Boston

C. A. Wilhel, J. A. Ball, Ray Rennahan and staff have arrived from Boston and are now established at the National studios. They are handling the Hollywood business of the Technicolor Motion Picture Corporation, and will engage in complete film making at their new site, and produce a feature in color in the near future.

Ince Has New "Find"

Thomas H. Ince has made a new screen "find," Lucile Rick- son, a two-year-old beauty who plays an interesting character "bit" in Mrs. Wallace Reid's anti-narcotic film, "Hu- man Wreckage," which has signed a three-year contract with Mr. Ince. Her first appearance under the Ince banner probably will be in "Country Lanes and City Pavements," the big "special" featuring Madge Bellamy which will be directed by Mr. Ince personally. Work on the new feature will begin as soon as Miss Bellamy returns from her cross-country "cruise." In the meantime Miss Rickson has been loaned to Marshall Neilan to play a part in "The Rendez- vous."

Elephantine Appetite

Two hundred and eighty pounds of lump sugar were consumed by "Oscar," the elephant star in Thomas H. Ince's screen novel, "Soul of the Beast," during his engagement with the Ince studios. Oscar had his fits of temperament like every other screen celebrity and as his poundage and sugar lump ration was forthcoming at frequent intervals he went on strike. Sugar kept him in a good temper. Miss King, who stars with him in the novel production, fed him some ice cream. The elephant required a dish of ice cream hourly until his work hours were over. The picture will be re leased later by Metro Pictures corporation.

Ralph Gets Facetious

"Yes, I'd like to be a leading man, and I probably will be soon--leading a horse around the studio." This wise crack from Ralph Clounger, who by the way is one of those furthest removed from a casting director, playing a big part in Dustin Farnum's "The Twins of Suffering Creek" at the Fox Studios.

Otto's Past Revealed

Otto Moreland, who recently finished the part of Philippe de Vilmorin in Rex Ingram's "Scarface," is best known as the leading man in "The Infinite," "Shakespeare and Wash- ington Irving. He is a Dane by birth and has played before many of the crowned heads of Europe as well as most of the prominent people of this coun-

Mickey Was There

Yup, Mickey was there in all his glory! Young Mr. McBean was an important factor in the presentation of the thirteen Baby Stars at the Wampas Frolic, and was accorded a very appropriate introduction by Frederick P. O'Brien, master of ceremo-

Returns From Showfest

Chapman Day, her return from the Ziegfeld Frolics in the lurch when she turned her attention to the Rickcine celluloid, has just returned from New York where she went to visit her mothers after a three years' ab-

Welsh Has Hobby of His Own

Golfing or tennis hold no lure for Niles Welsh, well known screen leading man, is now spending his spare time fashioning an as-

Wants to Build an Asylum

Director and producer who is now at work on the screen version of the novel "Tutankhamen," says that one of his contracts is for an asylum with padded cells for directors who have gone crazy trying to make the movies perfect enough to satisfy all the various types of theatregoers in the country. It's quite a job, according to Director Earle.

Speed Boat Christened "Bebe"

Dirk and the Danes have scenes for her latest Paramount picture, "The Exciters," Bebe Daniels was called upon, for the first time in her life, to drive a speed boat. It happened that Bebe was in the front seat of the car being driven by Jack Conway.

The Stars the Merrier!

Hollywood reports an infusion of noted New York character actors to the films. First Horace McMahon signed to play a part in "The Horse of Mary Pickford;" then Emmett Corrigan is signed by Marshall Neilan and Ralph Clounger has brought Harry Mestayer across the continent for an important part in the screen adaptation of his play, "The Merrie World" which is now being filmed at the Ince Studios.

Actor Burned

Martha Franklin, playing the role of Miss Vindaloo in Richard Walton Tully's all-star production of "Trilby," was painfully, though not seriously burned last week, and is taking time off this week. She was carrying a plum pudding covered with chocolate icing, and the liquid ran over her hand and arm. Undaunted, however, she continued her work.

Jackie Saunders Back

Jackie Saunders, who recently returned from the East after a successful vaudeville tour, is now with the Reinsurance Com-

Welsh Takes "Daisy" to San Diego

Welsh has a hobby of his own--golfing or tennis hold no lure for Niles Welsh, well known screen leading man, in the future. He was a guest of the Metropolitan Opera last week, and his guest list included a number of his friends, including Mrs. Thirtle, Mrs. Martha Tully and many others.

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Wallace Worsley Going Abroad

Wallace Worsley, who is directing and producing "Jules and Jim," which is now in production for "The Mysteries of Notre Dame" for Universal, is planning to take a company abroad for two weeks for the filming of four feature stories. In any case, this is the report received from his press agent Mr. G. D. McCall, that he has engaged with Mr. Thomas, about May 8th.

Estelle Taylor Busy

Estelle Taylor, who has been the feminine lead in Richard Thomas' current production, "Other Men's Money," has been cast in C. B. DeMille's "Ten Commandments," which will go into production immediately after the completion of the work. Alphonse Ethier, Walter Percival, Frederick Lewis and others who have not yet been selected.
RUPERT JULIAN IS THROUGH AT U, REPORT

According to announcement, Rupert Julian has terminated his contract with Universal.

The taking over of 'Merry Go Round' left that company April 25th, on the fulfillment of his contract.

Julian has completed the editing and titling of the Viennese spectacle, after fifteen weeks of hard work at this task. The picture has been reduced to ten reels from over 200,000 feet.

When interviewed, Julian said that he had under consideration a number of leading producing companies, including one from Universal, but that he would make no decision for the present.

"My engagement with Universal was a most pleasant one," said Julian. "The treatment accorded me by Mr. Laemmle and other studio executives was excellent and they paid me what I consider to be quite fair for a picture of the sort. I have had the most perfect co-operation with the Universal directors and staff, and I think I deserve a short rest. Several of the leading directors have approached me with offers of work and Universal has made me an excellent proposition to remain with them. But I shall make no decision for a few days. Universal has assured me that the picture I am working on, 'Merry Go Round' will receive proper care in the cutting of it in New York, so I shall return to New York on this trip east to supervise the work."

Julian, who began his film career with Universal more than ten years ago, has been engaged on more than sixty feature productions, several of which have grossed over $1,000,000 each. "The Kaiser, The Beast of Berlin," more than two million. He has been rated as one of the few directors able to consistent- ly make financial successes. Julian retired from motion pictures in 1919, but was persuaded to return to Universal last fall to take over the 'Merry Go Round'.

MORANTE TO BE STARRER

IN NEW COMEDY SERIES

Milburn Morante, who co-starred with Gale Henry and Billy Franey in the old 'Joker' comedies produced a number of years ago, by Harry Corbett, has again entered the comedy field, this time as the featured player in a series of two-reel situation comedies, to be made at the Baus sell studios under the direction of Tom Gibson. Eddie Barry and Ken Williams will co-star, among a number of others, to appear in his support.

"KIPPS" GETS THERE IN AMERICA IN TWO UPS

George K. Arthur, who for two years was starred in feature films produced by Stoll Films, Inc., in London, England, and who is one of several artists from England to recently enter Hollywood, has hung up a record which is going to be hard for some of our stars to equal.

George K., who became widely known as "Kipps" throughout England and other foreign countries, where his pictures were exhibited, finished his contract with Stoll Films last January. He had been away from the weather, heavy fogs and rains, which prevail in his native land during the active months of the year, young Arthur decided it would be a great time for him to make a trip to Southern California, a trip he had eagerly looked forward to for some time. In Southern California, he says, he will work for five weeks basking in the warmth and sunshine, he would give the post-production methods the twice around and then after an enjoyable, vacation, would return to England to resume his career.

Fate, however, played her hand in a manner quite agreeable to the young Englishman.

Two days after becoming a resident of Hollywood young Arthur stepped over to the Fox studios, to find that he could gain admittance to the studios and gather data on how pictures are made in this country. Like all other visitors, however, he was denied permission to enter the plant. He had expected that Hollywood studios were like English studios in every respect, at least, that they would be open to the public through the studio. As he re- traced his steps toward the street, he heard some one talking to the casting director.

"Perhaps I can get a studio pass for Casting Director," said young Arthur to himself. As he approached, the c. d., who had been closely observing the youth, said, "You're just the fellow I can use in one of our pictures. Come with me, please."

LOUISE FAZENDA

CAST IN STAHL FILM, "THE WANTERS"

Louise Fazenda, the famous comedy queen, has been added to the all-star cast of the John M. Stahl special, "The Wanters," now under production at the Louis B. Mayer studios for First National. The role is said to be especially adapted to Miss Fazenda's unique kind of fun making. The comedienne's most recent work was in "Main Street," a picture in which she played the role of Bea Sorensen, Swedish maid. She finished work recently in a feature comedy in the Fox, "Fog," as a Max Graf production for Metro.

ROY DEL RUTH

FINISHES NEW COMEDY FOR SNETTEN

Roy Del Ruth has completed "Skytopping," an all-star Mack Sennett comedy to be released through First National, which was started under the working title, "Mud Pies and Puddings." The cast includes Harry Grribbons, Alfredo Guardians, Alma Vaughn, Kewpie Mor- gan, Lila Leslie, Josephine Adair, Jack William Lucas and Tug Wilson. Del Ruth started today on another comedy production in which Harry Grribbon is to play a featured role.

GOLDWYN GETS BIG COSMOPOLITAN OUTPUT

According to telegraphic advice from New York to the Goldwyn Studios, fifteen pictures produced by Cosmopolitan Productions will be placed on the market next season by the Goldwyn Distributing Corporation, in connection with the Goldwyn output.

This announcement follows that of the merger for distributing and handling of the company, consummated by William Randolph Hearst and F. J. Goddard. The pictures include "Enemies of Women," by Vicente Blasco Ibenez, now enjoying a successful run at the Central Theatre in New York, and a comedy in the same theatre in Los Angeles, with a cast including Lionel Barrymore and Alma Rubens. This is a picture which was di- rected by Alan Crosland.

Following this will be Marion Davies in "Little Old New York," written by F. M. Field and Young and directed by Sidney Olcott. The Daughter of Mother McCoo," of which Frances Marion and George Hill; "Unseeing Eyes," by David Butler, directed by E. H. Griffith, "Two Laughing Men," directed by Lionel Barrymore and Seena Owen; "Under the Red Robe," by Stan- ley Weyman, directed by Frank Curwood, with Robert B. Man- tell, John Charles Thomas and Alma Rubens.


"ALAN" IS POPULAR NAME

IN JACKIE COOGAN CAST

This is a tale of the three Alans. Despite the title, it does not concern a vaudeville- act but merely states that three young men who bear the proud name of Alan are prominent in various branches of the show business. Alan O'Leary, known for "Long Live the King," "There is Alan Forrest, as Nicky, the replacement of the Royal Guards and Jackie's own aid de-camp; Alan Hale, who will play bluff King Kral (no relation to the country), and Alan Sears who will play the role of the American boy's father in the Mary Robertin Rineway story.
Laura LaPlante has been cast for her third leading feminine role in support of the popular Hoot Gibson at Universal City. This feature is the story of which Miss LaPlante appears is "Out of Luck," an original story of the Northwest Mounted Police, written by Edward Sedgwick, who is directing the picture.

Other plays in which Miss LaPlante appeared with Gibson were "Dead Game" and "Shootin' for Love," both typical western pictures. In each of these she is known as "the Wampus," as one of the thirteen baby stars for the coming 1923 season.

Production has just been completed at Universal City on "Turning Words," a story of the Royal Northwest Mounted Police, starring Roy Stewart. The play was directed by Stuart Paton.

"Turning Words" was written especially for the screen by Harrison Warren Jacobs and formed the vehicle for Stewart's first appearance as a player in a feature under his new contract with Universal. Previous to his new contract, he had appeared in chapter plays and two-reel westerns, and cast in all-star pictures.

The entire cast of the film was made up of bright young stars and included: Laura LaPlante, Harold Goodwin, Edith Yorke, Alfred Fisher, Noble Johnson, William Whiting, Leni Carter and George McCannell.

The world's youngest film star has "arrived." She is not quite four years old yet—but she's now a "great big star," with one of the best known directors in Hollywood. She won it all through clever acting.

This is the news from Universal City, with the announcement that Baby Peggy is to make her début in a big feature play. Baby Peggy's comedies have been famous for some time. Her "Jack, the Giant Killer" and "Rags to Riches" have made her the best known baby in the world.

Wherefrom Carl Laemmle has decided to cast a 4-year-old in the first magnitude. Raymond L. Schrock, scenario editor at Universal, and producer of "A Quiet Life," a famous actor and director, are now engaged on the story in which Baby Peggy is to play, and King Vidor, himself, will direct the offering, to be released as a Universal-Jewel photoplay. The title is "Peggie the Proud." Baby Peggy will support the diminutive star in a seven or eight reel elaborately special.

Jack Hoxie, veteran cowboy and trick rider of the screen, has ridden, roped and shot his way into another adaptable feature for Universal, "Don Quickshot of the Rio Grande," a story of the great southwestern cattle country.

The story was adapted to the screen from a magazine story by an artist of film standing, directed by George E. Marshall, who will also direct Hoxie in his production of a western feature, "Where Is This West," an original story by George C. Hull. Hoxie has been signed by Universal to do a series of feature productions built around the western cattle country. In the pilot unit at Universal City are a dozen glorified veterans who have ridden the range from the Border of Alberta, old friends of the cowboy, and, star, some of whom knew him when he was just a youngsters. Satisfied with the ranch in Oklahoma, they tend realistic atmosphere to his productions.

Clarence L. Brown has been signed by the Universal Pictures Corporation.

Brown directed "The Light in the Dark," and other notable screen successes and is regarded as an artist of film standing. His contract with Universal calls for the making of four productions this year.

The first of these will be "The Acquittal." Rita Weiman's famous stage play, which has been produced in New York for just one opening a run in London which is expected to rival his own. Its lead role of the woman in the "Acquittal" is as intense, dramatic, as anything Miss Weim has played and should afford her an excellent opportunity.

The "Acquittal" tells the story of Basin in the Pacific, an accused of murder, his benefactor, but owing to his own slowness to the nature of the woman in the "Acquittal" is as intense, dramatic, as anything Miss Weim has played and should afford her an excellent opportunity.

Jules Furthman, a writer of titles, and editor of the "Motion Picture Herald," a writer of titles, and editor of the "Motion Picture Herald," is expected to prove one of the various sensational promised in the visual romance by Madeline Ruthven.

The engagement of Lincoln follows on the heels of Mr. and Mrs. Samuel Goldwyn's recent acquisition of Cora Nagel, who is coming on from New York to play the leading role in the film, a role of equal fame are now under consideration for the different parts and the cost will be completed with in the next few weeks.

The film will mark a departure for Nellie in that it is entirely different from any story he has picturized in the past. Work on the sets is now under way and the production should be started within the next week at the Goldwyn Studio.
COURTENAY STAGE HIT TO BE FILMED

John W. McDermott, former director of Universal, Fox and Christie comedies, has been engaged by First National to direct a picturization of "Her Temporary Husband," the famous farcical comedy stage success currently in production in New York for three months and since then has been played in most of the big cities in the East. It is a vehicle for Miss O'Hara, a picture star of many of the leading companies and there has been much speculation as to whether or not a producer and director will be engaged for Miss O'Hara's picture. There has been talk of Edward Delaney being engaged to direct her picture, but nothing definite has been heard since "Are You a Mason?"

McDermott, who will handle the project, is known as a versatile director with a large experience at the three big studios. He has been the manager of the leading companies and they have been engaged in directing.

He is the author of a hundred or more original film stories, many of which he directed personally. During the last year he has been engaged in directing for several companies and he has been engaged in directing.

The statement of Universal officials that Baby Peggy is to be supported by an all-star cast in her new Universal-Jewel production, took definite form this week in the announcement that Miss Mack Brockwell, who is the most popular star of the "The Day's Heirloom" series, will be the new Miss Holms. The character of Esmeralda, the young ingenue opposite of the character, leads, while Frances Cole, the heretofore popular vaudeville dancer, is playing the ingenue character opposite Don Armando, the Spanish nobleman. Miss Holmes is being replaced by one of the newly engaged and talented actresses who have come to America from across the sea, and the new Miss Holms is bound to be a success, while Frances Cole needs no introduction because her wholesome and charming character has made her popular with American vaudeville audiences everywhere. The Screenland is a favorite with audiences everywhere and will doubt win her the love of the movie fans as well.

The Screenland performers recruited from the stage, as was previously mentioned, are Don Armando and Arthur Beckam, both of whom have long previous successes to their credit.

COURTENAY TO GIVE SCREEN NEW FACES

James Calnay, author and producer of "Why Do We Live?" the seven-reel problem picture soon to be completed, is introducing a new cast of actors in the principal parts of his new production and all are entertainers who have been associated with him in the past.

"The public is constantly asking for new faces," said Mr. Calnay. "And successful producers must heed the public demand. Although we number six popular screen celebrities, among the leading characters of "Why Do We Live?" we also have several equally prominent stage players in the picture who are making their screen debut in this production. We are confident, however, that shortly after our picture is released their names will become as popular as if they had been the stars for years."

"Midge Holmes, who recently arrived here from her Russian stage tour, is our leading lady. Midge is one of the newly engaged and talented actresses who have come to America from across the sea, and the young ingenue opposite of the character, leads, while Frances Cole, the heretofore popular vaudeville dancer, is playing the ingenue character opposite Don Armando, the Spanish nobleman. Miss Holmes is being replaced by one of the newly engaged and talented actresses who have come to America from across the sea, and the new Miss Holms is bound to be a success, while Frances Cole needs no introduction because her wholesome and charming character has made her popular with American vaudeville audiences everywhere. The Screenland is a favorite with audiences everywhere and will doubt win her the love of the movie fans as well.

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SCREEN "VAMP" PURSUES HIGH CLASS LITERATURE

Madeleine Hurlock, playing a vampire with Ben Turpin in his new Mack Sennett comedy series, "First Night of a Phantom," prefers the writings of Conrad, Tourgenief, Tolstoy, Hauptman, and Cabell to popular fiction and magazines. Away from the studio Madeleine is seldom seen in public. She prefers reading and studying.

Duncan Starts Work at U

According to the Universal production officials, the contract between Miss O'Sullivan and Universal and the contract between Duncan and his co-star, Edith Johnson, will begin serial work there. April 30th. "The Steel Temple," a new serial play produced by Duncan under his recently signed contract with the studio, is to be developed with his own pictures.
Who’s Who and What’s What in Filmland This Week

Hank Mann has signed to play one of the comedy roles in “Lights Out” for F. B. O.

Putty O’Byrne has finished her work in support of Stan Laurel at the Hal Roach studios.

Floyce Brown, Katherine Bates and Mahle Shoulders are the leading women in support of William Russell.

Jimmy Hone finishing “Blow Your Own Horn” with Warner Baxter, Ralph Lewis, Derelys Perdue and others, at Powers lot.

Fred DeSera has been signed by Vittagraph to appear in support of William Duncan and Larry Senou in their respective pictures.

Ethel Allen has been signed by Charles R. Seeling to play “Foe Benton” in “The Rider of Devil’s Hoot,” starring Big Boy Williams.

Margaret Landis is Harry Carey’s leading woman in his latest production for F. B. O., “The Miracle Baby,” being filmed under the direction of Val Paul.

Eleven tons of cement tiling were made at the Metro studio for the flooring of the castles and chateaux in Rex Ingram’s production of “Scaramouche” for Metro.

Otto Matiesen, practically a newcomer to the screen, has been selected to play the part of Philip de Vilmorin in “Scaramouche,” Rex Ingram’s production for Metro.

Edward Everett Horton has been cast as Vincent Platt in “The Sign,” a Trumble Murfin Production, which is being directed by Mrs. Murfin and Justin H. McCluskey.

George O’Hara has finished “When Gale Meets Hurricane,” and has now begun “Judy’s Punch,” twelfth of the Walter “Fighting Blood” series in which he is starring.

George K. Arthur, better known in England as “Kips,” has signed with F. B. O. to play leading roles. He is at present engaged in “Hollywood” at the Lesby studio.

Al. Murphy, who plays “Andy Gump” in the new Gump Comedies at Universal City, has an idea. He wants to play “Andy at Universal City,” and have Andy meet Priscilla Dean, Virginia Valli, Mary Philbin, Regional Denny and the rest of the stars. Murphy promises to have the biggest albatross ever seen in a comedy.

Julia Brown scored such a great hit in a recent “Our Gang” comedy that she was re-engaged last week by Director Bob Mack-Gowan for a part in the latest picture of the series.

Al. Saultell has begun work as director for F. B. O. under terms of his new contract. The first feature released Brown was in “Lights Out.” Based on P. B. Dickey and Mann Page, has a moving picture studio background.

Duke R. Lee, who plays “George Washington” in “Daniel Boone,” being filmed at New York City, is at work on a scenario. Lee has been engaged on his story for some time. It is a big Western tale. “Happy” Arthur, portrayer of comedy characters, has been cast in Capt. Leslie Peacock’s latest production, which entered filming almost two weeks ago, the Hoke-Hewitt (formerly Balboa) studios in Long Beach.

Harry Lamoont, well-known character actor, has completed a six-week’s vaudeville engagement, which took around about a adventure on the T and D circuit and has returned to Hollywood to resume his activity before the camera.

Pretty little Josephine Adair has been re-engaged by F. H. Sanders and Jones, supervising director of M. C. Sennett productions, to play a little boy part in “Scaramouche.” Sennett all-star comedy to be directed by Roy Del Ruth, with an all-star cast.

Willis Goldbeck, who wrote the continuity for Rex Ingram’s production of “Scaramouche” for Metro, has been selected as one of the production photographers of the Metro director. Mr. Goldbeck was formerly Mr. Ingram’s personal publicity representative.

Music hath charms to speed a wild sach. So Ruth Joyce, one of the principals in “Daniel Boone,” being filmed at Universal City, opines. She has a small portable phonograph, and plays it on “location” with the Daniel Boone company.

Carrie Clarke Ward, who probably has played more character roles than any other woman in name in pictures, has been cast by Benoit in “Scaramouche.” Rex Ingram’s newest Metro production. J. D. DeRue, an ex-skilled character artist, was cast for the part of her husband, M. Benoit, in the same picture. Rex Ingram did not know when he selected them for the cast that they are related. J. D. DeRue is the grandson of Sedley Brown, Miss Ward’s husband in real life.

Emory Johnson, creator of F. B. O.’s “The Third Alarm” and “Westbound Limited,” is re-casting his unit for a new picture. Mrs. Johnson, who is professionally known as Elia Hall, is doing well. They have two other children, both boys.

Ashley Cooper has returned from San Francisco where he played the character part of Bill Meade in “A Pair of Helmets,” a Saturday Evening Post story. The production was made at the Pacific studios, San Mateo. Mr. Cooper reports great activity at this studio.

Malcolm McGregor, Metro featured player, is to judge the diving contests to be held at the Ambassador Hotel swimming pool along the Hollywood in April. Mr. McGregor formerly held the Metropolitan diving championship and was also a member of the Yale swimming team for two years.

Edward Sllman who is to direct “The Eagle’s Feather,” the first of six all-star specials to be made by Metro during the coming season, handled the megaphone for two of the Jack London stories filmed by Metro several years ago. They were “Burning Daylight” and “The Mutiny of the Elsinore.”

Marvel, well-known vaudeville dancer, whose Spanish dance is one of the high lights of “In Old California,” starring Cora Kobell Young, has got the newest Metro starring picture, is said to closely resemble Rudolph Valentino. While in Theodore Roosevelt’s company, Marvel’s dancing partner was Natalie Rambova, Valentino’s present wife.

Gerald Beaumont, noted author, whose magazine stories are to be filmed at Universal City, has returned after a motor trip to Oakland to bring back his family. Beaumont, on his arrival, was so charmed with Los Angeles that he closed his home in Piedmont and has taken a bungalow here.

In line with the announcement made by him recently that no more Westerns would be filmed, Rex Ingram in the production of his new Pathe comedies, Mack Sennett is having a change of heart. Rex Ingram in the new Ben Turpin comedy, “Pittfalls of a Big City,” one of the most elaborate modern interiors ever conceived. It is of semi-futuristic design, with enough silk and satin drapes, batiks, pillows, and tapetries to delight the heart of a Fifth Avenue debutante.

Victor Saville, a leading producer and distributor of England, has been a visitor at the Metro studios during the past week. Mr. Saville has been especially interested in Rex Ingram’s production of “Scaramouche” for Metro. Next week and with him will go Betty Compson, who is to be starred in his next picture to be made abroad.

Fred Stanton, well-known actor of the legitimate stage, and better known for his character portrayals on the screen, has been engaged by Mack Sennett to play the “heavy” in “Pittfalls of a Big City,” in which Ben Turpin is being featured. This is the comedy which is now under filming in the Culver studios, and which will be directed by Roy Del Ruth. At the present time its title is “Number 115.”

Real cavalrymen eclipse actors any day for army scenes—because their riding is less specious. Orville Sedwick, who directed Hoot Gibson in “Pure Grill,” adapted from a novel by Willa Cather, is a border cavalry troop furnished thrills aloof. Their riding is all the more remarkable because it was done by Sedwick himself, the director. “Maybe I’m prejudiced, because I love the army so—but in this case, I think the film bears me out.”

Julia Gordon Here
One more screen player has wound her way westward. Julia Swaine Gordon, has arrived in Hollywood to play a part in Rex Ingram’s production of “Scaramouche” for Metro. During all the time Miss Gordon has been identified with motion pictures, which covers a period of many years dating back to the early Vitagraph days, this is her first trip to California.

Youngster Forging Ahead
Dorothy Sey has been engaged by the Hockett Film company to portray the role of Lincoln’s step-sister in its latest feature on Lincoln and the character of Abraham Lincoln.” This is the eleventh picture in which the younger has appeared since coming to California eight months ago.
The field of comedy producing was this week invaded by a new organization to be known as the Forrest Film Manufacturing company. The new company, which is hatched by well known eastern film men will specialize in the highest type of two-reel comedies. According to Martin J. Heyl, who has come here to organize the production talent for making the fun films. It is understood the comedies will be distributed by Educational, and that plans are already under way to start production on a series of twelve of the comic cinemas.

The productions will be made both here and in the east. They will be made at the present Deitzwood studios near Philadelphia in the summer, and this November the second series will be put into production here.

Heyl, who has opened headquarters at 6647½ Hollywood boulevard, is reporting to his associates the plans to take a battery of directors, assistant directors, cameramen, technicians, gags and scenario writers east with him at an early date.

"Practically all the comedians have been made up and sent west for a long time," says Heyl. "And Los Angeles streets are familiar to many of our fun film fans. We plan to make our first comedies in Philadelphia and can run over to Atlantic City and other eastern seaboard resorts any time we want beach stuff.

"California is the ideal place to make our movies because a change will come back here next November, but we believe comedies made in the east will have an opportunity of exciting a high class, dignified comedy touch with its characteristic that gives him great satisfaction. "How well the actor can blend the humorous with the pathetic is the measuring-stick of the artist's ability," said Lewis.

Lewis Likes Role

Ralph Lewis is highly pleased with his first role under his new starring contract with B. P. Pictures Corporation. In "Blow Your Own Horn," he has an opportunity of injecting a high class, dignified comedy touch with his characterization that gives him great satisfaction. "How well the actor can blend the humorous with the pathetic is the measuring-stick of the artist's ability," said Lewis.

Players Engaged

J. Warren Kerrigan and Anna Q. Nilsson are among the players who have so far been engaged for the new Universal production, "Havoc," which Harry Garson will direct.

When "Tutankhamen," the screen version of the famous Pharaoh and ancient Egypt, which is being produced by William P. S. Earle, is finally viewed on the screen the spectators are going to be greatly perplexed by these obviously false looking beards which many of the characters are adorned with. The spectator in fact will be quite apt to attribute this, and properly so, if a certain fact were not clearly explained to him, for the chin whiskers worn by Sam de Grasse and other members of the cast are queer looking arrangements that somewhat resemble the affairs used by Dutch vaudeville comedians. The beards worn by the actors in "Tutankhamen" are not supposed to be real looking because if they were it would be a directorial blunder and not true to old Egyptian life and times. It seems that in the days when King Tut ruled the Nile countries he was the custom for important men of state and church affairs to have not a set of whiskers but a variety of facial growths that every change of will at. On one day they would wear one set and on another day they would change to a new set according to the particular whim of the day. These beards were simply worn over the chin and mustache by cords which were tied behind the head. No effort was made to make them appear genuine and therefore Director Earle, in spite of the fact that he realized they would appear obviously false on the screen, ordered the actors to abide faithfully to the ancient custom even if it did see a little odd to spectators of the film.

EDUCATORS TO AID IN STAGING EXPOSITION

To determine just what episodes shall be represented in the historical revue, which will be an integral part of the Monroe Doctrine Centennial, a commission of prominent western educators has been selected. Their willingness to aid in the making of an accurate picture which will graphically picture the successive steps in the making of America, from its discovery down to the present day.

Those who have agreed to serve on this educational commission are President C. T. King Smid, president of the University of Southern California; Dr. Ernest C. Moore, dean of the University of California, Southern Branch; Dr. J. A. Blaisdell, president of Pomona College; Dr. Remsen D. Bird, president of Occidental College; Dr. Ray L. Wilbur, president Leland Stanford, Jr., University; Dr. Amelina H. Reinhardt, president of Mills College; Dr. Tully Knowles, president of College of the Pacific; Dr. Harry N. Wright, Whitier College; Dr. Victor L. Dukes, University of Redlands; Mr. F. H. California Institute of Technology; Mark Keppel, superintendent of Los Angeles County Schools; Mrs. Susan B. Dorse, superintendent of schools, city of Los Angeles; Mrs. Martha Neilson McCan, president Los Angeles Board of Park Commissioners.

At its first session, this commission found there is so much dramatic interest in this historical picture of the United States since 1492 that to reproduce anywhere near all it would require a year and a permit of a different pageant every day. As the Monroe Doctrine Centennial will last only thirty days, it means that merely the highlights can be presented, although the program will be rich in detail.

The revue will be put together in such a manner that all who see it will have a comprehensive idea of the more important episodes in American history. The idea is in the making of America under the auspices of the motion picture industry of Southern California, it has at its disposal all of the skilled directors, technicians and mimic artists. No other group could undertake a production in this magnitude.

Wherefore it is certain that the historical revue will be carried out on the scale that it merits.

Several interesting outlines have already been presented for this phase of the big display which will be held in the new coliseum that has just been completed by Los Angeles in Exposition Park. When the educational commission has made its selection, the plan will be turned over to a pageant-master of national reputation; and he will be supplied with a small army of designers, artists, costume-makers and other workers to externalize the plans.

Because of this permanent record, members of the educational commission are taking more than ordinary interest in the historical revue, because they see in it another important aid to the teaching of history.

The schools—graded, high and collegiate—will find it a valuable supplement to the printed text-books, whereupon special subscrip-tions will be made to guarantee the accurate representation of each incident that is portrayed on the screen. In this way, Los Angeles hopes to make its forthcoming exposition render a service to the future.

BUSTER BLOSSOMS FORTH WITH A BIGGEST SET

It is a far cry from a custard pie to the Coloseus of Rome, but that, literally speaking, is the measure of progress made by Buster Keaton in his graduation from the two-reel slap-stick to the large and highly amusing comedies and other valuable implement made by him. The latter is the real Coloseus to play with in his "Three Ages," the initial six-reel comedy he is making for the Joseph M Schenck Productions. Incidentally, the Coloseus is the largest set ever erected for a motion picture comedy, and, in general, is one of the largest ever built for a playspace.
A new film comedian has appeared on the horizon of stardom in Los Angeles. He is Johnnie Jones, who has within the last two years hoisted himself from comparative obscurity to the enviable position of one of the movies’ leading comedians.

Hines, who heretofore had confined his work to New York, has recently stepped to the fore in his production of "Burn 'Em Up Darners" and "Sure Fire Pilot." He has arrived on the coast to appear for the Warner Brothers in their production of George M. Cohan’s play "Little Johnny Jones."

"When we purchased 'Little Johnny Jones' and 'George Washington, Jr.' from Cohan," says J. L. Warner, "the problem of finding an actor with the ability to put Cohan on the screen arose. About the time our search began to look futile, every critic in New York broke forth with two assertions that a comparatively unknown film star was 'The George M. Cohan of the movies,' so immediately our office there sent away and after viewing two of John Hines' latest films, we agreed with them.

'He is certainly George M. Cohan minus the American flag. He is 'pep' itself. One of the first things he did upon arriving at the studio was to lay the rule down that no one was to sit down on any set where he was working and that only the chairs required in the set, which would be few, were to be there. According to Hines, this doesn’t give any actor opportunity to loaf and it keeps the speed up, and another thing, he refuses to work his people too long, as it is bouncing them with pictures. From what we have seen of Hines, he is not only a George M. Cohan in action, but has just as many ideas as this famous stage producer.'"

M. NEILAN TO START NEW PRODUCTION THIS WEEK

Marshall Neilan will start his third production for Goldwyn the latter part of this week following the completion of "The Eternal Three," which Hacket Bosworth, Claire Windsor and Raymond Griffith portray the principle characters.

Neilan’s newest production, a picturization of Madeleine Ruthven’s "The Readymours," will once more unfold romance, a story unlike anything this director has produced in the past, and in the cast of players engaged are Conrad Nagel, who has just arrived from New York to play the part, and Emmitt Corrigan.

Frankie Quite Stage

Sidney Franklin has returned to Hollywood after fulfilling a 57-weeks’ engagement with the "Ariadne Trios" company in the north and east. He rejected offers to play in several other Eastern cities so he might come back home to find the work of which he is so fond. On his way home he paid a visit to his beloved family in Tully and evidently nothing there could stump him for he continued on his homeward way after several glances at this unique spot.

TOURNEUR’S FIRST COMEDY READY IN 3 WEEKS

Maurice Tourneur’s "The Brass Bottle" produced by M. F. Higby, is nearing completion at the United Studio company will be ready for First National distribution within the next three weeks. This production marks Tourneur’s initial comedy. The story, P. A. towered over to speculative proportions with thousands of breathing girls, famous elephants, caucuses and mock in fantastic scenes. The trials and tribulations of the young architect, following his acquisition of the mysterious brass bottle from which he releases the trouble-making Jince are expected to offer many laughs.

The early part of the production will take one back to King Solomon’s time and will be staged with all the splendor of the period. Barbara La Marr is the heroine in the cast and will portray the part of the vampish Princess. The picture will be for all the troubles which follow the brass bottle through the ages. Other in the cast are Harry Hines, the famous Ernest Torrence, Tall Marshall, Charlotte Merriam and Aggie Herring.

Another feature of this production is the appearance of Maurice Tourneur as a screen actor. This marks the director’s first appearance in pictures since his acting days in France.

Helpful Resurrection

When Wilfred Lucas, the famous character man, who is playing the role of the "Laif" in the forthcoming Richard Walton Tully production of du Maurier’s "Rebecca" was assassinated on certain occasions, he remembered some old suits of his own, which he long since had packed away in mothballs and saved, and the sake of "auld lang syne." These clothes, tailored for him in Ireland by his brother, were reacquired and Lucas will be seen wearing his own apparel, which fits perfectly into the "Trilby" period.

Finishing Desmond’s Latest

Big Baru, Cali, is at the moment one of several Nature’s greatest achievements in film effects. Desmond’s Universal vehicle, "McGaire of the Mounted," which Richard Stanton is directing. The Harrison Jacobs story is of the Northwest Mounted Police and the atmosphere is the big woods. Louise Lorraine, leading woman of many past features and serials at Universal City, is the chief remaining of McGaire of the Mounted."

ENGLISH ARTISTS FLOCKING TO HOLLYWOOD

For the past few weeks Hollywood has been the center of an influx of actors, actresses and directors from British and English film studios. They have been attracted to this city because of the great opportunity being offered at the present time to demonstrate their talents and ability and who can successfully display their talents before the camera.

Among several artists of England who are now in Hollywood is Monte Moles, formerly one of the leading comedians on the London stage, who won wide recognition in European cities as a capable performer and a worthwhile entertainer. Maurice Tourneur has cast him for the part of a London center in his latest production, "The Brass Bottle," and several other engagements are open to him as he finishes his work in this picture.

Highly in "Talismam"

Willbur Higby, who will be remembered for his excellent work in all of Griffith’s Triangle Productions has been engaged by Frank Woods for the important role of "Lothar" in the production of "Talismam," now under way at the Ince Studios. Mr. Higby has been on the stage and screen for 20 years and while playing the Mason Theatre here with the "Oh Look" comedy company was signed by the Associated Authors. "Oh, Look" was playing New Orleans when Wilbur received word to return home and he started work at the studios the day after his arrival.

Kentucky Boy Busy

Arthur Trumble, sixty-year-old Kentucky boy star, has finished the first two of a series of two-reel comedies for his own company. Four additional stories have been purchased for his use, or at least to be included if he feels inclined. In either case director Jack Dawn, who produced Arthur’s first two. The stories purchased are all by well-known short story writers.

WILL NICH’S NEW FILM IS READY FOR PUBLIC

After four weeks of continual editing of Will Nich’s second special production for L. Lawerence and Loew’s, the picture has at last been cut down to exhibition length. The original footage was 90,000 feet. In its present form, excluding the subtitles which Mr. Nich himself is writing, the picture is in seven reels.

All the scenes have been cut out and from the flash of the first foot of film the action hits a fast pace which it maintains with increasing speed to the very end. No important scene has been omitted and it can safely be said that the story breaks out to concentrated dramatic perfection as it is humanly possible, the present out standing feature of the production is the perfect registration of "Lawerence in London." Nigh has also succeeded in securing for each important character predominant his in particular scene.

Tom Moore adds new laurels to his reputation as a light comedian with his society part. Ann Forrest, who has rapidly been coming to the fore, were the effrontery wonder, is said. In straight, straight comedy line Tom Lewis comin out with flying colors as the burly, unconsciously funny "Ivan vivant." Harry T. Mory fills the serious sustaining role with his accepted appeal. Edmund Breese takes the father’s part and Florence Billings, Shannon Day, John Goldsmith and two deliveries. Micky Bennett and Russell Griffin, round out the cast.

Andree Gets Kleig Eyes

Andree Lafayette, the girl with the sunny disposition and famous feet, suffered a slight attack of Kleig eyes, and has been forced to take a rest of a few days. There are very few scenes in "Trilby," the Richard Walton Tully production for First National, in which Miss Lafayette does not appear, and the constant strain in the blinding glare of the Kleigs, finally made necessary a few days of relaxation.

Leow Official Here

Lionel H. Kneue, western representative of Leew's, Inc. arrived in Los Angeles yesterday on official business of the organization. He was accompanied by his wife, his mother, Mr. and Mrs. C. L. Void and his sister, Mrs. S. M. Strott, of Chicago. This is the first time that the executive’s mother and sister and the party plans to remain here several days before leaving for San Francisco.
"Pulse of the Studios"

For Week Starting Monday, April 30

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

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BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130

Eddie Lyons Productions (Arrow release). Eddie Lyons, Bobby Dunn McGill Cooks Diffs 2-Reel Comedies Schedule

Ben Wilson Productions (Federated release). Ward Hays Monty Banks Wm. Nobles McGosh Staff Comedies Schedule

BOYLE STUDIO. Phone Boyle 6368

BRENTWOOD STUDIO. 4811 Fountain Ave. 594-162


Bob Horner Productions.

Bob Horner Daw-Perrin Mountain Story 1st Week

BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr. Wilshire 4275

H. and B. Productions

Kelpine Productions

BURBANK STUDIO. Burbank, Cal. Burbank 54-R


Century Comedies (Universal release).

Frank Mayo
All Herman
Al Broadway
Harry Edwards
Arthur Trumble Productions.

Jack Dawn
Arthur Trumble
Roland Price
Alex Alt
Jack Wagner
Comedy Schedule

CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070

Regent Film Company. (United Artists release).

Charles Chaplin
Edna Purviance
Rollin Titheroh
Eddie Sutherland
Mona Bell
"Public Opinion" 22nd Week

CHESTER STUDIO. 1438 Gower St. Holly 2693

Phil Goldstone Productions. (State Rights release).

W. Y. Howard
Fred K. Robinson
Snowy Baker
Cronin
Eugene Lowry
Staff"What Women Want" 2nd Week

"White Panther" 3rd Week

CHOICE STUDIO. 6044 Sunset Blvd. 439-764

Choice Productions

Tom Mills


Paul Hurst
All-Star
Joe Walker
Irving "Blood Barrier" Preparing

Harry Revere Productions.

Harry Revere
Johnny Harron
Stillwell
Joe Murphy-
Walter McNamara "Supreme Test" 5th Week


E. D. Saunders
Ted Henderson
Kermit Wood
A. Olsen
Hattie Carson
2-Reel Comedies Schedule

Sherwood MacDonald Productions.

MacDonald
Beckway
3-Reel Comedies Casting

Swickard Productions.

Chas. Swickard
Joseph Swickard
Andre Ballutee
Natalia Navarro Productions
Wilford North
Norp & Conrad All-Star
Andy Billutee
Natalia Navarro "Deadlocked Souls" 1st Week

Better Picture Association

E. A. Marks
All-Stars "What You Sow" Preparing

FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 599-163

Fred Caldwell Productions.

Chas. Mack Productions. (Western Pictures Exploitation).

Lee Garwood All-Star
Floyd Jackman Chas. Mack "Beyond the Horizon" Preparing

Jess Robbins Productions. (Vitaphone release)

Halperin Productions.

Hugh Decker Productions. (American release)

Sacramento Pictures Corp. Forrest White, Vice-Pres. & Gen. Mgr.

Clifford S. Eiflet Productions

Frisco Fox Productions

FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Holly 3000

Metro Release.

Robert Hefton
Charles K. Young
Charles Richardson
Jack Boland
Frank Bressford "In Old Madrid" "Harrow" 5th Week

Hart Gerson
Neilsen-Kennedy
Richardson
Cowan
1st Week

GARSON STUDIOS. 1854 Glendale Blvd. Wilshire 81

Metro Release.

Robert Hefton
Charles K. Young
Charles Richardson
Jack Boland
Frank Bressford "In Old Madrid" "Harrow" 5th Week

Hart Gerson
Neilsen-Kennedy
Richardson
Cowan
1st Week
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<td>&quot;Richard, the Lion Hearted&quot;</td>
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<td>Del Andrews</td>
<td>Max DuPont</td>
<td>Frank Gerchty</td>
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<td>Ross Lederman</td>
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<td>Trubr-Murfin Productions</td>
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<td>&quot;The Sign&quot;</td>
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<td>Paramount Pictures, (Famous Players-Lasky Release.)</td>
<td>Jack Boland</td>
<td>Wells Hastings</td>
<td>&quot;The Ladies&quot;</td>
<td>1st Week</td>
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<td>Alfred Green</td>
<td>&quot;Children of Jazz&quot;</td>
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<td>Jerome Storm</td>
<td>Frank Brandon</td>
<td>George Hopkins &quot;Man With Four Faces&quot;</td>
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<td>Herbert Benson</td>
<td>&quot;Lone Star&quot;</td>
<td>Thomas Garth &quot;Hollywood&quot;</td>
<td>11th Week</td>
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<td>James Custer</td>
<td>&quot;Bulldog&quot;</td>
<td>&quot;Rodeo Drive&quot;</td>
<td>11th Week</td>
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<td>&quot;The Iron Man&quot;</td>
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<td>&quot;Bluebeard's Eighth Wife&quot;</td>
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<td>Monte Katterjohn &quot;Law Bringers&quot;</td>
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<td>&quot;Daughters of the Bitch&quot;</td>
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<td>&quot;Mansion of Aching Hearts&quot;</td>
<td>7th Week</td>
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<td>&quot;Roughed Lips&quot;</td>
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<td>Viola Dana</td>
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<td>&quot;Scaramouche&quot;</td>
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<td>Curt Rehfeld</td>
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<td>&quot;Kath's Feather&quot;</td>
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<td>Edw. Knoblock</td>
<td>&quot;Rosie&quot;</td>
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<td>780 Gower St.</td>
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<td>Wes Marshall</td>
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<td>&quot;How You Win&quot;</td>
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<td>Hal Sandler</td>
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<td>&quot;Edison's Prize&quot;</td>
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<td>1st Week</td>
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<td>ROACH STUDIO</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
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<td>R C STUDIO</td>
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<td>RUSSEL STUDIO</td>
<td>B. D. Russell, Mgr.</td>
<td>1439 Beachwood Dr.</td>
<td>Holly</td>
<td>7945-6</td>
<td></td>
<td></td>
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<tr>
<td>Malaboe Productions</td>
<td>Leo Malaboe</td>
<td>V. Walker</td>
<td>Bob Williamson</td>
<td>&quot;2-Real Western&quot;</td>
<td>Schedule</td>
<td></td>
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<tr>
<td>Logan-Bayhun Productions</td>
<td>Tom Gibson</td>
<td>&quot;2-Real Comedy&quot;</td>
<td>Schedule</td>
<td></td>
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</tbody>
</table>


## CAMERAI
“The Digest of the Motion Picture Industry” Page Nineteen

### SENNETT STUDIO.  1712 Glendale Blvd.

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
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<tr>
<td>Mack Sennett Comedies.  (First National Release).</td>
<td>Roy Del Ruth</td>
<td>Billy Bevan</td>
<td>Jim Wright</td>
<td>George Bordeau</td>
<td>“The Extra Girl”</td>
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<tr>
<td>Frank Borzage Productions, Arthur H. Jacobs Corp.  (First National release).</td>
<td>Frank Borzage</td>
<td>All-Star</td>
<td>Chet Lyons</td>
<td>Bunny Dull</td>
<td>John C. Davis</td>
<td>“Children of Dust”</td>
</tr>
<tr>
<td>Edwin Carewe Productions,  (First National release).</td>
<td>Wallace Fox</td>
<td>All-Star</td>
<td>Sol Polito</td>
<td>Walter Fuhrman</td>
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<tr>
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<td>Frank Lloyd</td>
<td>Norma Talmadge</td>
<td>Tony Gaudio</td>
<td>Harry Well</td>
<td>Frances Marion</td>
<td>“Athena of Vengeance”</td>
</tr>
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### UNIVERSAL STUDIOS.  Fred Datig Casting.

<table>
<thead>
<tr>
<th>Director</th>
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<th>Scenario</th>
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<td>Jack Del T.L.</td>
<td>L.G.</td>
<td>John MacGowan</td>
<td>Ben Reynolds</td>
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<tr>
<td>Larry</td>
<td>L.L.</td>
<td>Joe Dowling</td>
<td>Charles Sturka</td>
<td>Harvey Gates</td>
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<td>Joe</td>
<td>L.L.</td>
<td>Joe Lennon</td>
<td>Vincent Geary</td>
<td>Shehan Lowe</td>
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<tr>
<td>Joe</td>
<td>L.L.</td>
<td>Joe Lennon</td>
<td>James Caudle</td>
<td>Tony Richmond</td>
<td>Second Week</td>
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<tr>
<td>Joe</td>
<td>L.L.</td>
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<td>H.B.</td>
<td>William F. Marshall</td>
<td>First Week</td>
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<td>H.B.</td>
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### VITAGRAPH STUDIOS.  1708 Talmadge.  W. S. Smith, Gen Mgr.

<table>
<thead>
<tr>
<th>Director</th>
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<tr>
<td>Dave Smith</td>
<td>All-Star</td>
<td>Larry Semler</td>
<td>B. Smith, Jr.</td>
<td>Joe Basile</td>
<td>“The Alibi”</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Louis Wm. Chase</td>
<td>All-Star</td>
<td>Larry Semler</td>
<td>B. Smith, Jr.</td>
<td>Joe Basile</td>
<td>“The Rural Rival”</td>
<td>2nd Week</td>
</tr>
</tbody>
</table>

### WARNER BROS. STUDIOS. 5842 Sunset Blvd.

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<tr>
<td>Rollo Productions.</td>
<td>All-Star</td>
<td>Abbott Linwood</td>
<td>Dick Sherer</td>
<td>Grace M. Sanders</td>
<td>“The Man Behind”</td>
<td>4th Week</td>
</tr>
<tr>
<td>Dallas Fitzgerald</td>
<td>All-Star</td>
<td>Archie Smith</td>
<td>Marion Fairfax</td>
<td>“Lady of Quality”</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>Joe Rock Productions.</td>
<td>Leo Leon, Prod. Mgr.</td>
<td>Joe Rock</td>
<td>Irving Reis</td>
<td>James Kilgallen</td>
<td>“After the Ball”</td>
<td>4th Week</td>
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### WILNAT STUDIO.  6070 Sunset Blvd.

<table>
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<table>
<thead>
<tr>
<th>Distributors—Producers</th>
<th>Productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bronson Films, Inc.</td>
<td>Fox Film Corporation</td>
</tr>
<tr>
<td>Cahn-Bennett Productions</td>
<td>Goldwyn Pictures Corporation</td>
</tr>
<tr>
<td>Carpentier Productions</td>
<td>Universal Pictures Corporation</td>
</tr>
<tr>
<td>C. L. Chester Productions</td>
<td>Warner Bros. Pictures Corporation</td>
</tr>
<tr>
<td>Dahlgren Productions</td>
<td>National Films Corporation</td>
</tr>
<tr>
<td>Douglas Fairbanks Productions</td>
<td>Famous Players-Lasky Corporation</td>
</tr>
</tbody>
</table>

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SYNTHETIC DIVORCE
(Continued from Page 3)

the cleanly Lincoln Heights Jail is typical of modern penal institutions, and that if directors crave the good old days of rat and dirt infested cells they must join the ranks of the up-to-date hizzahlbown, build over-sized pockets on their trousers, and carry their own.

The philosopher who allowed that clothes didn’t make the man may have been right. But, if screen standards are to be accepted, one’s ornamentation goes a long way toward establishing him. Both director and players are in complete agreement on at least one belief—that the cut of a man’s hair should be absolutely in character no matter what else may be sacrificed in the interest of time or the actor’s own personal preferences.

To prove that they are living up to this theory with a vengeance one has to note the recent sacrifice made for the sake of a head of hair. Bert Lytell, who submitted his wavy black locks to the blonde experts in order to become a yellow haired Rupert of Hentzau, is spending his days endeavoring to regrow the wealth of thatch that once made him famous.

Lloyd Hughes spent approximately three months on vacation (but on pay) for the sole purpose of growing the long hair seen in “Scars of Jealousy.” But Kenneth Harlan, whose luxurious head of hair has caused so many feminine hearts to skip a beat, submitted to the most ignominious fate of all in the interest of art. He permitted barbaric clippers to mow his thatch to the common or garden variety of “dish hair cut” in order to lend color to his role in “April Showers.” Fortunately, it is said that Kenneth will outgrow the role in a few weeks.

Directing the affairs of a rapidly growing organization from the seclusion of a jail cell is the unique distinction of Joseph Jackson, newly elected president of the Wampus, otherwise, The Western Motion Picture Advertisers.

For Jackson was the victim of one of the comedy stunts that usually are expected only on the screen. He was driving over a little used street in the outlying district of Los Angeles to keep a delayed appointment. Suddenly, he heard the motor of a car whose driver evidently was attempting to pass him. The street was broad and there were no other machines in sight, so Jackson stepped...
on the gas. The driver behind was persist-  
ent. Jackson urged his machine a little  

faster.

In spite of the fact that the press agents’  
president was moving at a high speed (ac-  
cording to his own conservative admission)  
the pursuing machine drew up alongside  
him. Then, to the chagrin of Jackson, he  
recognized, not the triumphant face of a co-  
worker, but that of an equally triumphant  
speed cop.

The judge who smiled at the recital of the  
case settled upon three days as a proper  
period in which, away from all earthly cares,  
he might consider the merits of a more  
leisurely pace.

Will the Pola and Charlie romance develop  
into a professional alliance only? At the  
moment of this writing intimates of the ill-  
ustrious pair believe that such may be the  
case.

For Chaplin, who has completed his first  
directorial effort with Edna Purviance in the  
stellar role, is reported to have expressed a  
desire to show what he could do with Pola’s  
doubted, but as yet scarcely plumbed  
artistic possibilities.

"The logical solution of their romance,"  
said one close friend of the pair.

And, since the picture public probably  
would profit by it, why not?

The one and only Gibson of western fame  
has abandoned the galloping pinto for the  
galloping waves. He’ll straddle the forward  
gun of the California, the greatest battleship  
of the Pacific fleet, and pipe all hands to the  
binnacle to see where he is going—in “Out  
of Luck,” the picture upon which he has just  
started work at Universal City under Ed-  
ward Sedgwick’s direction.

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The Digest of the Motion Picture Industry

LOW-DOWN ON HIGH-UP

A mop, a bucket of hot soapy water and a dirty floor.

A strange combination, indeed, to start anyone on the road to histrionic fame. But it was such a combination that was the means of bringing Conway Tearle into the limelight as an actor.

This famed motion picture player told of his incongruous advent into the acting profession between camera "shots" at the United Studios. Where he is appearing, opposite Norma Talmadge in the first National production, "Ashes of Vengeance." It was while Tearle was still in his teens. He had made no out of a reputation as an amateur boxer and billiard player and he was then dividing his time between the squared ring in the Old Kent Road district of London and acting as a billiard marker at the old Wyndham Hotel on the Strand.

To be a billiard marker meant that he had to be a player far above the average, for casual players who engaged in a game with the marker and won were not asked to pay for the games. Tearle was a profitable investment for the house for there were very few of the professional players who came to Wyndham those days who could beat him.

"I guess I might still be chalking up the scores back in London if it were for the mop and pail of water," the famous actor declared.

"On the day that I lost my job the janitor, who daily cleaned up the billiard room, was sick, or drunk—at any rate he didn't show up. The hotel proprietor ordered me to do his work, telling me to go down to the kitchen to get the necessary paraphernalia so that I could mop up before the morning patrons began to arrive.

"Right then and there I reneged. I told him that mopping floor was just a little below my dignity, I refused to do it. He got peevd. And I not fired.

"Walking out of the hotel I ran into one of the patrons with whom I had often played. He was the stage manager of one of the big London theatres. I told him of the mop and pail accident and he instantly offered me a small part in a show, then in preparation. Naturally I accepted.

"After that I had no desire to go back to the old job.

"Later I had a good laugh on my old boss. Dressed in tall silk hat, morning coat, striped trousers—the habiliments of a London man-about-town—I strolled into the Wyndham billiard room.

"The proprietor was the personification of graciousness as he greeted me. But he didn't recognize me. I reminded him of the floor mopping episode and then, shaking hands with him, I thanked him for firing me.

"I considered that by kicking me out of the hotel he had done the best thing he ever could do for me."

Esther Ralston, popular Universal heroine of chapter plays and westerns, will play the leading feminine role in "Thicker Than Water," Herbert Rawlison's latest starring vehicle which is now being filmed at Universal City under the direction of Edmond Mortimer.

Miss Ralston's most recent appearances before the cameras were made in support of William Desmond in "The Phantom Fortune," a chapter play, with Hoot Gibson in "Blindy," a special feature built around the United States Cavalry. "Thicker Than Water," was adapted to the screen by Charles Kenyon from Margaret Bryant's popular novel of the same name.

Other well known players in the cast are David Terrance, Alfred Fisher, Lionel Belmore and Mike Donlin.

Hugh Hoffman
Scenario and Production Supervisor
Gables Walton unit, Universal
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Cowboys, a Historical Curtain and a Definition

One by one the camp fires of the cowboys, the rugged cavaliers of the West, are flickering out. "Ma Pettinculps" boys, the roistering range riders of Owen Wister and Hough, are giving way as the mass of population creeps inland from the Pacific.

But the West of the cowboy days has not completely passed away. In a few spots it lingers in all its primitive colorfulness, with its habits and dress and manners unchanged.

The old West has found new converts in Norma Talmadge and the galaxy of film luminaries who are with her at the Mathewson Ranch, where they are filming scenes for her spectacular French historic drama, "Ashes of Vengeance," for First National. Miss Talmadge and the big cast who accompanied her on location in charge of Director Frank Lloyd, have been delighted to discover a bit of this old West on the ranch where they are encamped fifty miles from Los Angeles. The owner of the ranch, who owns the biggest clock manufactury in the world, has two holdings of 15,000 and 70,000 acre extent.

Over the 15,000-acre Mathewson "front yard" the "Ashes of Vengeance" company, in their 16th century French costume, sweep and gallop in battle array, ambush their foe, abduct pretty women, make ardent love as Frank Lloyd directs and Tony Gaudio grinds his camera. And while they are a crowd of cow-punchers, in fleecy chaps and high Stetsons press round watching with wide-eyed interest.

To those who know that he has spent six months or more on some of his recent successes, it may come as a blow to know that in the early days of pictures Gasnier established a speed record for production, actually filming a complete picture a day for a year! It should be explained, however, that the pictures were of the length then in vogue, from two to three hundred feet in length, or about one-fifth the length of a single reel of a present day picture.

John S. Robertson, the producer of "The Bright Shawl," a First National picture, in which Richard Barthelmess is being starred, has brought a touch of sentiment that will appeal to old theatregoers who remember the days of the glory of Daly’s theatre in New York City. Memories of the stage are incomplete without some incident that brings back to the mind the great Augustin Daly, who will always be remembered as the great American drama producer.

The reminder of Daly’s in the screen version of Joseph Hergesheimer’s celebrated story, "The Bright Shawl," is the famous curtain, which, when hung in 1889, created a sensation throughout the entire world.

"We used this curtain in this production in the big theatre in Havana where the negroes held their famous ball annually," said Mr. Robertson.

Only one other curtain in New York City is as famous as the Daly curtain, and that one is now in the Metropolitan Opera House. In Judge Daly’s life of his brother, Augustin, the curtain is described in this way: "Daly’s theatre was new (1889) enriched by a curtain embroidered in silk, representing the ‘Crowning of Comedy,’ by Garibaldi. The needlework was done in Milan under the direction of Garibaldi, who wrote: ‘Never a piece of work like this was attempted before,’ and added, ‘What an undertaking! What a work! What a cost!’"

What are these things you’ve heard of so often in connection with motion picture-drama, conflict, suspense, and surprise? Of course, any "fan" knows their general definitions, but that dealing with their peculiar use in modern picture entertainment isn’t to be found in Webster.

The Palmer Photoplay Corporation, which is soon to release its first feature production, "Judgment of the Storm," believes that even a little knowledge of the technique of photoplay building contributes to the enjoyment of seeing good screen offerings, so the instructors of its educational department give the following definitions:

Drama is the structure or method of depicting emotion-provoking events most effectively. Stage and screen drama differ radically. Conflict, suspense and surprise are the greatest elements of drama. Conflict may be physical or mental, between two or more opposing human wills, or a struggle within one person. Suspense, based upon the principle that anticipation is greater than realization, builds a foreboding or uncertainty about the outcome of a situation, and surprise fittingly caps the climax of suspense by bringing an unsuspected outcome.

How many times have you said, “That plot’s so illogical” when you meant “so absurd”? A plot may be perfectly logical if it is so constructed that one step of thought leads naturally to another, and yet the whole may be an utter absurdity. And did you know that “melodrama” originated from “melody-drama,” an ancient form of musical comedy or tragedy?

The first of the Zane Grey productions for Paramount, directed by Victor Fleming, is scheduled to begin in the near future. It will be "To the Last Man" and was adapted by Doris Schroeder. The production editor is Lucien Hubbard. The latter, with Victor Fleming and Zane Grey, returned recently from Tonto Basin, Arizona, where the picture will be made in the original locale of the story. The cast and other features are to be announced shortly.
FATHER DODD IS GIVING A SHOW

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700 Adults and Children in the Cast

For the Benefit of "The Little Church Around the Corner"

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FATHER DODD

YOU ALL KNOW HIM

FATHER DODD GOT WELLINGTON "THE WIZARD" TO STAGE THE SHOW. HE TURNS LOCAL AMATEURS INTO ACTORS OVER NIGHT, HAS COACHED OVER FIFTY THOUSAND PEOPLE IN HIS "A NIGHT IN DREAMLAND," AND HAS ACCOMPLISHED WONDERS WITH HIS HOLLYWOOD CAST.

THE WIZARD—DIRECTOR WELLINGTON

At Ketis Drug Store Hollywood Beginning Tuesday, May 8th.
Noted Impressario To Rule Film Exposition

With the arrival of R. H. Burnside in Los Angeles Thursday, officials of the American Historical Revue and Motion Picture Exposition pulled the bell cord for the "full speed ahead" signal.

Mr. Burnside will have charge of producing the historical revue from July 2 to August 4. He has been producing head of the New York Hippodrome for the past decade and in his time seen the biggest show in the history of Los Angeles this summer.

The engagement of R. H. Burnside was officially announced at a luncheon given at the Biltmore in New York, just a week ago, by Charles H. Christie of the Christie studios. The announcement aroused untold enthusiasm among Gotham newspapermen, trade journal representatives and motion picture producers, distributors and exhibitors. All pledged their unqualified support, and many indicated that they would come to the Pacific Coast for productions this summer, to attend the exposition.

Charles L. O'Reilly, president of the Motion Pictures Owners of New York State and chairman of the Burnside Exposition, promised co-operation on behalf of the 1300 exhibitors of the Empire State for Los Angeles' forthcoming motion picture exposition. They will all use trailers and slides to advertise the American Historical Revue; and the project is to be officially endorsed by the next state convention.

That the Motion Picture Producers and Distributors Association, of which Will H. Hays is chief, is back of the Monroe Doctrine Centennial was made very plain by Mr. Hays. Garrett Graham outlined the plans that are now being worked out in Exposition Park, creating a large degree of enthusiasm in reporting the progress that has been made to date.

Ruth Roland, who has been making a swing around the circle in the interests of the exposition, told of widespread interest; and she also pledged the unqualified support of the active workers in the industry, from extra to stars. Other informative talks were made by Frederick H. Elliott and E. H. Allen.

The introduction of Mr. Burnside, as impresario of the Monroe Doctrine Centennial, was the signal for an ovation. He promised the supreme achievement of his theatrical career, saying that this was just the sort of opportunity for which he had been looking for many years.

Mr. Burnside is to have full charge of producing the spectacular revue of American history that has been outlined by the commission of thirteen California college presidents and educators. It is to be put on in the largest way possible, because it will be the opening event in the new coliseum that seats 80,000. Mr. Burnside's handling of masses and getting big effects in the Hippodrome for the last ten years qualifies him better for this production than any other man in America.

"If anything further were needed to insure the success of the Monroe Doctrine stage production, Mr. Burnside says, "we have achieved it by enlisting the co-operation of R. H. Burnside. He is sure to give the people of Los Angeles and all who come here this summer the best entertainment of its sort that has ever been staged anywhere. In the minds of many, the mammoth spectacles of Yesteryear and Old World-Kiralfy have never been equalled; but I predict that they will be surpassed here this summer by Mr. Burnside. His play will be given every possible facility to make the American Historical Revue the feature of the exposition."

World-Wide Survey Reveals Forthcoming Prosperity

It promises to be a big picture year—for the theater-goer.

The amusement seeker who leaves his admission fee at the box office during the coming twelve months will get more entertainment for his money than ever before in the history of the screen.

Such, in brief, is the optimistic forecast of B. P. Schulberg, producer, who has just completed a world-wide survey of conditions involving the screen and those interested in it, either professionally or from the standpoint of the average theater-goer.

Mr. Schulberg has just returned to his Los Angeles studios after a five weeks sojourn in New York, where he met Al Lichtman, head of the distributing forces of the producing body of which Schulberg is president. Mr. Lichtman has returned from a tour of Europe that included every important capital.

"The outstanding development of interest to theater-goers at large, is the fact that there will be an increase of approximately forty per cent in picture production this year," said Schulberg. "That means an opportunity for the exhibitors to select only the best for their audiences.

"Consequently, that will mean better pictures. Barring the isolated cases of bad judgment on the part of the theatre owner, which are not as frequent as one might expect, only the best pictures will be shown. The mediocre or actually bad film will die a natural death.

"Of course this situation will not add to the profits of the producer. But it will result in the immediate increase in the quality of productions made and that, in the long run, cannot help but prove beneficial to the screen, the producer and the public."

In answer to the oft-repeated query, "Why not write directly for the screen?" it may be said that this is the trend of the big producers on the West Coast. Writers who have learned screen technique and are ambitious to learn more of it—not simply the possessors of names that might be expected to possess a box office value—are moving toward the coast.

Larry Evans, whose keen dramatic sense and whimsical humor have endeared him to magazine and fiction readers in every English-speaking country, has joined the forces of Preferred Pictures, and is enroute to Los Angeles, typewriter in hand.

Evans, incidentally, has turned the tables on every writing tradition. When he wrote "Are You A Failure?", his outstanding screen success, he prepared it first for the screen, then as a magazine story, and now has it under preparation for a New York stage production.

"Any really successful screen story has the elements of the successful fiction story or stage production, while all successful stage productions and fiction stories cannot be translated into the language of the screen," says Evans. Why not approach the writing business from this angle and address the picture, fiction reading and stage following public simultaneously?"

John Russell, author, explorer and war correspondent, has again joined the ranks of screen writers on the West Coast. After a year in New York, during which he aided in the picture production of his story, "Where the Pavement Ends," he has returned to Los Angeles under contract to write original stories for Fox.

Stuart Holmes, known to every screen fan since the first flicker of the original screen drama as a picture "bad man," is introducing himself all over again in a character as remarkable as any undertaken by Lon Chaney, recognized master of picture makeup.

In "Daughters of the Rich," Holmes has dropped his mask of wickedness and become a Russian Duke whose face promises to the celluloid lot after his true features are forgotten. Incidentally, Holmes has offered an explanation of his bizarre characterization as interesting as the role itself.

"I never have seen a Duke who looked or acted just as I have done," he said. "It may be that there is no such Duke and never has been one. But there are certain (Continued on Page 21)
The start of Pola Negri's third American-made picture for Paramount, "The Spanish Dancer," is awaited with keen interest because of the undoubted magnitude of the production planned and the numbers of people and important scenes to be used. It will be a Herbert Brenon production and the latter is now in New York gathering data for the picture which starts about June with Pola Negri and the Lasky studio. The scenario is the joint work of June Mathis (author of the screen version of "The Four Horsemen of the Apocalypse," "BLOOD AND SAND") and Beulah Marie Dix, and is an adaptation of "Don Caesar de Bazan" by Adolph d'Ennery and P. S. T. Dumenier.

Jesse L. Lasky, first vice president of Famous Players-Lasky, in his announcement of the production stressed the brilliance and importance of the forthcoming picture. The efforts put forth in the making of Miss Negri's two previous pictures, "Della Donna" and "The Blood of the Virgin," will be exceeded by what will be done with "The Spanish Dancer" and inasmuch as it is a period picture with costuming an integral part of the quality of the production, potential of "Spanish Dancer" character; there will be great opportunity for beautiful effects. Unquestionably this picture will be one of the biggest pictures ever made by the organization, with splendid acting opportunities for the lovely star.

Big pictures, however, are the order of the day, for example, "Hollywood" which is now being completed by James Cruze, producer of "The Covered Wagon"—the greatest success in cinema history. "Hollywood" is a screen version of Frank Condon's short story and was adapted by the screenwriters of "Greed" for Goldwyn by Paul Armstrong and W. R. V. Dumenier. "Hollywood" is said to be one of the most elaborate ever made in stereoscopic. Hippodrome show itself. Walter Woods is production editor of this film.

Then there is "Salomey Junior" another picture with a cast of feature players, Jacqueline Logan, Frank Fay, and Maurice Flynn being named as the leading ladies. Valdemar Young adapted the story by Bret Harte and play by Paul Armstrong and is being made in locations where the original story was laid, in Northern California. Here the days of the gold rush and thereby are being reinserted with startling fidelity.

To the Tomto Basin Arizona, Victor Fleming has taken his company making "To the Last Man" first of the Zane Grey productions for Paramount. Featuring Richard Dix, Lois Wilson, Noah Berry, Robert E. Edeson and Frank Conpean, this picture promises to be one of the most powerful dramas of the open spaces since "The Covered Wagon." The tale of the deadly feud in an almost uncivilized region, it brings into play all the vital forces of life and nature, with unexcelled chances for strong dramatic action. Dorothea Schroeder adapted the story: Zane Grey is personally cooperating in its production and Lucien Hubbard is production director.

Sana Woods has just completed—or virtually completed—a brilliant social drama, involving a rich and poor Italian family. It is called "Bluebeard's Eighth Wife" and was adapted by Sada Cowan from the Charles Portis adaptation of Alfred Savoir's French play. Gloria Swanson is the star and never has she given greater moments in a picture; never has she been more captivating. Exquisite gown, surrounded by every facility in sumptuous settings and costume effects. While a modern play it involves several costume effects and a big Egyptian set scene, etc., Julia Crawford Ivers is production editor.

"Children of Jazz" which Jerome Storm is directing, is another picture with a cast of featured players including Theodore Kosloff, dancer, artist, actor and writer; Ricardo Cortez, Eileen Percy and Robert Cain. Contrasting scenes between the young people and their exploits—today and yesterday—their love—their fame. It is an adaptation of a play by Harold Brighouse and the scenario is by Beulah Marie Dix.

Charles MacLaine is producing "The Silent Partner" and getting the entire Florin Moore. Robert E. Edeson featured. Here is a story of modern life in New York, contrasting wealth and poverty, having to do with the stock market and love—two qualities not always separate in human affairs. Ralph Block is production editor and the story is by Maxine Elliott, and produced by Sada Cowan.

For comedy relief, so to speak, Walter Hiers is doing "Fair Week" under the directo (Continued on Page 22)

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, April 20—J. Hesser Warraven, efficient publicity man with the Gram Productions, has been confined to his bed by illness for two weeks, but is so far recovered as now to be able to be back in the office again.

Ray Moore, well known member of the Goldwyn forces, and Victor Seastrom, director, spent the week-end in San Francisco looking for possible locations to be used in the forthcoming production by Goldwyn of "Masters of Men."

The Belasco Productions of this city have sold the state release rights on their first picture "Her Accidental Husband," and the picture will be shown here at the Granada Theatre along with the next few western pictures of Los Angeles' leading theatres. The reports on the picture show most unusually successful showings all over the country.

Caesare Gravina has finished his part in Erich Von Stroheim's production of "Greed," from Frank Norris' great American classic, "McTeague," and left for Los Angeles last week leaving the Singapore. He arrived this morning to join the company, and Mrs. J. E. Jewell and two children, who are to play the parts of the Jewels, arrived yesterday. Work on the production is making steady and most satisfactory progress, and it undoubtedly will be one of the real big features this year.

Robert E. Bruce, of scenic fame, will arrive in San Francisco tomorrow to complete his arrangements for the making of some new scenes near here, and farther north.

Dan Mason has left New York and is enroute for San Francisco. From present indications, it looks as though Dan would be featured in a reversed comedy drama, to be made at the Gerson studios here, before the new series of Pluma Center Comedies is started.

The Fisher Production's picture, "Youth Triumphs," is going along satisfactorily, and they expect to finish it about May 6.

Hugh Wiley, beloved of all Saturday evening Post readers for his stories, left for Hollywood a week ago, for some business calls on some of the studios. Mr. Wiley says if all goes well, his "Wildcat" and "Lily, the Goat" will soon appear on the screen.

Al Christie, Vera Steadman and Neil Burns spent the week-end in San Francisco on their way south for Hollywood, a lumber camp in the mountains, where they have been doing location work for the next Christie Comedy.

John Stout, cameraman for the Famous-Players-Lasky company, and A. C. Cuttback, an air pilot from the Varney Flying Service, yesterday came to grief yesterday while trying to shoot some scenes of San Quentin prison from an airplane. The shots were to be for "The Four Wives of the Air." With Mr. Stout came up on Saturday with Harold Schwartz, assistant director, to try his luck. Stout got the plane at Varney Flying field and flew up to San Quentin, and had flown over the prison several times, which is strictly against the rules, when, as they didn't heed the warnings of the guards, they fired on them. The plane wasn't hit, but was forced to come down in a nose dive in the soft earth of Baltimore Park, not far away. The plane was damaged, but both men escaped unhurt.

Two old friends met in San Francisco the other day who hadn't seen each other in years. Panny Midgley, playing in Erich Von Stroheim's production of "Greed," and Florence Moore, of the "Pair of Hollies," cast, being shot by the Stereoscopic Productions. Their friendship dates back to the old days on the stage when Florence Moore was an ingenue and Panny Midgley was playing child parts in the same company, so they had many old friends and old times to talk over.

The Kemnat Productions have decided to change the name of their first picture from "Crossed Wires," as announced last week, to "Tipped Off." The few friends who saw the picture getting the film the other morning were much pleased with it, and Harry McKenzie, head of the organization, will leave for New York with it next week to complete arrangements for release. The company has picture rights to a number of good stories, and expect to continue production of quite a large scale at the Pacific studios at San Mateo.

The Stereoscopic Productions have finished the filming of "The Pair of Hollies," the picture is being edited and cut, and will soon be ready for release through the American Releasing Corporation.
Some motion picture artists have trouble getting engagements. With others it is a case of not being able to accept all offers. Virginia Brown Faire is among those in the latter class. Since starting work as the leading woman in the Universal feature, "The Sky-Line of Spruce," starring Bill Desmond, the actress has signed with two other producers to head the all-star cast in forthcoming productions, with arrangements being made to film these pictures one month apart. New plans have now been made that call for each picture entering production the same day. Consequently, Miss Faire will not be able to appear in both pictures, despite the fact that she has agreed to put in night work in order to play both roles.

Helen Ferguson, having returned from Fresno where, as a representative of the American Historical Revue and Motion Picture Exposition, which is to be staged in Los Angeles beginning July 2nd, she was one of the principal speakers at the "Raisin Week" convention, is now assembling a new wardrobe for her work as the featured player in a new series of special productions to be made by George Perry, associated with Mae Murray productions, at the Goldwyn Studios in Culver City. Actual filming of the first story "The Unknown Purple," will start on May 14th.

After playing detective roles in thirty-six well known film productions, B. Wesley Borman, who has come to be recognized as a foremost portrait of this type of role, the other day proved himself to be as efficient a detective in real life as he is on the screen. Three times within a week a new house the actor is building in Hollywood was broken into and electrical fixtures of great value were stolen. This not only proved annoying to him but easily as well so he decided to do a little sleuthing of a kind that has made him popular on the screen. After watching the house each night for two weeks Borman caught the robber band, consisting of three fellows, each of them is not over 21 years old. As a result of their capture the actor is to be fully reimbursed for the stolen fixtures and during the next 189 days the thieves will have ample time to determine the burglary trade pays for they have been sentenced to jail for this length of time.

Norma Talmadge, one of the most photographed women of the screen, recently remarked: "I have had thousands of photographs made, but there never have been such wonderful likenesses made of me as those just finished by Mr. Spurr."

Melbourne Spurr, whose Hollywood Studios are known to all filmdom, claims the rare distinction of having photographed every Motion Picture Star in the industry. Little Mother Spurr, who acts as hostess to Melbourne's guests, is as well acquainted with the stars as is her son, and, while engaged in discussing the relative merits of different types of photography, she is remarkably conversant with all affairs of Film-land.

Another comedian from the Mack Sennett fun factory is fast gaining fame in feature pictures. He is Garry O'Dell, who in the old Keystone days was starred by Sennett in two-reel comedies and who within recent years has been playing the comedy relief in feature productions. His latest engagement with Richard Thomas productions in whose latest picture, "Other Men's Money," he portrays the role of "Spike Louis," one of the principal supporting parts. It is a most exciting characterization and one that requires the fullest utilizing of his histrionic ability.

Craig Ward, scion of a wealthy Boston family, who as the hero in Reginald Barker's "Heart's Aflame," starring Anna Q. Nilsson, scored a decided hit with his brilliant performance, and who is acquiring the same amount of popularity with motion picture devotees that he enjoyed with stage audiences while acting as leading man for Margaret Anglin in many New York successes, has recently received an offer to return to the "legit" but he...

Sidney D. Cohn, who has just finished twelve years A. B. C. time, announces to his many professional friends the opening of his office in suite 392 New Bank of Italy Bldg., 7th and Olive, where he will continue in the diamond buying business.
Some Studio Storiettes

Several years ago—not so long, though, as Mabel Normand starred in a picture, made by Mack Sennett, which was titled "Miss Mickey." Shortly afterward, a noted songwriter penned a song, called "Peggy," it dedicated to Miss Normand because of her splendid work in the picture.

Now comes Peggy Browne, from New York, and because of the success she already has achieved, and that which seems to be in store for her, friends are wondering when a new "Peggy" song will appear on sale in the music stores.

Miss Browne has just finished an important part in "McGuire of the Plains," starring William Desmond, which Richard Stanton directed for Universal. Before coming to Hollywood, she appeared in a number of comedy productions in New York, but has decided that she likes dramatic work most, and is directing all of her efforts in that direction.

"Do those who decry the jazz music of today realize their efforts to stifle it would result virtually in turning humanity back to 16th century bigotry?" asks Norma Talmadge.

Jazz music is more than the music of a restless age—it is the expression of the American people, Miss Talmadge says. Any attempt by self-constituted moralists to stamp it out is a restriction of free expression, almost class legislation holds. Miss Talmadge draws a parallel between the attempts to censor jazz music today and the musical restrictions of France in 1572.

"In reading up on the historic background of France for my next costume drama, 'Ashes of Vengeance,' which is to be released by First National, I found there was no music for the common class," said Miss Talmadge. "There was only the music of the Church and the Nobility. There was no such music of the people, as today finds expression in the so-called jazz. Jazz is the music of the people, and those sour critics who assail it can only succeed in driving freedom of expression back to the 16th century extinction. In this free country they are doomed to failure."

One girl wanted a husband. One girl didn't want a husband but had to take one.

The first girl wanted a husband so bad that she kidnapped one.

The second girl wanted to lose a husband to show she was a sanitarium invalid with one foot in the grave and the other on a banana skin.

These two characters whose views on matrimony are so diametrically opposed, are the heroines in two distinct pictures now in preparation at the United Studios for Associated First National release.

In the first picture, "The Huntress," the heroine is a white girl, brought up as an Indian, who kidnaps "her man," holds him on an island and then marries him before he knows what it is all about.

In the second picture, "Her Temporary Husband," the heroine, forced to marry within twenty-four hours to win a legacy, weds a man she thinks will live scarcely long enough to see the marriage ceremony through.

These bright plots are the basis of two of the most amusing mirth-provokers to be screened for many months.

After two years in England, Director Donald Crisp has returned to Los Angeles, where he will remain until about the middle of May. He has signed a new contract with the Famous Players-Lasky Corporation and will be back in New York in June to direct Elsie Ferguson in "Inclasse," the recent stage success which will be made into a lavish Paramount picture at the Long Island studio.

At the London studio of the Famous Players-Lasky Corporation which has now been closed, he directed "The Bonnie Brier Bush," "Appearances," and "The Princess of New York."

Mr. Crisp enjoys the enviable distinction of being present at Buckingham Palace for the private showing to the royal family of his picture "The Bonnie Brier Bush," the exteriors of which were filmed in the beautiful Scottish countryside.

Gilda Gray, one of Broadway's most famous dancers, who performs nightly in the Ziegfeld Folies and early every morning at the Rendez-vous, will be seen in her South Sea dance in Allen Dwan's production of "Lawful Larceny," which he is now producing at the Paramount Long Island Studio with Nita Naldi, Hope Hampton, Lew Cody and Conrad Nagel in the principal roles.

The interior of the Rendez-vous cabaret, which is one of New York's celebrated dance clubs, was reproduced in the studio as a background for Miss Gray's dance.
"Shooting" in Pasadena

Director James H. Horne has taken his company, which is filming "Blow Your Own Horn," to Pasadena for exteriors and a new seven-room house, which is being built for the company. It will be used as a private residence for the cast and crew. The house will be completed in time for the next scene to be filmed. The cast includes Eileen Shannon and Rockliffe Peters.

"Lights Out" Progresses

"Lights Out," a Rex Taylor production, is being filmed at the Powers studios under the direction of Al Sabin. Miss Alice Faye is being filmed in an all-star cast including Ruth Stonehouse, Walter McGrail, Marie Antinie, Theodore von Eitz and Marie Van Buren.

FATHER DODD TO STAGE EVENT

From every indication the Hollywood Woman's Club Auditorium will be filled to capacity on the nights of May 10th and 11th when A Night in Dreamland, a musical extravaganza, will be presented by Rev. Neal Dodd for the purpose of raising funds with which to construct a new church for the motion picture people, to be known as "The Little Church Around the Corner." In amateur efforts are being staged in behalf of members of the motion picture industry, actors, and artistic friends, and others from the local film colony. Some of the speakers and others who will present their support are the following: Grace Kelly, Joan Crawford, Joan Blondell, and others.

It is estimated that he has trained more than fifty thousand persons for his latest show, which is to be presented with a local cast of seven hundred adults and children.

Hundreds of persons are being attracted each evening to the rehearsals, which are being held in the auto sales rooms of the Wright Auto Service Company at 6250 Hollywood Boulevard. Mr. Wellinig has extended a cordial invitation to the readers of "Camera!" to attend these rehearsals.

It is estimated that the first night audience will be composed entirely of motion picture people. Many of the stars have purchased a generous number of tickets to the show, which have been priced at from one to two dollars. A handsome souvenir program has been prepared, in the center of which has been reserved a motion picture people's pictorial section. Space in this section has been purchased liberally by many of the most prominent persons of the community, including Mary Pickford and Douglas Fairbanks, allowing them to express in a fitting manner their interest in the church venture.

Nearly thirteen years ago Director Wilcox began his initial bow professionally as leading man in Jennie Thompson's Production entitled "Our New Minister."
Sadie Campbell is playing an important hit in a current Universal-Jewel, as yet unnamed. Miss Campbell is a favorite protégé of Gus Edwards.

Tommy Wonder, five-year-old dance wizard, appeared at the Elgin’s in Chicago. He repeated his captivating dance which he gave at the Wampus Frolic.

Neva Lynn, the beautiful show girl from New York, who is creating a sensation by her work in Gorham Polices, surprised the Little Brothers party recently by dropping in on the 260 boys and giving a dance.

Edward Martindel is nearing the completion of his contract at the William Fox studios, where he has been playing the leading character role in "The Eleventh Hour." The picture has been Dolores Del Rio in the making and is declared to be one of the screen’s most auspicious presentations of the year.

Miss Winifred Greenwood, well-known actress American Film fame, is to return to the screen after a two years’ engagement on the stage. Miss Greenwood will be seen in Zane Grey’s "To the Last Man," to be produced by Lasky.

Jack Cunningham, who adapted Emerson Hough’s "The Covered Wagon" for the screen, has started work on the adaptation of Peter B. Kyne’s novel, "The Light to Leward," which will be Thomas Meighan’s next Paramount picture. Irvin Willat, who has just completed "Fog Bound," a Paramount picture starring Dorothy Dalton, will direct Mr. Meighan in the new picture which will be titled "Homeward Bound."

Hope Hampton has been engaged by the Warner Brothers to play the leading role in the screen version of the David Belasco play, "The Gold Diggers," which will be directed by Harry Beaumont. Miss Hampton is expected to arrive early next month for the Warner studios in Los Angeles following the completion of her role in "Lawful Larceny."

Perry N. Yekoff, one of the keenest motion picture authors and directors in the motion picture industry, has been engaged by Associated First National Pictures, Inc., to write a film version of "The Lord of the Flying Galleon," a Sydney Hershel Small film novel dealing with the romance of American and Japanese life.

Marie Prevost will, in all probability, be starred in "Broadway After Dark," to be made by the Warner Brothers.

Irene Rich will be the featured player in the Warner Brothers' picturization of Kaufman Norris novel, "Love in New York." The production will be made by Harry Rapf, the producer of "Braun."

The direction of "Little Johnny Jones," the screen adaptation of the popular stage play, starring Johnny Hines, has been assigned to Arthur Rossion. Hines is at present on the west coast and the entire cast is being assembled at the Warner Brothers studios.

Edward Connelly, character actor who has attracted considerable attention for his interpretations in Rex Ingram's productions, has been engaged by Director George D. Baker for the part of the Antiquary in The Magic Skin," which is to be produced by Achievement Film Corporation. The casting of the screen version of Miss Beaumont’s "re-erb" on the screen as she has been playing them, years to her stage career and has only recently come to Hollywood to resume picture activities. Among devotees to the spoken drama she is known as the champion mother of the stage, her forte being the enactment of maternal roles.

George O’Hara expects to complete next week Judy’s Punch," twelfth of the Witwer "Fighting Blood" series in which he is starring. Mr. O’Hara’s contract on this vehicle encounters many vicissitudes, and also dons the gloves for a thrilling fight with Larry McCarthy, who has acted as referee in most of the pictures. Judy’s Punch" finishes the first series of the "Fighting Blood."

In order that every detail of the official professional boxing might be absolutely correct, Erich von Stoehr, added Dr. Harry Smulsen, well-known San Francisco dentist, to his staff as technical advisor in the filming of "Greed," the Goldwyn adaptation of Frank Norris’ novel, of American literature, "McTeague."" Mike Donlin, famous baseball player and vaudeville star, has been assigned by Fred Datus Universal casting director, to a role in "Thicker Than Water," Herbert Rawlinson’s next starring vehicle. "Thicker Than Water" is a screen adaptation of Margaret Bryant’s novel, "Richard," and is being filmed under the direction of Edmund Mortimer.

The London Quartet, famous musical organization from England, are now on a United States concert tour, visited Universal City during their stay in Los Angeles, and inspected the filming of "The Huckaback of Notre Dame. Members of the party were H. Waldo Mann, Thomas, Pietri, Warrick Evans and Arthur Beckwith. Their visit to California was the last lap of their tour of the States. They will also visit Australia.

George O’Hara is training daily with prize-fighters at the Robertson-Cole studios for his latest picture, "Judy Punch."

Carl Miller cannot get away from the make-up box. In addition to the leading male role he is also playing Miss Cline’s "Public Opinion" Mr. Miller has begun rehearsals for the lead in a topical serial entitled "Stills Again," which will be given at the Hollywood Woman’s Club, May 17th.

For the first time in his brilliant screen career, Lloyd Hughes has a most artistic toe dancer for a leading lady. She is Gene Feiner who is playing opposite to him in the Universal special which is tentatively titled "Grandpop." Prior to making her debut into the film world Miss Feiner was a highly successful toe dancer but she has developed an unusual natural talent for film in Japan, and will hereafter probably concentrate all of her professional energies on this line of work in preference to tchisschorepen.

Production work on the Victor Fisher picture entitled "Youth Triumphant," is rapidly progressing at the Universal Hollywood Studios. Lucy Beaumont who has one of the principal roles in this picture, expects to finish within the next two weeks or in time to begin another picture for which she is assigned to play "The Wild Animal." "Youth Triumphant" will serve as a picture, which is taken from Pulitzer’s "A" book of the "Wild Animal."" is progressing rapidly. Others already in leading roles are George Walsh, Carmel Myers and Bessie Love.

"This make-believe life is surely the most paradoxical life possible," remarks Frances Raymond, the popular screen artist. "Here I find the meanest man in the world is one of the best men I ever knew." Miss Raymond has reference to Bert Lytell, playing the title role in the picture version of George M. Cohan’s stage success, "The Meanest Man in the World." She is particularly the mother of her character in the picture and has had exceedingly close-up views of his acting in this particular part. Likewise, the artistic and social affiliations of the engagement has afforded her an opportunity to be acquainted with Mr. Lytell’s genial personality and highly polished manners. "I have been an actress for many years I cannot understand yet how such a nice gentleman can exist in such an even make-believe," she adds.
LOGUE WILL WRITE FILM CONTINUITY FOR "PONJOLA"

Charles A. Logue, noted screen author and director, has been engaged to write the film continuity of Cynthia Stockley’s "Ponjola," which is to be the successor to the Rhodesian gold fields, declares "Ponjola," to be the most powerful dramatic story of its type that has ever been written.

"In my many years as a scenario writer and director I have handled many dramas, but none that has as much historical interest as "Ponjola." Those who take the trouble to read the story, which describes the adventures of a pioneer woman among the cannibal tribes of the wilds of Africa, will be interested in the character development of the heroines and the romantic atmosphere of the story, which is set in a region where the adventures of the heroine are full of danger and excitement.

"I am not the author of the story, for that is entirely different from anything ever written before, but since it is being produced in Africa by the famous director, Mr. Logue, I will do the screen adaptation." Logue is especially fitted to handle the adaptation of this celebrated African story. He has made a deep study of the life and customs of that country and he can be depended upon to produce a screen play which will find many of the best of the year.

He has written more than 25 original motion picture stories, and has directed more than a score of famous book and stage successes. He also won fame as a director. Two of his most notable plays in which he handled the director role were "The Ten Commandments," and "The Woman Who Fooled Herself."

BACK TO THE STAGE THE HOLUBARS MAY GO

Allen Holubar and Dorothy Phillips Holubar, screenwriter and star respectively, who in private life are Mr. and Mrs. Holubar, are considering returning to the legitimate stage following the termination of their present motion picture contracts.

Holubar is contemplating the building of a magnificent theatre in Hollywood—the initial "speakeasy" playhouse in the film capital—and if his present plans materialize both he and his charming wife will take part in at least one of the plays to be produced in the proposed theater.

At the present time the Holubars are vacationing in the Californian mountains. Shortly they will return to their Hollywood home to resume the grind of the work-a-day world.

Carmel Myers is in her last scenes of Earle's "King Tut-Ankh-Amen," which will be followed by her appearance in the coquette role of Baker's version of Balzac's "The Magic Skin."

HIS LIFE IS JUST ONE ROLE AFTER ANOTHER

There are lots and lots of actors in Hollywood who have none of that "between-pictures" a little moment from which other youths suffer, every once in a while.

One of these is Paul Weigel, character actor. No sooner does Mr. Weigel finish in one production, Hollywood, than he is cast immediately for an important role in some other picture.

For instance, Mr. Weigel was engaged, several days ago, in portraying the part of Gloria Swanson's father, in "Bluebeard's Eighth Wife," which Samuel Wood directed for Famous Players-Lasky.

He had not finished with that part before William F. & E. Earle had signed him for an important role in "Tut-ankh-amen," now nearing completion at the Hollywood Studios.

Mr. Weigel quit work in his part at Lasky's one evening, and the following morning had donned his make-up and appeared for duty with Mr. Earle's organization. He has just finished work in this part also.

BABY DOUBLES FOR HIS BROTHER IN CAREY'S PLAY

One of the oddest incidents which has occurred in motion picture making happened during the filming of Harry Carey's latest F. B. O. production, "The Miracle Baby."

As the story suggests, a baby plays an important role in the picture. It happens that the child playing this part is one of a pair of twins. With his nurse he journeyed to Truckee where exteriors of the production were filmed. On the return to Hollywood with the company, the baby became ill, threatening to delay the completion of the picture.

There was consternation on the lot until it was suggested that the twin brother be substituted for him in the interior scenes which were taken on the studio stage.

This is the first time that an actor's brother has been used as his double in a motion picture, and it is an incident that will probably not be repeated at an early date.

Priceless Books Stolen

Pierre Collings, who is photographing "Blow Your Own Horn," found on his return to his residence that he had been visited by a burglar. Many priceless books of photographic nature were among the victims that they cannot be replaced in this country as they are all rare and unique, and beyond the value they held in Germany and France when he made his tour of the world.

Does it pay to be popular as a character actor? Just ask Mr. Weigel!

JACKIE LOSES PRIZED DOG; REWARD OFFERED

The town will be resounding this morning to cries of "Here, Butzie, Butzie!" if there is any petency in the lost and found columns of the daily papers, for this crier is not a part of a new game that the kids will be playing; it is the result of an advertisement inserted by Jack Coogan, Sr., to the effect that his son's police dog has wandered away from the dog run behind the Coogan domicile on South Oxford Avenue.

According to the advertisement, Butzie's right hind leg is bandaged, which should make him easy to identify. He is a full blooded police dog and very friendly, so that he will respond to his name when it is called by anyone. Here's a chance not only to secure a reward from Jacky's father, but also to win the youngster's affection and thanks.

Tourneur on Vacation

Maurice Tourneur concluded the production of his newest picture treatment for M. C. Levee, "The Brass Bottle," and left this week for northern California where he will take a week's vacation. Immediately after the final "shot" was photographed, the director lost no time but snatched up his bags and departed for the north, leaving no forwarding address. He will return in time to supervise the final cutting and editing of the picture.

HENRY McCARTY FORMS OWN PRODUCTION ORGANIZATION

Henry McCarty, who wrote and directed the entire series of Lester Cuneo westerns, produced during the years 1921, is to serve in a similar capacity for Charles Mack Productions, which company has recently been organized with Charles Mack, formerly general manager for Dobleday Productions, as president and general manager.

According to the plans of the company, twelve stories of feature-length will be produced during the ensuing year with distribution through one of the largest releasing concerns. The stories will be presented with an all-star cast in which will appear some of the screen's best known artists.

Actual filming of the company's project, the title and details of which have not yet been announced, will start at the Fine Arts studios within the next two weeks.

Henry McCarty made his debut in motion pictures as a clay modeler for the Selig production, "Judgment of the Storm," at Los Angeles in 1917. He is one of a very few men in the motion picture industry who have proved to be capable of writing and directing their own stories.

WHEN A HAT IS NOT A CUSPIDOR AT ALL

Del Andrews, who directed Lloyd Hughes, Lucille Ricksen and other members of an all-star cast in the recent Selig play Corporation production, "Judgment of the Storm," at Los Angeles, has charged this one upon his co-workers one day between bites at a sandwich:

"In the early days of our industry there was a certain temporal director who always wore a rather large felt hat. One day while filming scenes in a "set" representing the boudoir of a French monarch's lady love, he misplaced the hat, and fretted all one morning over its loss. At noon "props" brought it to him with the word that it had been found right on the set. "When the picture was finished, a noted expert in period architecture and furnishings was invited to give the "set" a preview. He found only one slight technical flaw, but the film was shown again, that he might point it out to the director. "That cuspidor by the foot of the big mirror is what I object to;" declared the expert, "it is entirely foreign to the period, and—" Cuspidor! shouted the director. "That's my missing hat!"
Mundy's Novel Serialized

Bradley King, continuity writer for Thomas H. Ince, has completed an adaptation of Talbot Mundy's latest sensation for an Ince screen special. Miss King has been collaborating on Mundy's story, which is the first tale of American life ever written by the British novelist. Mundy's adventure tales of India and Africa have won such a tremendous following that the Bobbs-Merrill Publishing Co., has contracted for six novels, two of which have been bought by Thomas H. Ince for screen specials.

Gesting "Temporary Husband"

Associated First National Pictures, Inc., is engaged in assembling a cast to interpret the story, "Temporary Husband," Edward Buttenon's farcical stage play, which is to be given by John W. Meicenmore with Sidney Chaplin in the leading comedy role. As a stage play "Temporary Husband" was local thrill vehicle for William Conrray who is still playing in this ludicrous comedy in "Ballyhoo." It is essentially a lunxh-provoker and a type of play which will show Charley's inimitable brother at his best.

MORLEY HAS HARD TIME DECIDING ON OFFERS

Reggie Morley finds it easy enough to get engagements, but it is difficult to arrive at a decision which one is the best to select. For the last week he has been touring the land's greatest studio. Considering an offer to go to Santa Cruz to enact the starring role in a feature production about to be filmed there, but something told him - it may have been a hunch - that he should not shake the dust of Hollywood from his shoes so soon after just having returned from his long professional sojourn in San Francisco. Hence, he rejected the starring offer on the sole ground that it would take him away from Hollywood's capital. Now he is confronted with deciding between two other offers in two local studios.

Mr. Morley is one of the established photoplayers, and since the days when he was casting director at the William Fox Studios, he has enacted many thrilling roles that he is unable to forget. He made his debut in pictures in the famous old Key Street studios, and he is at it ever since.

One of his most notable screen performances was given in support of Dustin Farnum in the picture success entitled "Starvation.'

What "Butting" Does for You

Fred Esmelton states that the portrayal of the role of a butler as a rather grimy occasion is good for any actor. "Many of us attendees are inclined to look on you as too self-satisfied and entirely too selfish in our view of life," Esmelton says.

"But after playing the part of a better day after day and passing out the soup and victuals, you get so that you feel inclined to do something in the other fellow's welfare."

John Ralesco Signed

J. Travers Montgomery, father of Baby Peggy, has signed John Ralesco to appear in Baby Peggy's full-length feature which will be made shortly at Universal City. Montgomery has several other actors of note in mind, but has signed Ralesco due to his excellent work in Century Comedies with Baby Peggy. Ralesco is now studying advanced feminine while waiting for his call.

MAY MURRAY WILL MAKE ALL FILMS HERE IN FUTURE

Three important announcements concerning Mae Murray and her director-husband, Robert S. Leonard, were made by Miss Murray and by the executive of the New York office of the company. Miss Murray has been in the business for over twenty-five years, and has starred in hundreds of pictures. She is a well-known name on Broadway, and has been called "the Queen of the Screen." She has been engaged by Metro to appear in a new picture, "The French Doll," which is to be produced by Robert S. Leonard. The picture is to be made in Hollywood, and is to be released by Metro Pictures. Miss Murray will also appear in "The Eagle's Feather," which is to be produced by the company in New York. The picture is to be released by Metro Pictures.

GLAND BENEFICIARY SEEKS IMPORTANT ROLE

Since the announcement was made a week ago that First National is to picture Gertrude Atherton's widely-discussed novel of rejuvenation, "Black Oxen," the studio offices of that company at the United States, have been besieged daily by film actresses who seek an opportunity to play the featured role. Among those who are eager to play the part of Madame Zatti, the heroine of 50 who virtually overnight has grown into one of the most desirable figures of the film world.

But so far no one has been satisfactory to the requirements needed to portray this most unusual character and actress, even though, as Miss Murray has observed, it is not improbable that they will be forced to go outside of film circles to find the "type" for which they are looking to play this most difficult part.
HUMS MOURNFUL TUNE AS CAMERAS CLICK

Bert Roach brushed idly at his painted mustache and hummed an old-time ballad. He spoke no words, just hummed the sweet refrain.

The funny Universal studio laugh promoter was the picture of detection. But still he hummed the air of the song of yesterday.

Nearby, on the same set at Universal City, William Watson, Bert's director, listened, puzzled.

"Pretty Tune, Bert" sounds familiar. I'd heard it before, but I like reded it. They always have so much meaning. What did you say it was, Bert?"

Bert paused for just a second.

"Don't interrupt me now. I'm only on the twenty-fifth verse. Got twenty-four more to go. Great atmospheric song for this thing we're doing!"

He resumed his humming without even losing the tempo.

Watson turned and glanced along the set, a light of understanding standing in his eyes. Rows and rows of bottles were standing along first line of bottles.

And he, too, began to hum the old refrain, "Forty-nine Blue Bottles." Roach has just begun his latest comedy, "Empty Bottles," a satire on the great American justice of olden days, "getting rich of the empty bottles!"

"Empty Bottles," is the third of Roach's present series of the reel comedies in which he is being starred, under William Watson's direction.

It is understood, also, that he will be assigned to a part in "A Lady of Quality," now in production on the "U" lot.

HE'S HATED AND HISSED—BUT HE LIKES IT

What would a serial be without a villain?

Of course, there must be stars—the lovely lady who goes through all sorts of perilous adventures, and the handsome hero who always seems just on the verge of going under, but finally triumphs, in the final fadeout, and gets the girl.

Also, there must be supporting actors and actresses; those who carry out the subsidiary action and serve as foils, or background, to the leading characters.

But by all means there must be a villain.

He's hissed promiscuously; sometimes, excited fans curse him, and heave anathema at his screen shadow. That's what villains are meant for, though—to be hated—and that's one reason for Edwin (Buck) Moulton's success in pictures—his hateability.

Mr. Moulton has the heavy role in "The Eagle's Talons," which is being filmed, with Ann Little and Fred Thomson co-starring.

CREIGHTON HALE'S CURIOSITY DROVE HIM INTO FILMS

The self same curiosity that killed the proverbial cat brought to the screen one of its favorite juveniles.

This is Creighton Hale, who plays the part of "Little Billie," "Triby" to the fiendish villain in the Machin-Maurier classic now being filmed at the United Studios by Richard and William Tully for First National release.

Asked a few days ago how he happened to come into filmmland, Hale declared: "I was curious. I wanted to see what it was all about and so I got a job as an extra."

But from this it must not be taken that the famed juvenile was inexperienced when he applied for his first screen bit. Far from it. He had been a well-known stage actor in England for years before. In fact, he was born into the acting profession. His father was an actor-manager and his mother also was a renowned stage favorite.

It was while he was in New York, playing with an English company, that he learned his way to the films was arduous. He waited until his stage engagements were finished and then applied for his initial bit. It was the part of an office boy.

He showed such remarkable talent in this small part that he was immediately engaged to play a much more important role and from then on he has had a sure and steady climb to the top.


Clovers and Luck

Who said four-leaf clovers were lucky? That's what Peggy O'Day, featured player in "The Fighting Skipper," would like to know. The other morning as she started for the studio she found a four-leaf clover on her lawn. Congratulating herself on her good luck, she put it in her purse in exultant anticipation of all the good things to come. As she drove out the garage door she took it in her glove compartment. It dropped to the floor and the driver had to go after it. Good fortune may be luck, chirps Peggy, but there are two kinds of luck."
SUCCESS CHANGES FOLKS’ ATTITUDE TOWARD FILMS

Running away from her home in Virginia two years ago to seek fame in motion pictures caused Dorothy Dunlap to become an object of nation-wide search by the police.

In his high school Miss Dunlap took part in virtually every entertainment and play that was staged by her classmates. She became so interested in dramatic acting that she longed for the day when she would have a chance to display her talent on the motion picture screen. Feeling that if she was given a chance before the camera she would "make good."

At the end of the high school year, when she had saved and without saying a word to her parents about her plans, Minnie Dunlap, who had other plans for her future, boarded a train for California. Her folks immediately notified the police of her disappearance and a description of her was flashed to the police throughout the country.

A few weeks later she was located in Hollywood, playing small parts at one of the film studios. Her family requested that she be brought back to Virginia, but Miss Dunlap replied, stating that she was enjoying her work in pictures immensely, and that if allowed to remain, she would soon be playing major important roles. After considerable persuasion, her parents finally consented to let her stay in Hollywood, thinking she would perhaps soon tire of her work in pictures and would return home for good.

Miss Dunlap continued playing small parts in pictures and she completed her high school education by going to night school.

Her desire to play leading roles is now about to be fulfilled, having been placed under contract by James Cuny to play the leading feminine role in his latest production, "Why Do We Live?" which is to enter filming with only a few days at the Cosmopolitan studios.

Miss Dunlap’s parents visited her in Hollywood a few weeks ago and are now willing that she should continue her work in pictures. They are making preparations to shortly establish a permanent residence in this city.

Sadie-Campbell, noted protege of Gus Edwards, made a hurried trip to Florida some days ago in order to appear in connection with one of her Century Comedies. She is known as Bobby Messenger's leading lady, and is eleven years of age.

Jack White, producer-director of Educational-Mermaid Comedies, is in New York conferring with Philip Hammon, president of Educational Film Exchange, Inc., regarding production and distribution plans for his 1923-24 feature. White has just returned from his trip East by E. H. Allen, general manager of the Cinescope plays now in production at the Russell studio. This comedy unit will produce two-reelers of the situation type, and will be directed by Willburn Morante. Tom Gibson will direct, while E. L. MacManus will turn camera.

HOLBROOK BLINN TO PLAY "BAD MAN" IN PICTURES

First National has completed arrangements for filming "The Bad Man," Porter Emerson Story, as a one-reeler, in pictures produced by Columbia pictures at a total cost of $75,000. Miss Morante's picture, which is now being presented at the Majestic Theatre.

Hobbrook Blinn, creator of the tiny-tot type of stunt man and world travelers, will colorize the local stage production, will portray the same role in the motion picture. Blinn is the only member of the supporting cast that has been definitely disclosed. He has already been signed and will be given all star support.

Eddie Carew will direct. Carew is now in New York City arranging some minor details of the production and will return here shortly after the first of the month. He may bring one of two supporting members of the cast from New York with him, production is expected to start shortly after July 1. By this time the current run of the picture is expected to be completed and Blinn expects to be finished with the part he is playing in Mary Pickford's latest production.

Because of his stage composure, the Pickford picture engagement and the filming of "The Bad Man,"Carew has been forced to turn down a contract to portray the leading role in a new production. The part will be taken from one of the largest film companies.

JACK AND CLAUDE ARE SOME MISFIT BROTHERS

Jack Mulhall, the fastidious, and Claude Gillem, the greasy, have landed in film and theatrical circles almost as much for his height as his dramatic powers, a contrast to the "little brothers" at the United States. In one sequence of the first production, Mr. and Mrs. Carew have been forced to turn down a contract to portray the leading role in a new production. The part will be taken from one of the largest film companies.

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MORANTE COMEDIES SOON

J. E. Logan and Jack B. Bayham lately identified with the production of "The Marriage Clause" and "The Law" for the American Re-ecasing Corporation will be associated with Morante's comedies now in production at the Russell studio. This comedy unit will produce two-reelers of the situation type, and will be directed by Willburn Morante. Tom Gibson will direct, while E. L. MacManus will turn camera.

GOLDWYN PLANS TO MAKE "BEN HUR" FEATURE HERE

F. J. Godsol, president of the Goldwyn Pictures Corporation, while in Los Angeles last week, made several important announcements.

He has paired with him complete data gathered by Edward Bowes during an extensive tour of Europe regarding the advantages and disadvantages of making "Ben Hur" abroad. This information was placed in the hands of Abraham Lehr, who is in charge of production. During Mr. Godsol's stay decision will be made as to whether the speculation will be filmed at the Culver City studios. Selection of the cast will also be held up pending a decision.

The film executive made pubic for the first time that the completion of "Ben Hur" pictures this year, the greatest in its history. The Goldwyn studio and the various divisions of these, Goldwyn will contribute fifteen, and the Distinctive Corporation will supply fifteen. Jerome Chayanov's production of "The Spoilers" and the Achievement Film Company's "The Magic Skin," directed by George E. Boker, will complete the program.

Mr. Godsol said the big production schedule inaugurated by Goldwyn would be continued. He adds, however, that he has contracted with famous directors and actors have placed the company in a new and exciting position, now that the boom in the industry has set all the producers scurrying for talent.

If friends of Edward Gribbon want to get his "great" feature in motion pictures, he wants to have a little actor to have a piece of pie. After being "fed up" on this kind of pastru in three consecutively picture's Gribbon does that all good things he ever thought about pies were hopelessly wrecked when in "Why Merry for Money," a Sal Lesser production, in which he plays one of the principal supporting roles, he was again given a "pie scene" to act.

As for the worst of it! Some time ago the actor decided he would try to reduce weight. In his last four pictures, however, he has acquired such a great quantity of pie that he has gained twelve pounds.

"Judy Punch," the twelfth story of H. C. Wilwer's "Fighting Flood" series, has been put in production at the Powers Studios under the direction of Malcolm S. Clay. George O'Hara and Clara Horton are the featured players.
TEACHER SAYS ARIEL SAWYER MUST HAVE TUTOR

Ariel Sawyer, juvenile actor who is bringing fame to his boy and bellovy portrayals, tells of an amusing incident that occurred at the studio the other day. The studio teacher was interviewing a group of children who were taking part in one of the film's in process. This group, which is 13 years of age, and the following conversation ensued:

Teacher: "Don't you know that I have YOUR name, young man?"

Sawyer: "Oh, you really don't need my name."

Teacher: "And why not?"

Sawyer: "Because I don't go to school."

Teacher: "Don't you know it's compulsory for every child under 16 years of age to go to school?"

Sawyer: "Yes, I understand that."

Teacher: "Well, this sounds queer. What's your name, and where do you live?"

This chattering continued at a rapid pace, and before Ariel had finished his film was almost completed to call for his birth certificate to establish his age. As it was, it fully satisfied the teacher's curiosity, he had to refer her to a friend who assumed the part of the teacher of the studio and had long since passed the school age.

Incidents of this nature are not unusual to Sawyer, who has the physical appearance of a boy about fourteen years of age. This, coupled with a keen sense of dramatic values, enables him to play his parts to perfection.

His first film work was in "Welsh Rarebit and Pickles," a production made in the north-western part of the state by W. Ferguson, a brother of Efie Ferguson, the stage star. Later he was manager, for several seasons, of amusement concessions on the beach at Santa Cruz.

MOVIE STAR LIFE'S NOT SO EASY AS MANY THINK

What an easy life these movie stars lead:

At the leisurely hour of 2 a.m. on one cold morning this week, only six distinguished companies of film celebrities gathered together for a picture that would have to be a re-make of one of the latest thrillers. The film was "The Vengeance." It was shot at various points around the city, and the stars, led by Douglas Fairbanks, left for the States. The film was to have been at the studio for a week, but the weather forced them to move to a more temperate climate.

The party that set out in the shivery hours before dawn had all the appearance of an exploring expedition. Eighteen trucks, loaded with equipment, several loads of horses, a field cooking outfit manned by a cook and two helpers, were part of the accessories.

Heading the motor caravan were Douglas Fairbanks, Jr., Miss Talmadge, Conway Tearle, Compton Fischer, and a number of the biggest stars of the city. The party was to have followed the route of the studio for a week, but the weather forced them to move to a more temperate climate.

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SAM DE GRASSE IS POPULAR FILM MONARCH

"Hearty like the crown on the kingly brow."

If there is anyone in pictures today who knows the truth of this old saying it is Sam de Grasse, well-known film character actor, whose specialty lately seems to be filling the roles of some of the most famous kings and royal personages of history.

Just at present he is two kings at the same time. He was dealt his first knockdown by Thomas H. Ince, who is the King, which is being produced by Goldwyn. Then he called for, and Mr. Ince promptly was dealt him. This time the part of King Solomon, in "The Brass Bottle," which Maur- ce H. Serpollet is directing for the United Studios for First National.

De Grasse's whole screen career has been one royal flush after the other. One of his most recent performances was in a newserial of a very person of royal blood as "Prince John" in Robin Hood. Another similar part, to follow his "agreed" role in "The Brass Bottle," is to be the role of "The Duke," in "John of the Woods," a picture in which his majesty, Denby the 10-year-old star, is to be fea- tured.

Alabamans Know Their Alabama

To test the fidelity of the film- ings of typical Alabama scenes in a new serial, "Sears of Jealousy," soon to be released, the producer recently gave a special showing of the film of a group of native Alabamans, who were used in the making of the scenes. The picture depicts scenes on the broad plantation lands, and the hill country of Alabama as they are today. Mr. Ince prided himself on the accuracy with which the "atmosphere" had been transplanted to the film.

The visitors liked the picture immensely, but one of them suggested a slight change in the big lynching scene that provides one of the thrills. The change suggested strengthened the plot of the story, and the company, already having arranged for the story to be sent out in the week. This is one of the strongest screen dramas of the year. Lloyd Hughes is the featured player in this production.

Jack Mower is being featured as the star in a new serial, that is to be named after "Daniel Boone." At the same time Jack has organized his own producing club. The only trouble with this club is that every fisherman, as he pulls in every fish, must have a witness to ensure that it is a fish of the fish that he has referred to previously. In other words, they trust each other not.

LASKY SIGNS MONTAQUE TO "NORTH OF 36"

Edward J. Montaqué, noted scenarist and playwright, who is adapting the First National production of "Swamp Water," to the screen and who recently signed to do a series of productions for that company, has just been engaged by Jack Lasky for the important task of adapting to the screen the Emerson Boulevard novel "North of 36," which the Lasky company hopes to make into one of the big films of 1918.

"North of 36," is from the same pen that wrote "The Covered Wagon," now scoring so heavily at Grauman's Hollywood Egyptian Theatre, is another story of the old frontier days and the wonderful characters to be made to bring it up to the standard of its predecessor. George Melford will direct the picture, and Ernest Torrence will have one of the leading roles. Many scen- arists were considered for the picture as one of the most famous authors but Montaqué was finally given the celluloid rights, which was a forlorn hope, but to the foregroup of late also wrote the screen version of "The Report of Houdini" and "The Common Law for Selznick.

NEW FINE ARTS PLANT TO BE READY SOON

With the approimation of $25,000, having been set aside by the Fine Arts studios for important changes and improvements to the plant, announcement was made this week by Nat Deverich, president, and John Rikkleman, secretary and treasurer of the studio, that the reconstruction work is progressing with the greatest possible speed and that plans have been approved that the buildings will be ready for occupancy by independent produc- ers by the opening of the summer season.

In place of the old wooden buildings which were construct- ed by D. W. Griffith, and which were used by that produc- er during the filming of "In- tolterence," "The Chansman" and his other immortal plays for the screen, the studio management is constructing stone buildings of the latest design in every modern improvement. When completed the plant, it is stated, will be one of the largest in the world. With its new date of its kind on the west coast and will offer producers the most modern facilities for the suc- cessful and economical film ing of their stories.

"YOUTH TRiumPHANT" LOOKS TRIUMPHANT

With the recovery of Virginia Lee Corbin, child actress, work on the last scenes of "Youth Triumphant," has been completed at the Hollywood Studios by Fisher Productions, the new unit in the field of the more im- portant independents.

Anna Q. Nilsson shares honors with little Miss Corbin in the story, but "Patsy" about whom the story revolves, after "Patsy" has shown upon the screen by the aforesaid conventional—almost Little Miss Corbin is playing "Patsy" as a wavy of the slums, a thing of great versa- tile Olive Twist.

The picture follows closely the novel of the same name by George Gibbs, follows it so closely that Lillian Ducy and Jack Yokehl, who are associated in its excution, have asked mem- bers of the cast to read their parts from the book rather than from the script. With the eternal struggles of youth for happiness—and its triumph. It centers about a little girl named Patsy, her sex hidden beneath the ragged pants and shirt of a New York newsboy, for a living on the streets. Leading the cast are: \\
Ma Slavin (Eugenie Beaucage) is not really her name, but is famous as the online in which she hides car- rier her to a Westchester es- tate where an accident when she attempts to escape, inspir- ions her to the hearts of two old maids, portrayed by Claire Mc Leod and Lucy Beaumont, who live there. David Van Lear (Joseph Dowling), a wealthy recluse, cousin to the twin old maids, first oppo- sers the harboring of the re- fuse, then violently espouses her. John Lear, his son, crippled, an enemy of all mankind, finds in her a kindred spirit and fights her battles with his keen mind. Phl Conway (Ward Crane) brother to a girl she meets at a fashionable Boarding House, the evil influence in her new life. Sidney Francis (William Boyd) young and high-minded, is first chum and then lover.

Others in the cast include: Mary Anderson, as Josie Con- way, sister to the latter; Eliza- man as Pa Slavin, an ex-pup who hides Patsy in his home in her babylhood and conceals from her her true parentage; Boyd Irwin as Pandrick, the attorney who keeps the Slavins on his payroll through all of Patsy's make- Kate Price as Mrs. McGuire, a neighbor of the Slavins who chooses Patsy from her beat- ings.

The picture is replete with laughter, tears, excitement, mystery and adventure, with all the elements of audi- ence appeal. As the first of the three-year program made by Fisher Productions, great care is being take in its filming. The shooting arrangements have yet to be announced later this month, soon after the comple- tion of the picture.

At The Exposition

The principal buildings will probably be completed. This will pass through a cir- cular plaza, 390 feet in diameter, called the Court of the Americas.

CAMERA

YOUNGSTER AT TEN IS A VETERAN AT ACTING ART

Ten years old and an actor be- fore the camera for the past nine years! This is the brilliant record held by Coy Watson, Jr., one of the screen's cleverest juvenile players who has an important role in Earl Williams' latest release, "You Never Know."

The youngster was born on the only lot in his block which was not owned by Mack-Sennett—at the corner of Alvarado and Berkeley Streets, Los Angeles. He actually made his debut in pictures at the age of nine months. This was in a photoplay made by the Selig Studios. At the age of eighteen months he was working regularly in Key- stone comedies. The youngster is one artist who was born and bred in the heart of filmland.

Coy Watson has received the Edgar Lewis production, "The Right of the Strongest," one of his current releases in which he receives the part of the national feature, "No Luck," starring Lloyd "Ham" Hamilton. Critics see and appreciate the youngster's remarkable dramatic ability in especially the Vita- graf picture, "You Never Know."

Although extremely dramatic, Coy is sufficiently versatile to be character to a first-class juvenile as well as dramatic actor. In reviewing "You Never Know," one of the country's well-known trade publications recently de- clared that young Watson is a second Jackie Coogan.

Issue Unique Booklet

A strikingly attractive souven- 7 of the virtues of the current En- core feature, Florence Vidor in "Alice Adams," is being distri- buted by Associated Exhibitors, its appearance being"synony- mous with the official release of the feature to the trade. The booklet, which is unique in arrangement and replete with artistic appeal, was the work of J. Irving Greene, Associated's director of advertising and public- ity.

Myers With Stahl

Amos Myers, formerly art di- rector at both the Metro and Lasky studios, has joined the Louis B. Mayer studios where he is supervising the construction of sets for John M. Stahl's next First National attraction, "The Wanters," which has just gone into production. A small for- tune has already been invested in scene "atmosphere" for this picture which will be staged on every movie stage possible than Mr. Stahl's latest success, "The Dangerous Age."

Sadie Steps Up

Sadie Campbell, most promis- ing of all proteges of Gus En- wards, has entered the movies.
Pulse of the Studios

For Week Starting Monday, May 7

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-369

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Scenario</th>
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<td>Holly 3130</td>
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<td>Eddie Lyons</td>
<td>McGill</td>
<td>Cooke</td>
<td>Ditta</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
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<tr>
<td>Eugene De Rue</td>
<td>Bobby Dunn</td>
<td>McGill</td>
<td>Cooke</td>
<td>Ditta</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
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<td>Ben Wilson All-Star</td>
<td>Eddie Linden</td>
<td>Earl Turner</td>
<td>Evelyn Campbell</td>
<td>&quot;Mine to Keep&quot;</td>
<td>1st Week</td>
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BOYLE STUDIO.

Phone Boyle 6368

BRENTWOOD STUDIO. 4811 Fountain Ave.

598-146


BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.

Wilshire 4275

H. and B. Productions

Kelpine Productions

BURLINGTON STUDIO. Burbank, Calif.


CENTURY STUDIO. 6100 Sunset Blvd. Hollywood 96

Century Comedies (Universal release).

<table>
<thead>
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<td>Marcelle Earle</td>
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<td>M. Sandrich</td>
<td>&quot;Hold On&quot;</td>
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<td>Harry Edwards</td>
<td>Fred Spencer</td>
<td>Billy Williams</td>
<td>Harry Edwards</td>
<td>&quot;Spring Fever&quot;</td>
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<td>Archie Mayo</td>
<td>Marcelle-Booper</td>
<td>Jerry Ash</td>
<td>Leslie Goodwin</td>
<td>&quot;First Love&quot;</td>
<td>Comedy</td>
<td>1st Week</td>
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<td>Al Herman</td>
<td>Early Eagle</td>
<td>William Hyer</td>
<td>M. Sandrich</td>
<td>&quot;Hit's Master&quot;</td>
<td>Comedy</td>
<td>1st Week</td>
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<td>Noel Smith</td>
<td>&quot;Tail&quot; H. Murdock</td>
<td>Francis Corby</td>
<td>Noel Smith</td>
<td>Baseball Story</td>
<td>Comedy</td>
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<td>Noel Smith</td>
<td>Johnny Meawenger</td>
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<td>&quot;What Women Want&quot;</td>
<td>23rd Week</td>
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CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.

Hollywood 4070

Regent Film Company. (United Artists release).

Century Productions

GOLDSTONE STUDIO. 6050 Sunset Blvd.

Phil Goldstone Productions. (State Rights release).

W. S. Howard Wm. Fairbanks Staff "What Women Want" 23rd Week

CHOICE STUDIO. 6044 Sunset Blvd.

439-764

Choice Productions


Hollywood 3100

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<td>Harold Bobo</td>
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<tr>
<td>Paul Hurst</td>
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<td>Joe Walker</td>
<td>Irving</td>
<td>&quot;Blood Barrier&quot;</td>
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<td>Harry Shaver Productions</td>
<td>Johnny Harron</td>
<td>Joe Murphy</td>
<td>Walter McNamara</td>
<td>&quot;Supreme Test&quot;</td>
<td>6th Week</td>
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<td>Johnny Harron</td>
<td>Joe Murphy</td>
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<td>&quot;Supreme Test&quot;</td>
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<td>R. Harrison</td>
<td>Kermit Wood</td>
<td>A. Olsen</td>
<td>Hattie Carson</td>
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<td>Jack Carillo</td>
<td>G. E. Kline</td>
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<td>Sherwood MacDonald-Aaron Productions</td>
<td>Backsway</td>
<td>Eddie Saunders</td>
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<td>Swickard Productions</td>
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<td>&quot;Down of Love&quot;</td>
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<td>Better Picture Association</td>
<td>E. A. Martin</td>
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<td>2nd Week</td>
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</table>

Superior Productions

West Coast Productions.

Rogert Myles All-Star Al Breakean Glen Lambert Staff "Why Do We Live" 1st Week

FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.

Mission Film Co. Norman Walker, Business Mgr.

David Kirkland All-Star David Abel Chas. Hamm Wallace Clifton "The Barefoot Boy" 1st Week

Fred Caldwell Productions.

Clas. Mack Productions. (Western Pictures Exploitation).

Fred Jackman All-Star Clas. Mack "Beyond the Horizon" Preparing

Jessa Robins Productions. (Vitaphone release)

Halperin Productions.

Hugh Deiker Productions. (American release)

Sacramento Pictures Corp. Forrest White, Vice-Pres. & Gen. Mgr.

Clifford S. Effert Productions.

FINN Fox Productions.

FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.

Hollywood 3000

Metro Release.

Thomas Hefron Harry Carson Clara K. Young Charles Richardson Jack Roland Frank Lasera Coffee "Havoc" 2nd Week

Buckingham

Al St. John

Al St. John

Ernest B. Depew

Benny Stolte

Staff

Comedies

Schedule

Rim Summerville

Tom Mix

Jay Turner

Arthur Cohn

Comedies

Schedule

Jack Blaystone

Clyde Cook

Dan Clark

Eugene Foree

Schedule

Don Short

Wendy Winswan

Dustin Farman

Joe August

Don Short

Walla Walla

Evelyn Campbell

E. Adamson

"The Man Who Won"

Flying Postman

Hefron

Blythe

Kawin

"Time Hath Changed"

Hefron

Glendale Blvd.

1845 Glendale Blvd.

Wilshire 51

Sharon Productions.

Metro

Clas. Mack Productions. (Western Pictures Exploitation).

Fred Jackman All-Star Clas. Mack "Beyond the Horizon" Preparing

Howe Productions.
CAMEL

GOLDWYN STUDIO.  R. B. McIntyre, Casting.  Culver City.  

<table>
<thead>
<tr>
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<th>Star</th>
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<td>Charles Halem</td>
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<td>&quot;Six Days&quot;</td>
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<td>John Ford</td>
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<td>&quot;Servant of the Devil&quot;</td>
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<td>&quot;The Magic-Skin&quot;</td>
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<td>John Ford</td>
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<td>&quot;Master of Man&quot;</td>
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<td>&quot;In the Palace of the King&quot;</td>
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GRAND STUDIO.  1438 Gower St. 

Cosmopolitan Productions.  8th.  Mason Hopkins  George V. Hill  All-Star  

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<td>&quot;Daughter of Mother McGee&quot;</td>
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Monte Banks Productions, Inc.  3520 W. Columbus  

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Sid Smith Productions, Inc.  1467 S. Robertson  

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Joe Ran-phase Productions, Inc.  1234 Sunset  

HORSLEY STUDIO.  6050 Sunset Blvd.  

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.  


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Chas. R. Seelings Productions.  (Ayward release).  1442 Beachwood Drive.  

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HOLLYWOOD STUDIOS.  6042 Santa Monica Blvd  J. Jasper, Mgr.  

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Associated Authors, Inc.  

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Cornell Productions  

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LASKY STUDIOS.  L. M. Goodstadt, Casting.  1520 Vine St.  Fred Kley, Studio Mgr.  

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PARAMOUNT PICTURES.  (Famous Players-Lasky Release).  

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MAYER-SCHULZEBERG STUDIO.  3800 Mission Rd.  Individual Casting.  Lincoln 2120  

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MAYAN STUDIO.  Romaine and Cahuenga Ave.  Harry Kerr, Casting.  

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FIDCO-FAIRBANKS STUDIOS.  Individual Casting.  7100 Santa Monica Blvd.  

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R.C. STUDIO.  780 W. Cahuenga  

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RUC STUDIO.  Albert A. Kidder, Jr.  Gen'l Mgr.  1425 Fleming St.  

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"The Digest of the Motion Picture Industry" Page Nineteen

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WORLD-WIDE SURVEYS
(Continued from Page 5)
characteristics, certain symbols, that the public associates with a broken-down nobility. Whether they are true doesn't matter so much as that they are universally recognized. Hence, in this part I have succeeded in talking a language that everybody understands."

One by one the big picture producers are casting their vote for Southern California as the ideal spot for film making. A year ago, when Mae Murray first signed a Metro contract, it was said that the agreement hung for days because of Miss Murray's objection to working in California.

The other day it was announced that Miss Murray had agreed to film all of her future productions here, that she had purchased a five-acre tract of land for a building site and that she and her director-husband, Bob Leonard, would make their future home in Los Angeles.

"There is no place in the world where picture making conditions can compare with those in Los Angeles," said Leonard in announcing the reasons for abandoning New York as a center of production on the part of his wife and himself.

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POLA AND HER THIRD
(Continued from Page 6)

tion of the well known writer of screen subjects, Rob Wagner. Walter Woods wrote and is production editor of this screaming laugh-getter—in which Constance Wilson, sister of Lois, is the leading woman.

Jack Holt has just started in his new star picture, "A Gentleman of Leisure" under direction of Joseph Henabery. This play was originally by John Stapleton and P. G. Wodehouse and was adapted by Anthony W. Coldway. Walter Woods is production editor. The leading woman is a beautiful Swedish actress—Sigrid Holmquist.

Director Gasnier, who yearns for a glimpse of his boyhood home in Paris, once more has been forced to postpone his European trip. His trans-Atlantic voyage, which was to have been taken this spring, will not materialize until he has completed four big productions upon which he will soon begin work—all to be released under his name.

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Only Meant as Editorial Comment

A funny thing about that picture called "The Power of a Lie" is it shows how weak a lie is in reality.

It is predicted that all the water in the world will disappear in time. This WOULD BE carrying prohibition too far.

There is no place for grafters and crooks in the picture-producing business and the sooner the vacancy is made the better.

Too often a wave of prosperity is a breaker of the human sense of equilibrium. Verily, a lot of change sure does change some people.

While Los Angeles was having a spell of torrid weather, Chicago was having a blizzard and Europe was having her usual political storms.

The latest fad among photoplayers is to dabble in oil. It is still a good idea for photoplayers to dabble more exclusively in the photoplay art.

If you will only pause to ponder, the dope question is more of a terrible fact than it is a question. Incidentally, it is high time to stop the high-handed traffic.

Some call "The Covered Wagon" great and others call it ordinary, but whatever they may call it one thing is certain, it’s proving a great money-maker for some reason or other.

Any film publication which makes it a habit to "knock" film—people and film affairs should be denied the privilege of sailing along under the banner of films. A good way to deny is not to buy!

A theatre dedicated to finding the great American opera is proposed for Hollywood. And, if that theatre does find the said great American opera, the founder thereof will go down in history as a great finder.

Old screen favorites are coming back in veritable droves nowadays, which means the new faces are not to be given so much chance for a while. Between the new and old faces, just how much is there to choose?

Some unruly cuss is urging a revision of the marriage laws so as to make the women more amenable to complete control. For the sake of protecting that said cuss against a bombardment of rolling-pins we will not divulge his name.

Oriental picture fans are becoming so very partial to American-made films that Oriental picture producers are becoming as scarce as the proverbial hen-teeth all of which serves as more proof that America is the gem of the motion (picture.)

Eric Von Stroheim has two months of "shooting" ahead of him in San Francisco, where he is filming "McTeague" under the title of "Greed." Say, if some of those European countries had only two months of shooting ahead of them, they would be happy.

There is a reassuring dearth of scandals in filmdom, which no doubt means that publishers of some yellow newspapers are almost frantic. You can depend on it though, they will cook up something if it is only a trivial, uncalled-for "roast" of some kind (unkind) of someone.

The wise exhibitor is the one who not only exhibit good pictures, but who exhibits good showmanship in the manner in which he does the exhibiting. Showmanship is still the ship of state for all those theatre-owners who would travel to high estate of success.

Now that they have identified that woman in Honduras as Clara Phillips, and since it is reasonably sure she will land in San Juan in after all, here’s hoping they don’t trust the Los Angeles jail to hold her again even overnight. Also, let there be no moving pictures of her return even in the news weeklies.

According to inside information, rapid progress is being made on the plans for building that much discussed Amusement Center in Hollywood and if it is "set up" as proposed it will be one of the whole world’s greatest show-places. It would seem that all people loyal to Hollywood should get back of this promising enterprise since it seems so sure of making this community not only one of the most famous centers in the world, but in all history. Let us hear more of the plans and if everything is O. K., let’s support it with that zeal which will insure it of being a K. O.
**HISTORICAL Lore Becomes a Need**

French history seems suddenly to have assumed a tremendous interest for the producers and, there are so many Comtes, and Dues and Rois nowadays, that a director has to have the history of the Gallic nobleman at the tip of his tongue to know exactly who is who.

Two features that assume even greater importance, with entirely different periods are now in process of production. One of these is "Ashes of Vengeance," starring Norma Talmadge, which opens with the Bartholomew's Eve Massacre, and the other is "Scaramouche," which ends with the Fall of the Bastille and the spectacular beginning of the French revolution.

"Ashes of Vengeance," which is being produced by Joseph M. Schenck for distributed First National Pictures, Inc., is in a sense the more glamorous of the two, because the scenes now in the making are laid in the palaces and the chateaux of the aristocracy. "Scaramouche" offers a vivid contrast to this, in its sketching of the life of the people. Many courtly grandeur are to follow.

In the "Ashes of Vengeance" which is being directed by Frank Lloyd, Norma Talmadge will have one of the most brilliant roles of her career as Mile. Yooland de Bruyse. Conway Tearle has the principal role opposite her, that of Duper de Briaric. Their romance is the central interest of the story, which concerns a plan for revenge that comes to naught because its fire is swept away by a finer humanity.

Wallace Beery has one of his most important roles since he was seen in "Robin Hood," as the Duke de Tous. He is, of course, the villain of the story, while Josephine Crowell as Catherine de Medici is one of the chief intriguers.

**DOFFS FIGHTING TRUNKS TO DON SWIMMING SUIT**

Reginald Denny has doffed the fighting trunk suit and donned the swimming suit.

The star of the famous Universal "Leather Pushers" series recently completed his work in the latest picture of the new series and is vacating in the Fontainebleau Hotel. Production will start soon on another of the two-reeler comedy chases.

Harry Pollard, who directed the filming of the previous "Leather Pushers," will continue that job on this series.

Denny was supported in the picture by Diner Field, Hayden Stevenson, Gertrude Olmsted, Harry Carter.

**HEARTBREAKS OF METROPOLIS IN THE FILM**

Woven about the theme that New York takes those who seek its favors and breaks them on the wheel of its materialism are perils it permits them to achieve success, "Broken Hearts of Broadway," to be produced in Hollywood Studios by Irving Cummings, is a picturization of the struggles and heartbreaks which face those who want to make it in the great metropolises of the Western Hemisphere.

The photoplay, marking Cummings's entry into the ranks of the great independent producers, will be screened in a most elaborate and lavish way. An all-star cast has been engaged for its production and, with Cummings himself playing a small role, it is predicted that this historic talent assembled will be an added attraction.

"Heartbreaks of Broadway," adapted by Hope Loring and Louis Duryea Lighton from an old-time stage play that is a Broadway drama that features some of life's most necessary and useful lessons: It is also a picturization of one of the world's best known and most famous streets—a thoroughfare through which all passers-by catch every notable figure in the history of the United States.

The story throws into vivid relief the manner in which artists battle for success in the great city by the Hudson. It is based around the briskness of the Greenwich Village and soddened by the sordidness of human passions that float upon the turbid surface of a Chinatown cafe. The romance of Sunny Italy, land of vengeance and vendetta, tinged some of its strongest scenes with the like of that which typifies the wholesome strain of good, clean Americanism which adorns all our cities, with no surreptitious forces of evil or the powers of destruction.

The fascination of the newspaper is the ability of the entertainment for it is about the ambitions of a reporter that the story is built. It shows his poverty shrouded thinly in worn garments and it voices the bitterness of his soul when confronted by the ogre of despair that cannot be quelled. The sacrifice of self are also woven into the plot, while the keynote of a authentic love affair is acutely throughout the unfolding of the drama.

From the time when the soul-searing workshop of the newspaperman encounters his excably-fated night-hawk days, from whose hands fall the actual facts of the story, "Broken Heart of Broadway" carries the keen interest of attractiveness through scenes of love and hate, of comfort and companionship, of fear and courage, of the strain of the human soul—"till the final glorification of success won after the struggles beyond measure.

"Broadway is shown in all its alluring beauty, the warm-voiced siren gifted with some illustrious, intangible quality that makes it unique. It is hard streets, the glittering stage on which is enacted half of the country's drama of life. And in the production by Cummings, two great restaurants will be shown. The sets for these are the largest and of the kind ever built, for the action of the picture requires that the fashionable theatre, Broadway and the chop suey parlor known as the Shanghai must be elaborately displayed.

According announcement given out by Cummings' organization, the all-star cast for "Broken Hearts of Broadway" has been completed. The roster of players includes the names of many of the most famous artists of the industry and each member was selected because of his or her individual suitability for the various roles and none was engaged for the sake of filling up the cast. The name of one of them alone as is oftentimes the case in organizing an all-star cast.

In the recent press engagement by Cummings is Colleen Moore, who co-starred with James Woods Morrison in the Columbia production, "O'Hara" and is being considered for the part of a Miss "Ninth Commandment," Johnnie Walker, who enacted a principal role in "Goldwyn's The Bear Car," and who was formerly starred in his own pictures including "My Dad," "Captain By Night" and "The Fourth Musketeer," all R-C specials; Alice Lake, former Metro star and featured player in "I Am the Law," "Chicago Sal" and other independent productions; Tully Marshall, well known character lead and one of the leading players in "The Covered Wagon," Rate Price, former serial star who has never been known as a woman; Creighton Hale, who attained prominence through his work in "Way Down East," Arthur Hite, and William L. Hurl, who appeared with Gloria Swanson in "Prodigal Daughters" and other La-Cwik productions; and Freeman Wood, featured in the stage production of "The Man Who Came Back," "I Am the Law," and "Anthony Merito," former World Film player and more recently film executive who has now returned to acting.

"Broken Hearts of Broadway" will be personally taken to New York by the young producer when completed and will be given a big Broadway premier with several of the all-star cast appearing in person.

**LETTERS AT CAMERA OFFICE**

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Lawrence Morley
Forrest Stanley
Clair Winfield
Cune Wilbur
Niles Welsh
Chas. Hyland

**CAMERA DONNED HIS SAILING TOGS FOR CAUSE**

Don Armando, who has been selected to play an important role in the West Coast Production of "Greed," is in the course of production at the Cosmopolitan Studios, is said to be the first Spanish nobleman of this producing field in Hollywood without any unusual ado being made for the quietness with which he is making his debut as the man's own property, as he is extremely modest and presents having any fuss made over him. This is due to the fact that in Spain he has been much in public life, having been King Alfonso's Captain of Guards and much in the political limelight with the result that of the occasion of his every public appearance there he has been.

"I did not come to Hollywood to be received with acclaim even though I might distinguish myself," Mr. Armando says, "I came because I felt the call of a wider field. For several years of stage work in Spain became monotonous as I began to see more and more the limitations and restrictions imposed. Hence I came to American motion pictures for the same reason that others come for developing my dramatic ability.

Mr. Armando is a dashing young man of decided handsome appearance and he is considered by those who have become acquainted with him as the local type of juvenile leading man.

**HISTORIC SPOTS FILMED FOR GOLDWYN FEATURE**

San Francisco, animable and infallimate, is generously represented in the plot and production of "Greed," which the Goldwyn director produced in its entirety in this city.

Hundreds of local citizens are being pressed into service as "atmosphere" during the filming of this adaptation of Frank Norris' classic "McTeague" and many of the city's historic landmarks are being used as the backdrop for the action.

An entire two-story business block in the heart of San Francisco and the neighborhood surrounding it are the center of activities in producing "Greed," but other scenes are more show the Cliff House, famed from coast to coast; the Ferry Building, the Golden Gate, Seal Rocks, Telegraph Hill, and Francisco's instantly famous sky line, the Embarradero, the San Francisco Orpheum and many other nationally known portions of California's chief sea port are registered on celluloid as background for the action.

"The Digest of the Motion Picture Industry"
Summer travel to California this year is certain to break all previous records. And judging from advance reports a large number of travelers expect to take in the Monroe Doctrine Centennial which will be held in Exposition Park, Los Angeles, July 2-August 4, inclusive, in connection with the Motion Picture Exposition. All transcontinental railroads report that they have never had so many inquiries about summer travel to Central and Southern California in particular.

The engagement of H. B. Burnside, for Los Angeles, the New York Hippodrome, to stage the mammoth spectacles in the new Los Angeles Coliseum, as a part of the Monroe Doctrine Centennial, is attracting nation-wide attention. Everyone who has gone to New York in the last decade has always made the Hippodrome one of the places visited, no matter how he may have been. Those who saw "Better Times" there this year were amazed at the entertainment offered.

The man responsible for it was H. B. Burnside, and he says he is going to surpass it in the production he will make for Los Angeles. He is already in Southern California with his personal staff of experts from the Hippodrome. One of the things that Mr. Burnside expects to take in American history which will tell in pageantry the story of our country from the coming of Columbus to the present. It will be done on such a scale as was never before attempted. Thousands of people will be used in the spectacle. The hundred motion pictures of the cast will be filmed at the disposal of Mr. Burnside, so that even the spectacle of Imre Kiralfy will be outdone. These pagodas of the New York Hippodrome will all be filmed for benefit of the future.

Dirt is flying in Exposition Park and the hammers are pounding as three shifts of builders have set themselves the problem of making a new construction record. Only eight weeks remain until the day for opening the Exposition Park, and in that time fifty bungalows of the pueblo Indian style of architecture must be completed. It is surprising how this miracle city is springing up. It is almost as if the Creator suggested a mirage on the Enchanted Mesa.

Ground was broken during the past week for the "Hollywood." The location of this structure will be the amusement thoroughfare of the Los Angeles exposition, differing in every respect from all other expositions. The Fox Film Corporation has taken the lead in getting its building started. Goldwyn, Famous Players-Lasky, Metro, First National and all of the other producers have interesting plans for being represented on the Location. The shows here will all be free, as the Monroe Doctrine Centennial has banned the idea of cheap displays and catch-penny devices for bilking the public.

The story of the Motion Picture Exposition was told via the air, on the evening of May 5th, between the hours of ten and eleven from Station "KFI." This was the first time in the history of the Monroe Doctrine Centennial that such an announcement had ever been broadcast. It means that countless thousands of persons who were not able to reach or hear of the Monroe Doctrine Centennial. Among those on the program were Hobart Bosworth, Carrrie Jacobs Bond, William Worthington and others.

There being forty-eight states in the Union and the duration of the forthcoming Monroe Doctrine Centennial is limited to forty-eight days, it is a problem how to provide each one of them with a special day at this big celebration. There are no more active organizations in Southern California than the various state societies, whose loyal sons and daughters lose no opportunity of getting together and singing the praises of their native habitat, even though they have left it.

Iowa, Indiana, Texas, Pennsylvania, Illinois, New York—in fact all of the forty-eight are represented here by unusually live groups which hold regular monthly meetings throughout the entire year, with a pic-nic or two thrown in for good measure. They have gone so far as to form a federation of these state societies with a central office and paid attendants. Here a register is kept, so that newcomers may be able to locate their old friends, no matter where they are in Southern California.

Realizing that many people will be coming to Los Angeles this summer from all parts of the country for the Motion Picture Exposition, which is to be held in connection with the Monroe Doctrine Centennial, the various state societies are eager to participate and they have made application for special days. These are to be assigned by President Walter J. Reynolds in the very near future, so as to give the different groups a chance to prepare their programs. With the heavy demand for time, there will probably be two assignments for certain days between July 2 and August 4.

Lloyd Ingram, one of the chief figures in the cast of "Scaramouche," Rex Ingram's newest Metro production, has had a colorful professional career.

Mr. Ingram was born in Rochelle, Illinois. His parents, circus people, died while he was an infant and he was brought up by his grandfather, David Navarro, associated with the P. T. Barnum circus. Mr. Navarro was recognized as the fastest ticket seller in the United States.

At 14 Mr. Ingram left school to become a trap drummer with the Robert Buchanan repertoire company. A year later he became a member of the cast, playing the role of Mother Fadet, a witch character, in "Fan- chon the Ticket." He became a leading man at 19 and remained in that position until he was 21.

Wearying of this work he entered musical comedy ranks, played in "Breezy Times," "Woody Willie Walker" and other productions. Then he went into stock work and for 12 years was recognized as one of the leading stock directors in the country, having charge of houses in San Francisco, Omaha and other cities.

In 1912 he directed his first motion picture at Niles, California, not far from San Francisco. It was "The Dance at Eagle Pass," written by himself. He made it in two days, and during the year that followed he made 56 more, all one reel in length.

In 1914 Mr. Ingram acted in and directed pictures with Robert Leonard for U. A. A year later he formed with D. W. Griffith for whom he directed Mae Marsh, Robert Harron, Dorothy Gish, Douglas Fairbanks and others. He directed Colleen Moore in her first picture, "An Old-fashioned Young Man," featuring Robert Harron. "Hoodoo Ann" and "The Little Apache" were two of the pictures he made starring Miss Gish.

Mr. Ingram has directed many of Douglas MacLean's recent starring pictures including "Going Up," "Mary's Ankle," "What's Your Husband Doing?" "Let's Be Fashionable" and "The Jailbird."

He is playing the role of M. de Kercadian in "Scaramouche" because Mr. Ingram made him understand that he could find no one else who fitted the role so well and because he himself felt a strong desire to play it. Upon the completion of this production Mr. Ingram will begin the direction of another Douglas MacLean feature.

SAN FRANCISCO, CAL.—Maurice Tourneur has been spending the last week in San Francisco taking a much needed rest after his hard work directing “The Brass Bottle”. Just finished. Besides rest Mr. Tourneur also caused north to get some new ideas before starting on his next picture.

Eric Von Stroheim has once more demonstrated his endless attention to detail by the addition a couple of weeks ago to the cast, on Tourneur’s request of a small black kitten. Von Stroheim decided that Miss Baker, the nice old maid of the story was the kind of a woman who would have a cat, so he went out himself, and bought a lively black kitten, promptly named by the crew, “Greed.” So now little Greed contentedly lives on the set, in company with two canary birds and a bowl of gold fish, and plays his bits in the scenes with all the calm of an old actor. Fanny Nye, who plays Miss Baker is his special friend and is promising him a happy home on her place at Glendale when the picture is finished.

Florence Mehan landed in San Francisco last Thursday, and the Orient, which had million dollars worth of props and costumes for the production of “The Ten Commandments.” It cost over seven thousand dollars in property to get this costume and the newest article in the lot is an Indian robe three hundred years old.

Mrs. Frank Hayes and Juno, the beautiful dog of comedy fame, arrived in San Francisco by motor on Wednesday to join Frank Hayes. They have taken an apartment and will remain in town until Mr. Hayes finishes his part in Eric Von Stroheim’s production of “Greed.”

A. C. Christie, C. H. Christie, Mrs. Mary Christie, Miss Ann Christie, Neil Burns, Ellen Jarvis, Vera Steadman and Charlotte Gordon, all of the Christie Comedies, returned to New York to finish a few days ago and are location work on a picture in and near town.

Monte Blue spent a couple of days in San Francisco the first of last week, having come up with some recut film of “Brass” for the exchange. Monte has just finished playing, with Irene Rich, the leading role in a picture made at Universal City, by The Reeltime Films, a local organization.

The Golden Gate Productions have moved their office from the Chronicle Building to the Blanche Laboratory Building at 221 Turk Street. They expect to be in active production in the very near future.

James McGee of the picture world of Los Angeles, sailed for the Orient from here on the President Cleveland on Friday last. He expects to visit China, Japan, the Philippine Islands and many other points on a combined business and pleasure trip.

Mrs. Thomas Ince and three little sons spent the week-end in San Francisco. Mrs. Ince arrived in town also in town. And Zasu Pitts, of the “Greed” cast, spent Sunday with her husband in the South.

San Francisco is to have one more beautiful picture theatre, as Carol A. Nathan, manager of the Universal Film Exchange announced last week that a fine new house to cost $400,000, will be built on the site of the present Frolic Theatre on Market Street which is to be torn down at once.

What Ho For the Rolling Main? On June 15th, the “Rambling steajah” will sail away through the Cariboo, with the Billie Burke, the leader of the tour around the world on a picture making expedition. The ship, which is one of the finest sailing yachts afloat, will be under the command of Captain Henry W. Lyons, Jr., and himself a graduate of Annapolis, is a veteran of the World War. The crew, said, from a few seasoned old tars, will consist of co-eds from the University of California and other colleges, besides a few doctors, lawyers, newspapermen, etc. and aside from their other duties and adventures they will form a picture making company, who hope to endo Burton Holmes at his best, in travelogues and pictures of adventure. Seymour Jelliff will direct, and the ship is being especially refitted and supplied with a complete studio and laboratory equipment, also a large projection room where picture shows can be given while in ports. The project is being put through under the management of the Intrepid company, with offices in the Liberty Bank Building, of whom Mr. McFadden is an active member.

Robert Warwick, now starring at the Fulton Theatre in Oakland, will bring his season there to a close, in time to permit him to play the role of “Hippolytus” in Margaret Anglia’s production of the tragedy, at the Greek Theatre at Berkeley, on May 19th.

NEW YORK, May 8.—Charles Murray declares that he is slowly pining away for California, and if his hopes materialize, he will within the new moon park himself at some favored spot along Hollywood Boule- vard. He’s living now directly across the hall at the Alpenquin from Conrad Nagel. As Charles leaves for his studio earlier than Conrad does, Charles sits at Nagel’s door each morning long enough to read the Los Angeles papers which lie at the latter’s door every morning. Sometimes there are a dozen Hollywoodites at a time gathered about the door to read the news from the old home town. Conrad must be working pretty hard, to sleep through it all.

May Collins, formerly of the studios, is now co-starriing with Louis Mann and George Sidney at the Forty-Ninth Street Theatre.

“If Winter Comes,” a play dramatized from the novel by A. S. M. Hutchinson and MacDonald Hastings, is at the Gaiety Theatre. Cyril Maude returns to the footlights as an appealing “Mark Sabre,” the kindly intentioned, philosophical man whose good looks have caused him to become the young suitor of an unsanctified baby, giving his unsympathetic wife a chance to think the worst of him and sue for divorce. The play is tenderly humorous and pathetic, and the ad- aptors have done the book and themselves credit.

The following plays, in the order of their openings, have enjoyed record runs and are still running on Broadway, some of them nearing the end of their second year: “Kiki,” with Lenore Ulric, “Chauve Souris,” Russian Life; “Abe’s Irish Rose,” a Jewish and Hibernian comedy; “Ziegfeld Follies,” with Will Rogers; “Whispering Wives,” nith no excuse for murders over the wire; “The Old Soak,” who never surrenders to prohibition; “The Gingham Girl,” lots of fresh air and doughnuts; “So This Is Lon- don,” American squibs and British snobs.

Richard Barthelmess has purchased the rights to Rex Beach’s new story, “Big Brother,” which will run serially in Hearst’s International.

Charles Hunt and Clarence Badger are engaging talent for “Potash and Perlmutter,” the Jewish comedy which is to be done in pictures by Samuel Goldwyn, at the Fort Lee Studios.

Bryant Washburn and Elliott Dexter have formed their own companies in Boston. Each has a capital of $50,000.

Herbert Brenon is in town.

Ernest Truesd has signed on the dotted line with Fox to star in his stage success “Six Cylinder Love.” Elliott Carter will direct.

Betty Compson has sailed for London— and $50,000. That’s the sum she will receive from an English firm for one picture.

Bob Vignola has returned from his trip around the world, and is preparing his new script, which, of course, will star Marion Davies.

Mrs. Fiske will be seen shortly under Belasco’s management in St. John Ervine’s light comedy, “Mary, Mary, Quite Contrary.”

R. H. Burnside, who stages all of the Hip- podrome shows, has left for Los Angeles, to superintend the staging of the historical pageant there, beginning July 2.

We understand that Eddie Cline hereafter will confine his putes and megaphone to serious pictures. Eddie is always handing someone a laugh. Go to it, Eddie! Good luck.

Max Linder has eloped with a prominent French society girl. A request has been sent to the New York police to arrest them, in order that they may be taken back to France to relatives. The couple are believed to be aboard an Atlantic liner, bound for America.

Alan Crosland, director of Cosmopolitian’s “Enamored of Women,” will direct “The Unknown,” a real adventure, to be produced by the T. S. film. The cast will include Robert Mantell, John Charles Thumas, Alna Rubens, Gene- vieve Tobin, George Grossmith, and Rose Coughlan. The “Follies” beauties also will take part.
Physical Trainers and Good News

By RAY LEEK

To the already long list of studio experts who have to do with the making of a motion picture one more specialist has been added. "Physical trainer" is a title that may be seen on the doors of offices in many of the big studios, while gymnasiums are given as important a place in the construction of the new picture plants as are wardrobes, electrical departments or plaster shops.

At the Schulberg Studios, "Dannny" Goodman, a star of the squared ring whose name is known wherever fight talk is heard, has been installed as trainer of not only the male, but feminine players as well. Daily workouts with gloves, weights and punching bag are a part of studio routine for all of the permanent members of the Schulberg playing staff, directors and even writers.

An early morning glimpse behind the doors of "Dannny’s" improvised conditioning shop on the Schulberg lot would serve to dispel any illusions concerning the "soft" existence of players. Gaston Glass usually is devoting himself to the gloves to the discomfiture of his luckless opponent. Tom Porman is the only member of the directorial staff who questions Gaston’s supremacy as a boxer. Sam Jaffe, production manager, finds that the pet personal trainer with his aides whenever differences arise.

Directors Gasnier and Schertzinger each spend an hour daily with "Dannny’s" gymnasium tools, while the blonde Olga Printz, who abandoned her typewriter long enough to skip the rope and participate in the more feminine diversions that have been provided for her and the diminutive Ethel Shannon. That Schulberg himself has faith in the daily routine he has mapped out for his players is proved by the fact that the most important of conferences never interferes with his own hour with Goodman.

Al Lichtman, returning from a tour of Europe capitals, brings news that ought to cheer American picture producers. Not only does he say that supremacy of the American film is being maintained, but American methods of handling and exhibiting our productions are being adopted. For instance, the old system of buying the product of various companies for a year in advance has been abandoned and productions now are sold on their merits alone. The result is that pictures are shown in the British Isles almost as soon as they are seen here. "Shadows," which now is running in American "key" cities, is being shown simultaneously in London theatres, according to the head of the Lichtman Corporation.

When in doubt take out an insurance policy. This slogan of the life insurance solicitor appears to have taken a firm hold on picture producers who are daily adding to the unique policies being written by companies willing to take unusual risks.

With Ben Turpin’s eyes insured against normalcy, Charlie Chaplin’s feet against the slightest sprain and Gloria Swanson’s lower extremities eloquently described in a policy, it is said that Bull Montana’s pride—his cauliflower ears—are about to undergo a similar protective ordeal.

But, while unusual talents and physical perfections and imperfections are the subject of big policies, hazards to life and limb appear to escape attention of the underwriters. Kenneth Harlan piloted an aeroplane from the clouds in a dizzy nose dive that wrecked the roof of a house the other day in the interests of Tom Forman’s production, "The Broken Wing," with no insurance other than the generous policy that covers his every day activities.

Gaston Glass was forced to make two hazardous plunges through the flames of a burning building in the filming of "The Hero" some time ago without special insurance protection. And, although he was so severely burned that he was forced to go into a hospital for treatment, he collected no compensation on his policy.

Orville Caldwell, however, was more heavily insured while romping through the leading male role in Mae Murray’s latest production, "The French Doll," involving no physical hazards, than any "stunt" man of the screen. The insurance, however, was to prevent possible loss to the costly production through illness or accident to the athletic Caldwell.

Interest in Theda Bara’s proposed return to the screen is accepted as another evidence of the growing popularity of the modified vamp. Like Barbara La Marr, Nita Naldi, Ethel Shannon and others who enact the old-fashioned villainesses roles with a new-fashioned display of humaness, Theda expects to become a new personality. While her future plans have not been announced at this writing, it is expected that her first picture will show a very much reformed Theda.
FILM TROUPE RETURNS FROM LONG STAY IN WILD

After more than four months spent in the wilderness of the Canadian Rocky Mountains, and living the capsule life of a desirable police dog, malamutes and huskies with them, the Trimble-Murfin gang have been making the next two Strongheart starring vehicles under Lawrence Trimble's direction, both of them westerns.

Owing to a few shots to be made at Pincher Creek, on the Canada-United States line, Trimble, Strongheart, Lady Jule and the leading man and woman, Harold Austin and Lillian Rich, will be another week in arriving, and when they do, work will start immediately on the interiors of "The Phantom Pack" and "White Fang."

Trimble will work at the Ince Studios, where Jane Murfin is filming another Trimble-Murfin picture, "The Sign."

Although those who have returned are, H. Huty, business manager, Walter, Jack J. Richardson, Mr. and Mrs. Joe Barrell, Janet Trimble and her husband, and his wife, and Mrs. C. B. Dreyer, Mr. and Mrs. John Burch, Mr. and Mrs. Harry Trimble and infant daughter born on location, Cyril Gardner and Ray Connell.

EUGENIE BESSERER IN NEW NIILAN FEATURE

Marshall Neilan announces the signing of Eugenie Besserer, noted character actress, to portray a peasant woman in his production, "The Rendezvous."

Although Miss Besserer has portrayed practically every type of character from a peasant woman to the grande dame, she says, "I much prefer the peasant character; it is the life I knew in childhood. And what a child gains by observation can never be duplicated by a grown-up."

This marks Miss Besserer's second appearance with Neilan since he has been producing for Goldwyn. She portrayed the mother of Eleanor Boardman in "An American Coquette,"

and before that, she was with Neilan as Wesley Barry's grandmother in "Perfidy."

"Rendezvous" is co-producer just finished a very fine characterization of the old role in "Youth Triumphant," and before that she became his for her services before Neilan and signed for "The Rendezvous."

KING OF SPAIN ENJOYS CALDWELL PRODUCTION

Fred Caldwell, author and director, "Night Life in Hollywood," revealed in New York stating that King Alfonso of Spain has made a request to Caldwell for "Night Life in Holly-

wood," which request was readily granted, and the picture was run for him and his royal family at the Palace Theatre in Madrid, Spain, on May 1.

"MICKEY" NEILAN WINS THE ICED FRIED EGG

"Is it warm enough for you today?"

How many times were you asked this question this week? Perhaps people are begin-

ning them if they are comfortable while hanging from a chandelier by their toes.

But this Sweet, wearing a forty-pound costume in "In the Palace of the King," while the mercury was bursting thermometer to right and left, asked the "snappy" question forty-two times within an hour after she appeared on the set.

"If some person comes along and is not as well off as you," I'll give them a diamond bracelet, a yacht, an expensive car, or any gift they select," confided Miss Sweet to her maid.

"But I must point out," her husband, "Mickey" Neilan, interposed: "Hello, dear, how would you like some hot soup?"

She won in a walk.

ROYAL RUSSIAN EXILE COMES TO FILMLAND

Another royal Russian exile is coming to Los Angeles.

His title indicates a rank of no less distinction than baron, as he is of the Von Bobrikoff fam-

ily. Born in Von Bobrikoff to be exact. He was a prominent fig-

ure in the court of the Czar but was forced to flee when the royal and the murder of the monarch he was forced to flee the wrath of the Bolsheviks. Russia has been his home.

Boyarin's arrival should cause a flutter in blue-blooded circles. Or, perhaps, kennels is the pre-

cise word. For Boyarin, a dog. Among dogs, however, particularly Russian dogs, he is an aristocrat of purest strain.

Boyarin is to be brought here for Evelyn Graham, formerly a leading character, of Shakespearean roles in Sweden, now a member of the cast of "Ashes of Vengeance," the great historic romance of Sweden starring Norma Talmadge which Joseph M. Schenck Productions are making for First National release.

GRASSBY CLAIMS LIGHT-WEIGHT CHAMPIONSHIP

Norman Kerry first claimed a ranking for the boxing world in Los Angeles with an out which weighed 45 pounds, next came Lewis Stone with one weighing 59, and finally Niles Welch claimed the record with an outfit totalling 75 pounds.

Let those actors argue out the matter of lightweight costumes, says Bertram Thomas Grassby, but no one can dispute his claim to the lightest lightweight gar-

ments on record. Grassby, who is playing the part of Tut-Ankh-Amen in the William P.S. Earle production of that name, says if some of the garments he wears for the part were any lighter there wouldn't be any costumes left. With that as a point of departure, upon portraying King Tut with such realism that Grassby claims three of his costumes together would make a picture a good muffler on a cold day. Bert has contracted three colds to date, as while he was wearing the scanty Egyptian attire and his finally to come to the conclusion that King Tut was neither poison nor asphyxiated, but died of pneumonia.

MEN AND WOMEN WEARING HIGH LEATHER BOOTS, CHANGE PANTS, OTHER REGALIA WHICH TYPIFIES THE WESTERN RANCH PEOPLE ARE AROUND THE METRO STUDIOS.

The new all-star production is being dressed in true wild Western style.

CAMERA

COMPLETES FILMING OF "THE SELF-MADE WIFE"

Production has just been com-

pleted at Universal City on "The Self-Made Wife," which was plun-

dged with an all-star cast and under the direction of George Archainbaud.

The film was adapted from Elizabeth Alexander novel, pt. titled "Rocky Mountain Rendezvous." The Saturday Evening Post. Edward Lowe made a screen adaptation and Charles Kenyon wrote the scenario.

"The Self-Made Wife" is a dramatic story of the experience of a young woman whose domestic happiness was destroyed by the marriage because the wife was unable to "keep pace" with her husband. Their tastes and desires were in variance and their care while they were poor at living in a small town. In after their oil well came in the couple became a "big town" young while his wife failed to progress more quickly.

The cast includes such well known players as Ethel Greer Terry, Virginia Adair, Crad Wills, Robert Young, Raymond Smalley and Dorothy Cummings.

Jack Gilford, who directed the picture, did some outstanding screen successes, including "Sud," with Mary Pickford.

JOHN BOWERS SIGNS LONG-TERM LESSER CONTRACT

Not having with the best stars of the feminine form Principal Pictures Corporation announce this week the signing of John Bowers for a long-term contract.

Bowers will begin his new screen activities in the lead from male role of "The Winning of Barbara Worth," Harold Del scripted popular story, which I soon to see the silver sheet.

The noted player who will opposite Bowers not less than Florence Vidor who has been cast to the role of Barbara in the desert story.

Bowers will appear as one of the most popular of male leading men and his entry under Principal Pictures' banner has met with wide approval. "The Winning of Barbara Worth" will start immediately upon the return to Los Angeles of Edward F. Cline, the director, now in Arizona seeking suitable loca-

tions.

JACKIE COOGAN'S "TOBY" CHANGED TO "BUSTER"

The title of Jackie Coogan's latest production for First Na-

tional has been changed from "Toby Tyler" to "Circus Day."

With the traveling one-ring circus as a background, with all its spectacular and colorful appear-

ances, the picture promises to show the diminutive star in the greatest role of his screen career.

The story is one that will find a ready response from everyone who ever enjoyed a visit to a circus—and that includes about every one of us.
ANOTHER FILM PROJECT IS LAUNCHED

Hollywood became the headquarters of a new production unit this week, when the Willie Hopkins Productions began the making of "Little Journeys to the Homes and Haunts of Eminent Poets and Authors."

At the offices of the new company, 1568 Winton Boulevard, it was made public that the "Little Journeys" will embrace twenty-six short features, each depicting the native surroundings of a famous poet, author or composer.

Ten countries were visited, many months and many thousands of dollars expended by Mr. Hopkins and his assistant staff yielded the backdrops of Robert Burns, Sir Walter Scott and Harry Lauder; in England, Charles Dickens, Shakespeare, and Tennyson; in Spain, Cervantes and Ibanez in Germany, Wagner and Schiller; in France, Dumas and Victor Hugo; in Norway and Denmark, Hans Andersen and Hans Christian, Byron; in Italy, Dante, and in the United States, Washington Irving, James Whitcomb Riley and Mark Twain.

The producers of this fresh and novel series—which now is being assembled at the Standard Film Laboratories by Mr. Hopkins and his assistant and cinematographer, James T. Gibney—have found themselves ever since first rumor of their enterprise began to spread, in a dilemma. The demand for short subjects of the merit of "Little Journeys to the Homes and Haunts of Famous Poets and Authors" is so persistent that attempts have been made to persuade the Willie Hopkins Productions to release their output as soon as the few first units are assembled. The makers of the series feel, however, that to follow this suggestion would work against the unity of the whole, and so have had to take the stand of denial of immediate bookings of any one of the features, in the interest of preparing the full number of twenty-six in the finished manner in which the standard of the company insists upon.

JOSEPH GIRARD CAST IN WESTERN AT UNIVERSAL

Joseph Girard, veteran character actor who has played in countless feature and serials for Universal and other producing companies, is portraying a supporting role in the spectacular "Where Is This West?" at Universal City. Directed by George Marshall, the story by George Davis, "Negroes in the Desert," will be produced for the world's largest film company in a spectacular manner, which will greatly add to the interest of the production for its premiere. Girard will be featured in the film as a trainer of human and animal talent, and his role is one of the most important in the picture.

Mr. Girard, who has been a leading supporting player for Universal for a number of years, has appeared in many of the studio's recent productions, and his work in the picture will be a welcome addition to the cast.

DULL IS ALLOWING NO DULLNESS AROUND HIM

Bunny Dull, newly appointed production manager for Arthur H. Jacobs, producer of Frank Borzage productions for Associated First National, has started things humming at the United States office for Borzage's next picture which will go into camera work next week.

Already two stars have been signed. They are Virginia Pearson and Barbara Bedford. The rest of the all-star cast will be selected while Borzage is conferring with Mary O'Hara on the adaptation of the story which is to be put into continuity at once. Settings have been started and Dull will have everything in readiness for the director to commence work with Chester Lencs at the camera.

McREA FILMS A TRIUMPH IN SIAN

The rites of the Temple of Fo-Wanu, which until now, was an oriental and sacred tradition, have been filmed by Mr. McRea, whose aim is to picture in true colors and costume the beating-heart parts of the Far East. The picture had to wait in Bangkok, in Siam, thirty-two days to a royal audience before he so much as asked to broach the matter of setting a tripod within the sacred walls of Fo-Wanu.

This temple, lying far to the north of the Siamese capital, in the great tank forests, is one of the few in the Mongolian countries to offer up human sacrifices. Worship in it is restricted to members of the two highest castes of Siamese.

Partly to disabuse the world outside Siam of belief in this grim legend, dispensation was granted Mr. McRea by the throne to photograph the ceremonies. This, he has written to his agents in Hollywood, are particularly impressive and weird. The priests, numbering seventeen, perform the entire ceremony in long gowns of pale green silk: they are masked and the darkness is dispelled by the fact that throughout no word is spoken, the offering to the god Fo-Wanu being subsilent, a thrilling eloquence of gesture to indicate worship.

SET BUILDING SETS A PACE AMAZING

Big. Bigger. Biggest. That's the way the Hollywood photoplay makers are building their sets these days. D. W. Griffith built the great banquet hall for "Intolerance." None of those who saw it will ever forget it. Douglas Fairbanks rivalled it in "Vengeance." Still, that was with a castle tented hall in "Robin Hood." Maurice Tourneur and Richard Walton Tully showed us the interior of Westminster Abbey. And in "Rupert of Hentzau" and "Earthbound" church interiors of vast spaciousness were featured.

Now comes Norma Talmadge with what is said to be the greatest interior set ever built. Norma's set was erected for "Ashes of Vengeance" which is now being made in Hollywood for First National release. This set shows the interior of the Louvre ballroom in Paris as it was in 1572 on the eve of the Huguenot massacre.

Stephen Goossen, graduate of the Ecole des Beaux Arts of Paris, who constructed the "Eternal Flame" sets is also doing the architectural backgrounds for "Ashes of Vengeance." Mr. Goossen, who is conceded the greatest motion picture architect in the industry, has constructed at the United Studios a complete quarter of the Paris of the time of Charles the Ninth, ready on the plans for three French chateaux which soon will be erected.

SILVIA SIGNS LONG TERM CONTRACT

Sylvia Breamer, famed Australian actress whose recent work on the screen has won for her considerable favorable comment in the picture industry, has signed a long-term contract to appear in forthcoming associated First National pictures.

Miss Breamer was signed almost directly after the completion of her last picture, "The Girl of the Golden West," in which she appeared opposite J. Warren Kerrigan, in the title role.

It was her starring work in this famous Belasco play, that virtually won her for the First National company.

Her first appearance in an all-First National picture will be in the leading feminine role in "The Lord of Thundergate," Hershal Small's celebrated Japanese-American novel. In this play she will be seen as a white girl, who, brought up as Chinese, is sold into the household of a Japanese lord as a slave-wife.

The signing of Miss Breamer follows the announced intention of First National to contract only with players whose work has been of the highest order. She is the fourth famed young actress to come under the First National banner within the past few weeks. The first was Colleen Moore, one of the daintiest and most promising personalities acting for film, who has been under contract for a little over a year and a half.

Miss Breamer, who has had a wide experience on the stage in Australia, England and this country before coming into pictures five years ago, has played in many of the biggest recent film productions.


Her stage career included feminine leads in these plays: "Bought and Paid For," "Within the Law," "The Argyle Case," "Under Cover," and Bernard Shaw's "Major Barbara."

Finishes "Supreme Test"

Eugene Beaudino, formerly known as Eugene Borden, has just finished playing a leading role in "The Supreme Test," directed by Harry Reiter at the Compton Studios. Mr. Beaudino has been on the west coast only a month.
RISE FROM ACTOR TO PRODUCTION CHIEF RAPID

To promote one's self from actor to director is quite common. In fact, almost every actor aspires to sometime become a famous director.

But what is the position and are there individuals that one that isn't often spanned. Therefore, Ashton Dearholt, production manager for the Ben Wilson Productions, deserves a bit of credit.

Mr. Dearholt has held his present position the past four years, but prior to that time, he will be remembered as a popular featured player in Universal, Goldwyn and American Films. A few years ago, shortly before he turned to the work behind the camera he was the victim of an unfortunate accident. A large shot of flash powder exploded, causing the actor's hands to be disfigured and discolored.

At the present time, Mr. Dearholt is supervising production of the Wilson feature, "Mine to Keep," with an all-star cast including Bryant Washburn, Mrs. Bryant Washburn, Will Rogers, Charlotte Stevens, Kate Lester, Harry Dunkinson, Patty and Mickey Moore and Peaches Jackson.

TWO OF "ROBIN HOOD" CAST IN "BRASS BOTTLE"

Maurice Tourneur has drawn from the casts of the season's two most pretentious productions for players to enact the leading parts in his newest production for M. C. Levee, "The Brass Bottle."

From the cast of "Douglas Fairbanks in Robin Hood," Tourneur selected Sam De Grasse, who plays the part of Robin and Roy Corliss, whose portrayal of the jester attracted much favorable comment in "The Brass Bottle." De Grasse again appears as a King—King Solomon—and Corliss as "The Evil Eye," an evil creature of the spirit world.

Ernest Torrence and Tully Marshall, who are two other actors in a recent screen triumph, who appear in the Tourneur picture—Torrence as the eccentric scout and Marshall as the drunken trapper in "The Covered Wagon" will long be remembered. In "The Brass Bottle" they have characters that are expected to prove fully as distinctive as their respective portrayals in the big Westerns.

Started as Trap Drummer

Lloyd Ingraham, one of the screen's eccentric comedians, Reg'inx Ingram's newest Metro production, was the trap drummer in the Robert Buchanan repertory company at 15 and the leading man at 19.

CLEAN PICTURES IS SLOGAN OF NEW COMPANY

If there is any truth in the report that sex pictures have had their day and that exhibitors and the theatergoing public are now demanding clean, wholesome productions, then the Mission Film Company will undoubtedly score a decided hit with their latest production, "The Daredon Bride." which is a virile drama of rural life, absolutely devoid of vulgarity or any other thing that might make it objectionable. Members of the motion picture industry in general, declares Leon Rice, president of the company, "believe that every man, woman and child in the country is a movie 'fan.' However, I have found upon investigation that less than one-half of the population are attending motion picture theaters at the present time. This is on the premise that for this falling off in attendance is because the sex picture is not their idea of entertainment.

"When parents take their children to view a picture of this kind, they are merely exposing them to the show is over to face a barrage of questions from the youngsters as to this, this, and the other thing concerning the picture. Therefore, rather than shock the morality of the children, they stay away from the theater and seek entertainment elsewhere."

Mr. Rice believes that the box-office receipts of the theater will be magnified and increased if clean stories are provided for the public's entertainment and that the growth of the "dressed up motion picture fans" will again become boosters of the silent drama.

"The Barefoot Boy" is being directed by David Kirkland, who has to his credit such well known pictures as "Reported Missing," "The Virginian," "Vamp," and other pictures made under the banner of Selznick.

A notable cast has been engaged for the principal roles in the story and include such favorites as John Bowers, Marjorie Daw, Tully Marshall, Raymond Hatten, Sylvia Breyer, Frankie Lee, Otis Harlan, Harry Todd, Virginia True Boardman and many others.

The Mission Film Company has recently been reorganized and besides Mr. Rice the new officers are: D. W. Lynch, president; D. G. Havermale, secretary and treasurer; Norman Walker, business manager, and Betty Hagar, production manager.

"The Barefoot Boy" is now in production at the Fine Arts studios. David Abel is cinematographer and Charlesham is assistant to Director Kirkland.

MOST OF ACTOR'S FAN MAIL FROM OLDER WOMEN

One would think the fan-mail to a dashing young star like Johnnie Walker would consist mostly of a deluge of mash-notes from movie-stricken girls.

Contrary to that belief, he receives seventy-five per cent of his "fan" letters from mothers; some young, some middle-aged, but mostly from old gray-haired mothers.

And there's a reason!

The photoplay in which Johnnie Walker underrated scored his greatest success was "Over the Hill," in which he portrayed a most sympathetic role,—that of the younger brother who stirred the hearts of every feminine theatergoer by the manner in which he bestowed such loving attention upon his neglected mother.

Since the release of "Over the Hill," Mr. Walker has received hundreds of letters each week from mothers who viewed that picture; letters that bespeak a similar occurrence in the lives of the authors; bits of missives that tell of a son who didn't the never-to-be-forgotten kiss, and who will never return.

GLADYS WALTON'S NEXT FEATURE DECIDED ON

Gladys Walton's next starring vehicle for Universal will be a screen adaptation of the popular novel, "The White Cat," by Gelett Burgess.

Production is due to start soon on the picture, which is being released under the title, "The Untamable." Herbert Blache, who recently finished the direction of Herbert Rawlinson in "Fools and Riches," will direct the production.

The story centers around a girl with a dual personality, which amounts virtually to a different identity. One personality in that of a sweet, charming and lovable girl. The other presents a character vicious and cruel.

Filing of the play will start as soon as Fred Datig, casting director, completes the casting and supporting parts for the production. Noted Art Director Engaged

E. R. Hickson, one of filmland's most noted men, declares the current Ben Wilson production, "Mine to Keep," now in the course of filing, will cause much comment upon its general release. An unlimited amount of care is being taken in an effort to display many new phases of art work in this production.

CONSTANCE WANTS TO PLAY STRONG EMOTIONS

What's Constance Talmadge doing these days? Well, Constance is feeling sort of blue, tell the truth.

She has several reasons. For one thing they are making her play a "dulcy" in her latest picture.

You don't know what a "dulcy" is? Well, a dulcy is Hollywood slang for "dumbell." "I don't want to be a dulcy," says Constance. "I want to play what they call strong, emotional roles. You know: I want to be a tiger woman with a long stiletto, who meets a sheik out in the desert under the Egyptian moon. But, no, I must always be a comedienne. What a life!"

Constance's latest comedy is "I Wonder Who's Going to Wed Me?" and Jean Schenck stars the role of a wife who insists on meddling in her husband's affairs to help him but who instead presents hubby with a peck basket full of trouble. Sidney Franklin is directing "Dulcy" for Associated First National release.

Constance also is bemoaning the fact that her birthday present ordered for her hasn't arrived—probably won't arrive for many months yet. The present is a big silver scale selected for her by Joseph M. Schenck. The factory was so busy it couldn't fill the order in time for Constance's birthday which came on April 19th.

Connie, that reason for feeling blue is that she must work steadily all during the month of May on one set at the Schenck studios in Hollywood. No more traveling about all over the state of California for Connie. From now on, she will be shooting her pictures under the sign, "The Schenck Studio, Inc., 1 p.m. each day. Even the stars must conform to these hateful orders from the "chief" to "cut those production costs."

Schlank to Travel

For the second time during the current year President Morris R. Schlank of the Associated Distributors, Inc., will head eastward about June first from his Hollywood headquarters to visit practically every exchange center in the country. One of Mr. Schlank's main objects for making the trip, he says, is to introduce the first production filmed by the Rocky Mountain Productions, Inc., "The Danger Man," an 18-chapter outdoor mystery story featuring Irene Rich, Noah Beery and Tully Marshall.

George Rizard is photographing the Metro all-star production that is now closed in Hollywood for Metro. Mr. Rizard was formerly cameraman for Charles Ray.
CAMERA Weekly Wake-Up—CAMERA's News Section Page Eleven

WHEREIN BIRTHDAY CAKE IS A "POOL"

All for one. One for all.

The three Talmadge sisters are practising the D'Artagnan motto this week at the Joseph M. Schenck office on the United lot in Hollywood.

November 29 of the Talmadge sisters had birthdays during the past three weeks. First, on April 19th, came Constance's anniversary. On April 29th Natalie Talmadge (Mrs. Buster Keaton) celebrated and on May 2nd Norma Talmadge gave a party on the set where she is now making "Ashe's of Vengeance."

Norma's birthday party was intended to serve as a joint celebration for all three sisters.

"When I was a very little girl," said Norma, "we three girls had so many squabbles with each other over our three separate birthday parties which came together within a fortnight that mother finally decided to give us one birthday party on my anniversary, I being the oldest by a year's margin.

"At this big party we three sisters all took little Brooklyn playmates and cut a monster cake. We have kept that custom of one cake for all and all for one cake ever since. And like in the old days we always pool our candles and put them all on one cake.

"We have seen the total of those candles growing with startling rapidity. Don't tell anyone, but on this year's cake there were 65 candles! Just how many belong to Natalie, how many to me, and how many to you—well, you'll have to guess. We used to fight in the old days over our cakes but now none of us will admit to saving more than sixteen."

EXPOSITION OPENS AN OFFICE IN NEW YORK

New York offices for the Mon-roe Doctrine Centennial have been opened with Frederick H. Elliott in charge. Until recently, Mr. Elliott was executive secretary of the National Association of the Motion Picture Industry, when the organization presided over by Will H. Hays took over his work. Mr. Elliott will serve as Eastern representative of the Motion Picture Exhibitors in which their is steadily increasing interest because of its novelty. Many industries of the Atlantic Coast are now making exhibits because of the plan to make displays on motor-trucks. Great emphasis is put on the fact that will be filmed and shown all over the world, at the close of the exposition.

FILM STARLET PLANNING TO BUILD NUT FACTORY

Coy Watson, ten-year-old film artist who is one of filmland's busiest youngsters and who scored a decided hit with his brilliant performance in Earle Williams' recent release, "You Never Know," and equal success for his interpretation of a difficult role in Lloyd "Ham" Hamilton's "No Luck," is spending the money he earns in motion pictures in a very wise manner.

The youngster, like many of his older screen brothers and sisters, has got the "real estate bug" and is putting all available cash into the purchase of land in Hollywood. His latest investment is in a lot near Universal City.

Asked what he planned to do with this piece of property, young Watson replied, "I'm going to build a nut factory. It has three walnut trees on it."

GLORIA FINISHES AND RUSHES TO NEW YORK

After more than two months actual labor, "Blonde's Eighth Wife," the Sam Wood-Paramount production starring Gloria Swanson, has come to an end. Miss Swanson and director Wood in the cutting room, where it is being cut down to feature length.

This is declared to be Miss Swanson's most elaborate picture since she joined Paramount Pictures several years ago. It contains as features a vision sequence that brings to the screen the fairy tale of "Bluebeard." This is an almost uncanny series of colorful scenes. An Egyptian garden party, in which Miss Swanson jouets with the ladies and dance, is another feature. She is wrapped in hundreds of feet of silk ribbon and is brought into the center of the party in a munmy case, carried by Nubian slaves. Lifted from the case, she stands while dancing girls, seeking ends of the ribbon, lightly circle her and remove the tight binding, leaving Miss Swanson clad in a wonderful costume of the time of Cleopatra.

Miss Swanson left Friday for New York City, where she will make "Zaza" under the direction of Allan Dwan, at the Famous Players-Lasky Long Island studio. Later Director Wood will also go to New York, where he will produce "His Children's Children" for Paramount with a cast yet to be chosen.

Martha Mattox, the well-known character actress, who is seen in the Universal-Jewel, "Him," as the courageous Austrian woman, is enjoying a short period of rest between engagements.

COY WATSON

GRAF TO MAKE 2 MORE PICTURES FOR METRO

Max Graf, supervising director of the Max Graf Productions for Metro, is one of the busiest forces in the motion picture industry. Contrary to rumor that has nearly completed the cutting of "The Fog," produced at the San Mateo Studios and is now engaged with Tom Hopkins in titling the film. In addition to this he is adapting and putting into continuity his next production, David Graham Phillips' "The Grain of Dust" starring Mildred Harris, shooting to commence June 15th. This will be followed by "The Soul Thief," an original by Max Graf.

His production plans include two units, with three specials for each, for he announces that he will make some program pictures, but super specials on the same scale as "The Fog" which ran into big expenditure, with all star cast.

While Mr. Graf has settled definitely on having one unit at San Mateo, from present indications the second unit will be operated at the Metro Studios, although not yet in definite terms. The producer is leaving in a few days for New York where he will look over new productions and will purchase the scenario rights to enough famous books to keep his cameras busy for the next two years.

FRENCH AVIATRIX FLIES WITH RECORD-BREAKERS

Probably the first person to welcome Lieutenants Kelly and McReady, the coast-to-coast army fliers, to the West Coast of the country was Mlle. Andree Peyre, the French aviatrix, now in Hollywood to fulfill motion picture contracts. Mlle. Peyre, it became known this week, flew from Hollywood over the desert to Barstow, when she learned by bulletin of the advent of the T.2, and there circled about until the giant army monoplane came out of the sky from the east. From Barstow to Los Angeles, Mlle. Peyre flew with the record-breakers, ready to act as pilot should Kelly and McReady, then so near their goal, make a mistake and vary from the course at the last.

Rarely has a more striking example of sportmanship been found than in this case, for it had been her aim, until the Government aviators turned the trick, to make the coast-to-coast non-stop flight and she had been ready for some time, and had delayed her attempt—which was for her to be made in a specially constructed Farman—in deference to the official trial.
FINANCED by a group of Cheyenne, Wyoming, capitalists, the Rocky Mountain Productions, Inc., is the latest film producing concern to enter the independent field. The Rocky Mountain concern will center all its producing activities in Hollywood.

The company will be via the states right market through the Anchor Film Distributors, Hollywood, and in conjunction with Morris R. Schlank is president.

The Rocky Mountain firm has already finished its first production, "The Dangerous Trail," a six-part "special" with an all-star cast, including Irene Rich, Noah Beery, Tully Marshall, William Lowry, Jack Curtis, Jane Tallett and Fred Hank.

In addition to the above production the Rocky Mountain productions will film a series of eight pictures featuring Bill Paton, the well-known "long star. The first two of this series are now in production under the supervision of Alvin J. Neitz, who has been appointed director-general of the new organization.

F. W. Raymond, secretary-treasurer of the Rocky Mountain productions, will have charge of the local plant.

ENGLISH LORD HERE FOR PICTURE CAREER

Lord Pat Glerawly, son of the Earl and Lady of Annesley of London, has arrived in Hollywood with a motion picture career in view.

Lord Glerawly is 6 feet high, blonde, very handsome, and the possessor of the Victoria Cross and several other medals which he won at the war. He was a lieutenant in the British army and was wounded at the famous battle of Jutland.

Lord Glerawly's mother, Lady Annesley, was called "the most beautiful titled woman in the world." She was particularly well known in English social circles and at one time played the lead in amateur theatricals. It is from her, Lord Glerawly says, that he inherited his love for theatricals.

Lord Glerawly is playing a small part in "Five Days" at the Goldwyn Studios. It was written by Emmer Glyn, the Englishwoman, and is being directed by Charles Brabin, an Englishman.

Dobby Vernon is preparing to film the initial comedy under his new contract with Christie Comedies, with whom he has been affiliated for several years.

Dorothy Manners is said to have been chosen for a willow triumphed for the manner in which she portrayed the leading feminine role in Charles (Dex) Jones' latest William Fox feature, "Snowdrift."

BREAKING INTO MOVIES AN EASY JOB FOR DELL

Dell Boone, in private life Mrs. Niles Welch, who is playing one of the leading roles in the Robin Hood series, made her first appearance with "Your Own Horn," being directed by James Horne Jr another one of those Southern belles who have won success upon the screen. Miss Boone hails from Springfield, Mo., and contrary to reports, Miss Welch did not have any trouble at all in breaking into the film. After two years of stage experience she one day found herself in New York, and at the first studio at which she applied was given a part in a production being made by William P. Earle, a director noted for his willingness to give new-comers a chance upon the screen. Dell made good and in a short time was advanced to leading roles. In "Blow Your Own Horn," she has one of the best parts of her career.

HUNTERS TAKE THEIR OWN GAME WITH THEM

When the Charles J. Brabin party went shooting at Sheyward Forest, near Lake Pontchartrain, they took their own game with them.

There were four pheasants, a fox, two partridges, and the nucleus of a rabbit farm.

With the exception of one pheasant that dropped dead with fright, the rest were brought home when the guns were first fired, there were no casualties.

Thirteen pheasants and most of the pigeons were brought back to Goldwyn studio. The pigeons are still flying about Sheyward Forest.

The scenes were being made for Elinor Glyn's story, "Six Days," with Marie D'aming as the star. Wash Hall and Claude King were the principal members of the shooting party.

WORLD CONDENSED INTO NARROW STUDIO SPACE

Goldwyn studios' newest stage, and incidentally the largest one in the world, is housing a section of mediaeval Spain, a corner of frozen Russia and scenes in sunny France just now.

In one corner Emmett Flynn is directing scenes in the palace of King Philip II, of Spain, and in another spot, Horace North and Pauline Starke are garbed in sixteenth-century Spanish costumes.

Just a few steps away Marshall Neilan is directing "The Rendezvous," a story of Russia, and Conrad Nagel, Lucille Ricks, Elmo Lincoln, Emmett Corrigan and Sydney Chaplin are starring as the Siberian peasants.

Down in the corner of the vast building, Corinne Griffith, Frank Mac murray and Myrtle Stedman are in the midst of scenes laid in modern-day France. The picture is "The 14 Days," being directed from the Elinor Glyn story by Charles Brabin.

HERE'S LATEST DOPE ON WOMEN'S FASHIONS

Dame Fashion has lifted her attention from flesh colored stockings and short skirt problems, and has now turned her vision to bring into vogue flaring collars and fanciful neckwear.

This is according to Sophie Warren, who wrote the costumes for Goldwyn pictures.

Deep V-cut backs and present decade modes will vanish from the catalogues of new season's fashionably gowned women, she says. Women with beautiful shoulders, rather than those with pretty ankles, will be the belles.

Miss Wachner says that the style change is due entirely to the influence of the screen, which recently has offered so many beautifully dressed stories of the harrowing periods of Europe a few centuries ago.

There will be no return to the homely necklace and high collar, but "lady's" "sleeve" period, Miss Wachner adds. She says next season's styles will merely resemble the most beautiful bits of fancy were worn in the sixteenth century, with a few modern changes.

WALTER LONG WILL BE A BROKEN-DOWN PUGILIST

Walter Long, one of the screen's foremost character actors, has been engaged by Associated First National Pictures, Inc., to play a prominent part in "The Huntress," a picturization of Hubert Footner's famous story, production of which will begin at the United Studios during the coming week.

It has been hinted to enact the role of a broken-down prize-fighter.

Nothing will mar the dramatic action of the play devolves on this well-known player. In one of the principal scenes in the picture he engages in a rough and tumble fight, which from every indication promises to be epoch-making for realism and intensity.

Long's screen career as a "heavy" covers more than fourteen years, during which time he has appeared in some of the film's most notable successes. He has played almost every characterization imaginable.

His most recent part was in Mack Sennett's "Three Ship's. As a real capita will be to the role of a "gus" in "The Birth of a Nation" and played similarly heavy parts in "Inheritance." "Joan the Woman," "The Shekinah," "Good and Sand," and "The Dictator." Long is a native of Nashua, N. H., and before going to pictures had an extensive career on the stage.

Other films have been engaged for parts in "The Huntress," are Colleen Moore and Lloyd Hughes in the leading roles, William Beaudine and Snitz Edwards.

CADDY GETS BIG MILLION-DOLLAR RELEASING CONTRACT

After finishing two pictures for the American Releasing Corporation, "The Sheik of Hollywood," and "The Sheik of Hollywood," The Fred Caldwell Company has secured a releasing contract for a million dollars is involved. The contract in which a million dollars is involved is an agreement between Fred Caldwell and the American Releasing Corporation. The contract has been made public, calls for ten pictures to be made independently, and distributed through the latter organization.

The productions will be created from original stories dealing with Hollywood on an elaborate scale. The continuities will be written by J. Stewart Park, and the casts will be drawn as on the west coast. The pictures will be distributed under the trade banner of L. K. C. Productions, and the company will be given its complete time or elaboration on his subject.

Actor-filmmaker Caldwell will be remembered for his "Night Life In Hollywood."

LEE SELIETS STORY FOR HIS NEW FOX SERIES

First of the new series of Rowland Lee productions for Fox will be a photoplay based upon Governor Morris' celebrated short story "You Can't Get Away With It." This was announced this week by the director himself.

Production of the picture will begin in about a month or as soon as the scenario, now being written by Robert N. Lee, is completed, and the cast assembled.

The title is a quotation of the dictum of one of the principal characters in the tale of the die-axed man who—— when he made an unconventionally bold play for a girl—warned her that an arrangement outside the moral code of man cannot be happy. Despite the frank admonition, "You can't get away with it," the girl takes the chance. The question of whether the man is right in his prophesy or not constitutes the photodrama.

The same care in casting as marked Mr. Lee's previous big picture, "Alice Adams"—a visualization of Booth Tarkington's prize novel—will be the selection of players for "You Can't Get Away With It."

Harron Supports Connie

John Harron, brother of the late Robert Harron, has an important part in Charles (Dex) Jones' latest comedy, "Duley," now being filmed under the direction of Sidney Franklin for the Associated First National Pictures. The film was previewed recently in "The Supreme Test" and also had important roles in " isn't He Good" and the "Hand Me Down," and "Through the Back Door."
TWO MOVIE ROLES
MAKE BIG JUMP FOR ACTRESS

From fifteenth century under-world Paris to modern New York is the change of atmosphere made in one day by Gladys Brockwell at Universal City.

Miss Brockwell plays a principal character role as the mother of Esmeralda—Patsy Kelly in the musical, "The Hunch-back of Notre Dame," the spectacle starring Lon Chaney, and was put before the camera immediately in Baby Peggy's first Universal-Jewel starrer. "Wanted, A Home," which King Daggs is directing. "The New York Stock Perry picture doesn't begin for two or three weeks, "Fred Da-

rig, calling in the Gold old her, "but there is one scene that should be made right away to keep from holding up the first picture scenes. Then you can rest for two weeks.

So she finished playing the Hugo character at noon and two o'clock in the afternoon she was standing on a "New York Stock" at Universal City. She is the star that has been resting for a time until the Daggs opus gets further along in production.

LOUISE ENGAGED FOR 3RD TIME BY WARNERS

Louise Fazenda, comedy queen, has signed on the dotted line for one of the leading roles in "The Gold Diggers," a Warner Brothers production which Harry Cohn will direct. Miss Fazenda is cast as "Mabel," most active of the "gold diggers," the sneering stage piece by Jobyna How-

land. Search throughout the East revealed no one who could negotiate the part, then the chorus of Warner brothers and Harry Cohn was answered. "Mabel" is the only person who can play 'Mabel.'

Miss Fazenda will wear marvelous gowns, which she is al-

ready selecting. "The Gold Diggers" will make her third ap-
pearance in a Warner Brothers production following close upon her work in "Main Street" and "The Beautiful and Damned."

Highby Keeps Busy

As soon as Wilbur Highby had finished work on the Associated Authors production, "Richard The Lion Hearted," in the role of De Vaux he was signed by the Richard Highby Produc-

tions. Mr. Highby having had thirty years of stage experience is considered to be a very heavy character parts. His ability has been recognized by many prominent directors in casting for those types and he has developed intimate knowledge and understanding of dramatic acting.

POLA TO FOLLOW "THE CHEAT"
WITH "THE SPANISH DANCER"

With "The Cheat" practically completed, save for a few minor shots and the cutting and as-

sembling, it is possible to form an estimate of its quality and those at the studio who have seen the rough version of the Pola Negri picture are lavishing in praise. It is declared to be the most vivid characterization that the Polish star has as yet offered the public. Paramount has put aside setting in surround-
ing her with the most effective, settings, a powerful cast and costume effects that are both novel and beautiful.

The fact that Hector Turnbull's striking drama was once before produced, years ago, and has ever since been pointed out as a model for ambitious scen-

ario writers and directors, indicates the dramatic strength of the story.

The production on this oc-

asion is by George Fitzmaurice and Oluida Bergere is responsi-

ble for the scenario. The many fine achievements of these two film experts in their respective fields, is another evidence of the quality which may be ex-

pected in "The Cheat."

Then Jack Holt, full fledged and immensely popular Para-

mount star, was chosen to play the featured role of husband in the picture.

Charles DeRoche, the young French actor, is in the support as the villan, an East Indian prince instead of a Japanese as in the older version.

Two of the greatest dramatic situations ever employed on the screen are to be found in the picture—that when Pola Negri as the wife is branded by de-

Roche as the villain to indicate that she is his property, and in the courtroom scene, where in order to save her husband from prison the shooting of the Hindu prince, which she her-

self did, the star bares her shoulder and displays the scar—

the brand of the Hindu. Im-

mediately a rict enmues but the verdict is set aside.

The beauty of gowns is exem-

ified in a marked degree. The episodes where Miss Negri se-

lects her trousseau afford oppor-

tunity for a notable pageant of fashion. Her gowns designed by Howard Greer, are nothing short of exquisite—daring, un-

conventional and of the most su-

per materials.

But it is in the acting of her difficult role that Pola Negri will again prove the possession of that fire, verve, power and mag-

netism which have made her name a household word abroad and at home. To see her in the courtroom scene where she makes her confession, involving shame, guilt and despair, is to see a form of dramatic expres-

sion that takes part of its great-

ness from the European school and is tempered sufficiently to our standards to be thoroughly understandable by any class of audience.

In gentler moments, she ex-
bhibits rare restraint in direct contrast to the vivdness of the emotional scenes. Versatile to a degree she has accomplished a fine piece of work that critics are certain to approve.

A well earned rest is now be-
ing enjoyed by the star who will then embark on another lus-

tuous production—"The Spanish Dancer"—with a cast, costumes and sets heretofore unparalleled in magnificence. This will be a Herbert Brenon production and the adaptation of the story of "Don Carlos deBazan" is by June Mathis and Beulah Marie Dix.

Arthur Edmund Carew as Svengali in "Trilby." Mr. Carew's char-

acterization in this picture, and also his make-up is considered superb

NEW 'U' FEATURE
BASED ON NOVEL ANGLE OF LAW

What would be the legal status of a man who died by the state's will and after the cor-

oner's verdict was signed, was brought back to life by a mir-

acle? "Would he be legally dead or alive?"

That is exactly the question considered in "Legally Dead," the new Universal play which is being made at Universal City with Milton Sills in the leading male role and Claire Adams. Directors are William Wellman and Constance Bean directing.

Charles Purtman wrote the story, which promises to be a sensation in the novelty story class because of the remarkable importance of the subject. A new wonder, adrenaline, by the use of which dead people are brought back to life, has arrived today is robbing the graves, and such an awesome discovery must needs present a motion picture with unusual dramatic possibilities.

TWO MOVIE ROLES

GORE TO BUILD NEW 1000-SEAT THEATRE HERE

Upon his return from New York, Michael Gore, president of West Coast Theatre, who closed a deal with J. C. Badde-

ley, Los Angeles realter, for the immediate construction of a new theater to be situated on York Boulevard between 51st and 52nd streets.

The investment of the enter-

prise will be in excess of $160,000, building ground and theater construction estimated at $100,000-

000, and the contract to spend over $60,000 in the fur-

nishing and decorating.

Ground was broken this week, and the theater, of 1000 seat ca-

pacity, is expected ready for opeing towards the end of the season. Architectural design is to be Egyptian, and Michael Gore states the new house will be the most magnificent neigh-

borhood theater in the state. A $20,000 pipe organ is to be a feature of the installations. 500 Morris chairs will form the ledge circle.

The new theater will be called the "Jolene" in honor of the lit-
	le 3-year-old daughter of J. C. Baddeley.

Spier is Engaged

Richard Spier has been en-
gaged by officers of the West Coast Theatre, for an exe-

cutive position, to take charge of the publicity and advertising department of this vast string of houses, now stretching from San Diego north above San Francisco. Spier was formerly with the West Coast Theatre, for the first acquisition of theaters and formation of the circuit.
News and Gossip About the Moving Throngs of Movieland

A. L. Gore Vacating
A. L. Gore, Secretary of West Coast Theaters, Inc., is vacating at Marietta Holm's apartment in Highland Park, Los Angeles, where he is going to reside. Mr. Gore's duties included the huge business of the circuit during the absence of his husband, Mrs. Gore, and Vice President Sol Lesser in New York City.

Completes New Home
The new 1800 room hotel being built by West Theaters Inc., in San Pedro, Calif., is nearing completion. It stands as a monument to architectural inventive-ness, having two entrances co-joining directly into the foyer. The theater will have a huge stage for accommodation of road shows and vaudeville acts. "First National" pictures will be presented.

Norma is Back
Norma Talmadge has returned to Los Angeles from the Math-ewson ranch fifty miles out of the city, where the Battle of Jarnac was filmed for her latest production, "Ashes of Vengeance." The company of over 2000 horses and the cast of the screen were "Every man for himself," shouted Sidney Franklin, Con-stance's director, when Mr. Burns appeared on the set. After watching the filming of some scenes from "Dulcy," Con-stance's latest comedy, Mr. Burns attended a preview of "Within the Law," the famous stage play which has been finished for the screen with Norma Tal-madge in the principal role.

In a Blaze of Generosity
Carmelita Geraghty believes in leaving a favorable last impression. She rose to great heights as an obliging friend Saturday in the Cosmopolitan film, "The Daughter of Mother McGinn," while she holds cast ast helness, when she conducted Colleen Moore, star of the production through the various levels of her mansion, thus giving her a fine idea of easy entrances and exits for a midnight robbery later! With the aid of Mr. and Mrs. Geraghty, Miss Geraghty completed her work in the picture. From the Good Will mission she immediately went to Lasky's where she has been working in "Hollywood."

Bureaus Consolidate
Harry St. Alwyn, manager of the Service Bureau, and Dave变革 Talent, have consolidated their bureaus and their two talent-supplying agen-cies are now being operated as one bureau, known as "New Talent." This was entered into last Monday, and thus early it is said to be successful.

Chaplin In Comedy Role
The only humorous note in Marshall Neilan's intense drama, "The Rendezvous," now being produced at the Goldwyn studio, will be supplied by Sydney Chalwyn's brother of the illus-trious Charley. In the part of an English "Tommy" stationed in Russia, Syd is in his element as a non-Nellian's direction, is expected to add new laurels to the name of Chaplin.

Comedy Route is Sure
Add to the list of girls who have received their start up the movie ladder through the one-reel comedy the name of Peggy O'Day, now being featured in the serial, "The Fighting Skipper." Betty Compson, Bebe Daniels, Louise Fazenda, Mabel Nor-mand, Mary Thurman and many other girls who broke into the film via comics and are now making names for themselves in feature production.

Mystery of Noted Family
Harry Mestayer is the only living member of the oldest the-arical family on the American stage. His father was Charles H. Mestayer, his uncle W. W. Mestayer and his aunt, Emily Mestayer. These played with the most famous stars of their day—Booth, Davenport, Forrest and Fanny Davenport. Mestayer is taking the part of Charles Big-low, the newEntered business in the Trimble-Murfin Produc-tion, "The Sign," directed by Jane Murfin and Justin H. McCloskey.

Warning to Actors
Warning notice to actors, if you wish to go to the Goldwyn cast-offices, and Robert B. McIn-tyre, with a faraway look in his eye says: "What team did you play on last year, and what was your batting average?" don't think the casting chief has gone "cooey."

You see, "Bob" was for sev-eral years obviously the assistant manager of the Philadelphia Nationals, be-tween his seasons as manager of the Walnut Street Theatre, and along about this time each year the old yearning comes on, for the days when he was casting players and scoring roses, instead of leads, inreuses and "heavies."

Wagner Finishes One
Director Rob Wagner an-nounces the completion of the Paramount comedy-drama, "Fair Week," starring Walter Hiers. The jovial comedian is highly interested in the tale, and his sympatetic role he has termi-nated, and wishes to assure the public that his latest vehicle will be a riot of fun throughout.

Elion Fair at Metro
Elion Fair has signed to play Marthe in Metro's allstar pro-duction, "The Eagle's Feather." With Miss Fair in the cast are: James Kirkwood, Johnny Lester Cuneo, George Seigman and Barbara La Marr. Miss Fair is just recently returned from New York where she made "Driven," the sensational photo-play which played here recently.

Uses Vanilla for Perfume
"Bull" Montana read the paper the other day that during the past year the people of the United States spent more than $50,000,000 on cosmetics and per-fume alone. Of the rough-lew Metro comedy star has been saturating his clothes with vanilla extract instead of his usual favorite mildly scented oriental brand. Only "Bulls"-spartan-like public spirit caused him to make the change.

Prize Beauty Scores
Hazel Keener, who was award-ed, by a jury of artists selected by the Tribune, actor, a prize of $1,000 as the most beautiful woman in the state of Ohio, has been chosen by Maurice Prentiss, a worthy one for forthcoming production, "The Brass Bottle." As an Oriental princess of Solomon's day, Miss Keener has a magnificent oppor-tunity to display the beauty which won her the Tribune prize by later the first prize at the International Photographic Fair in London.

Day and Night
Shannon Day returned this week to Hollywood from New York where she had gone re-cently to play a part in a new William Nigh production, pro-duced at Metro's eastern studios. "Bumpy street" for all that she had hoped, while in the east, to have time between calls to the set to see all of the new plays on Broadway and to ac-quire all the new zorns on Fifth avenue, engagements in Holly-wood. "Well, it's over now," said Miss Day back to the west coast with these unprofessional aspirations but partly fulfilled. "I'm just not up to that kind of mind," said Miss Day, "because the part the direc-tor had for me was so inter-esting they wish it pos-sible to think of anything else while I was playing it."

Edward Knoblock, playwright, and Hugh Walpole, English novelist and lecturer, were the guests of Mr. Ingram at the Metro studio one afternoon re-cently during the filming of one of the scenes in his present endeavor, "Searaouche."

This is Supposed to be Funny
The services of four men are required to operate flint-lock pis-tols such as are being used in "Searaouche." Rex Ingram's newest production for Metro, the period of which is Paris in 1789—389—where the French Revolution, According to Mr. Ingram, one man is required to hold the pis-tol, another to see that the flint is always in the correct spot, a third to hold the victim while the preparations for shoot-ing are taking place and a fourth to hold the victim's head in the proper position and book him in the very possible event that the bullet fails to egress from the proper end of the fire-arm.

Some Auction Sale
A unique auction sale of beautiful women took place in Holly-wood this week. Carmel Myers was sold to Bertram Thomas for the equivalent of $15 in American money and Bert-ram proceeded forthwith to take the fair Carmel off to his Harem. William P. S. Earle served as master of ceremonies and it all happened at the Hollywood studios where Director Earle is making the film production "Tut-ankhamen." Grassby is playing the part of King Tut Himseld, while Carmel Myers is portray-ing the role of a slave girl. Also in the cast are Malcolm Mc Gregor, Anthony Merio Sam, Jack Grasse, Iris Ashone and John Elvidge.

Jackie an Earnest Pupil
It is not often that a child of the silent drama is a brilliant scholar in school tasks as well. However, this holds true insofar as Jackie Coogan is concerned. Jackie has a private tutor who is on the "set" with him at all times. Whenever the starlet completes a scene, his feet fly back to his little desk and books. It is not an effort to make Jackie Coogan concentrate on his studies. He is a delightful student, always desiring to accomplish his work in educational lines with the same spirit and eager-ness with which he handles camera duties. At the age of eight, Jackie Coogan is in the fourth grade and is making fast strides. Jackie's next First National attraction will be "Circus Days," adapted from a famous story by "Toby Tyler" or 10 Weeks with a Cir-cus."
WRIGHT CONSIDERS MISS VIDO AN IDEAL

Florence Vidor is to enact the role of Barbara Worth in the screen version of Harold Bell Wright's most popular novel. And to Miss Vidor goes the honor of being highly congratulated for her success of having none less personable than the author himself.

Harold Bell Wright paid Los Angeles a brief visit, chiefly the purpose of which was to confer with Sol Lesser and Michael Rosenberg of Principal Pictures Corporation, who have purchased the screen rights to all of the writer's novels.

"I feel that Florence Vidor is ideal for this part of Barbara," said Wright to Lesser. "I seem to see her when I wrote the story. She fits every requirement and I assure her of greater success in her career than I ever expected for her..."

Miss Vidor is the first to be selected for the cast of "Barbara Worth," which will be the initial novel filmed in the Harold Bell Wright series. The production is to be put upon the silver screen in a big way from beginning to end. The entire company plan to leave for the desert with a few weeks and under the direction of Edward F. Clune, will film all exteriors for one of the largest photo-productions of the coming year.

The principal Pictures Corporation officials have given careful orders to follow the book in every detail. Countless thousands of people have read this Wright novel and the film company plans to keep every bit of action and all episodes true to the pages that form this popular western. The locations will be identical to those pictured by Harold Bell Wright and the film folk will even go so far as to use all available "characters" that are still alive and whom Wright used in writing his story.

Actual filming is scheduled to begin the end of this month.

Kinema Theater Bookings

The Kinema Theater in Los Angeles, first run house of the West Coast Theaters, Inc., anticipates a season of box office booming with its lineup of "First National" pictures. Norma Talmadge in "Within The Law," has opened, to be followed by Jackie Coogan in "Daddy." Richard Dix, the hollowness and Dorothy Gish in "The Bright Shawl" and Edwin Carew's production of M. Scott's production "Daughters of the Rich;" Constance Talmadge in "Dulcy;" and Dorothy Phillips in Allen Holubar's production "Slender The Woman." The week's exhibits is "River Nile Comes to San Pedro," the famous river Nile is being built in replica down to the finest detail, in the William P. D. Earle production "Tutankhamen." Rarities of the type of over thirty centuries ago are being viewed with interest by the natives of Los Angeles harbor city. Playing in these scenes are Bertram Thomas Grasby who portrays the title role; Carrol Myers, Malcolm McGregor and a host of extras.

WHEREIN DAD'S FOOTSTEPS WOULDN'T DO

It was all mapped out that Lloyd Hughes "would follow in father's footsteps" and be a civil engineer, but the youngster—for that was all he was at that time—had different ideas as to his future.

Lloyd had an ambition to be an actor. Not a screen actor but a stage tragedian.

"I wanted to play dramatic stage parts where I could thrill my audiences and overcome the coldness of my voice," the male lead in First National's "The Hunchback" declared. "I wanted to portray villainous characters that strangled the hero or turned the old couple from their home into a swamp. But because they could not pay their rent.

"And so I went to dramatic school to learn the art of being a deep-dyed villain. Then, when I thought I had mastered the profession I began to look around to find an opportunity to make my stage debut. But the opportunity was slow in coming."

"I would get, I thought, a movie extra, and then would watch for my chance to get a real stage part. But I lost my desire for the stage as soon as I mixed myself up in the running of the camera. Right then and there I decided to stick to film acting."

He continued for a year in "bit" parts, he explained, until King Vidor singled him out for a more important part. From then on it was clear sailing for the talented young player.

Hughes was played the male lead in some of the screen's most notable successes. His most recent pictures were "The Trench in the Desert," "The Home-coming," "Hail the Woman," "Scars of Jealousy," "Tess of the Storm Country," "Are You a Failure?" and "Children of Dust," the last a Frank Borzage-First National picture, which has not yet been released.

It was his excellent work in this First National picture that won him his contract to play in "The Hunchback," which is also to be released by this company. He will play opposite Colleen Moore.

Actors Justify Title

When the taxi-cab in which Harry S. Northrup and George Hackathorne have been dashing frantically through Los Angeles streets during the past three weeks, ran head-on into a Santa Fe train last Sunday, the final scene in their first play "Thos. H. Ince's anti-narcotic picture was completed.

The appearance of Northrup and Hackathorne after this scene fully justifies the title "Human Wreckage."

HOLLYWOOD FULL OF ACTORS WITH ROYAL TITLES

French history seems suddenly to have assumed a tremendous interest for the producer of films, and Crofts are many. Comtes, and Ducs and Rois nowadays, that a director has to have the history of the Gallic monarchs as well as a map to know exactly who is who.

Two features that assume especial prominence dealing with entirely different periods are now in process of production. One of these is "Ashes of Vengeance," starring Norma Talmadge, which opens with the Barlahome's Eve Masacre, and the other in "Scaramouche," which ends with the Fall of the Bastille and the spectacular beginning of the French revolution.

"Ashes of Vengeance," which is being produced by Joseph M. Schenck of The New Line National Pictures, Inc., is in a sense the more glamorous of the two, because the scenes now in the making are laid in the palaces and the chateaux of the aristocracy. "Scaramouche" offers a vivid contrast just now in its sketching of the life of the people. Many county grandees are to follow.

In "Ashes of Vengeance," which is being directed by Frank Lloyd, Norma Talmadge will have one of the most brilliant roles of her career as Mlle. Yolande de Brueux. Conway Tearle has the principal role opposite her, that of Rupert de Briac. Their romance is the central interest of the story, which concerns a plan for revenge that comes to naught because its fire is swept away by y a finer humanism.

Wallace Beery has one of his most important roles since he was seen in "Robin Hood," as the D'cou de Tours. He is, of course, the villain of the story, while Josephine Crowell as Catherine de Medici is one of the chief intriguers.

Geldert Recovers

While riding a horse in a scene of "Richard The Lion Hearted," Clarence H. Geldert suffered internal injuries which necessitated an operation. The many friends of Mr. Geldert were happy to hear of the success of the accident. He is, of course, the villain of the story, while Josephine Crowell as Catherine de Medici is one of the chief intriguers.

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Who's Who and What's What in Filmland This Week

Harry Myers, Margaret Seddon and Wyndham Standing have been engaged by the Warner Brothers to support Johnny Hines in "Little Johnny Jones."

Mary Jane Sanderson, who played "Blow Your Own Horn," has purchased a new bungalow in the Hollywood hills.

David Belasco and Lenore Ulric, the Belasco star, have planned to arrive at the Warner Brothers studios in Los Angeles on June 4 to begin the filming of "The Roxy," of which Miss Ulric will be starred.

Charlie Chauvel, the young Australian actor-journalist, is at present on the Fred Niblo lot as an understudy to the production work during the filming of "The Roxy." Charlie says it is the most interesting time he has had since crossing the big pond twelve months ago.

Ethel Clayton is busy perusing manuscripts and stories for possible future productions. Miss Clayton spends part of every day in her library, which has taken the aspect of a correspondence school. She will shortly begin work on her next B. O. starring vehicle.

Rockliffe Fellows, popular leading man who scored so heavily in Marshall Neilan's "Stirrings of'Spuntet," has returned from a flying trip to New York City and his home in Canada, and is at work in the Thomas-Murfin Production. "The Siren," which is being made with an all-star cast under the direction of Jane Murfin and Justin H. McCloskey.

Here is a real one for a cameraman. In 1915 King Gray, who is photographing Jane Murfin and Jane Cowl's play, "The Siren," was secured by film Carter de Haven's first picture. When work started, Gray found his star had one brown eye and one blue one. It took some work to figure out the lighting but Gray got away with it and made them both register brown.

The only woman producer-author-continent writer-director in the industry, Jane Murfin is now being hailed in Hollywood where, with Justin H. McCloskey, she is filming "The Siren," a play by Mrs. Murfin and Jane Cowl. The all-star cast includes such names as May Adra, Rockliffe Fellows, Harry Mestayer and Edward Everett Horton. Eddie Phillips, Tommy O'Brien and Vern Reynolds have also been signed for important parts.

Frances Raymond is nearing the end of her engagement in "The Mooney Man in the House" in which she plays the mother of Bert Lytell, one of the featured players.

Coy Watson, well-known child artist, whose latest hit is scored in "Ham" Hamilton's comedy, "No Luck," has just recovered from a severe case of tonsillitis and will resume his studio activities this week.

The fan mail of Lloyd Hughes has been more than tripled since the general release of "The Roxy" and "Storm Country," in which he played the leading male role opposite America's sweetheart.

Another child screen artist may be presented with a contract for his histronic efforts in "The Roxy." Charlie Chaplin is said to be the most interesting time he has had since crossing the big pond twelve months ago.

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Pierre Collings and Joseph Du Bray are nearing the completion of the Robertson-Cole production of "Blow Your Own Horn" under the direction of Jas. W. Horne. Warner Baxter, Dereklyl Ferruse and Ralph Press lead the cast. Some marvelous photography is promised when the production is completed.

"Lights Out," adapted to the screen by Rex Taylor from the stage play by Paul Dickey and Attenbook, has gone into production at the Powers studios under the direction of James W. Horne with an all-star cast including Ruth Stonehouse, Walter McSail, Theodore von Eltz and Marie Astaire and many others.

Alan Hale, who is now in the headlines as a result of his re-markable performances in "Robin Hood" and "The Covered-Wagon," and who is now supporting Jackie Coogan in "Long Live the King," will vacation three weeks, immediately upon the completion of his present contract. This will be the first rest Mr. Hale has enjoyed in three years.

It takes Arthur Edmond Car-ew, who is playing the difficult supporting role of the master of the forthcoming "Tribly," four hours to apply his "make-up" each morning before appearing before the camera. This production care’s initial attempt to portray a character role, having sketches of the stories as a basis for his presentation. 

Mary Alden, who has the leading feminine role in Metro’s all-star picturization of "The Eagle's Feather," was warned by the writer before she began her screen career.

Gertrude Astor, former stage beauty, who made her screen debut as Mary Pickford’s mother in "Through the Back Door," has been engaged to play an important role in a new John M. Stahl production, "The Wantons."

William Orlamond, "TheFrank Bacon of the Screen," is a veteran of the Spanish-American War. He is now appearing in a comedy characterization in Metro’s all-star production of "The Brothers.

The final scenes for "The Brothers," directed by one of the super-normal, are now being filmed under the direction of Duke Worne. Ann Little, who is an excellent horsewoman and has successfully demonstrated her ability to interpret difficult roles, is to be found in the serial with Fred Thoms-son.

Helen Keeler, who has acted as leading woman for many of the screen’s best-known comedians, and who recently completed a full year’s engagement as leading woman for Jimmy Aubrey, has been signed for the feminine role in a new series of two-reel comedies starring Milburn Moranti, the former girl, which has been titled "Cakes."

Johnny Walker, whose immense performance in "Over the Hill" has endeared him in the hearts of thousands of screen-lovers, is to appear in one more picture before resuming the production of his own films at the Robertson-Cole studios. The picture which is to mark his last appearance as a free-lance artist is "Broken Hearts of Broadway," which Irving Cummings is directing and producing. Johnny Walker has the juvenile lead in this picture.

Barbara leMarr, Montague Love and a number of other prominent screen personalities, will leave New York May 25 for Rome to play in a film adapta- tion of Hall Caine’s "Eternal City," which George B. Seitz is to make for Sam Goldwyn—First National Release. The scenes of this famous Hall Caine masterpiece will be taken in and about the Italian capital. Some of the most important will be among the ruins of the colli- seum.

A touch of unusual realism is provided in the interior castle settings for Rex Ingram’s pro- duction of "A Woman's Passion," that the floors are actually inlaid hardwood, highly varnished and polished.

Actual filming has been started on Cecil B. DeMille’s latest super-production for Paramount, entitled "The Ten Commandments." Loretta Jost, star in "Java Head," and who won high praise in "Manslaughter," is sharing stel- lar honors with Owen Moore.

Peggy Browne, late Poli- dancer who scored a decided hit with her terpsichorean specialties while a member of Ziegfeld’s New York troupe, has broken all speed records for reaching stellar honors in mo- tion pictures. Peggy Browne’s latest movie debut in motion pic- tures a few months ago and is now one of the leading artists in the ranks of leading women. Her latest engagement is with Uni- versal in whose picture, "McQuire of the Mounted," she has the feminine lead opposite William Desmond.

John Henry, scion of one of Boston’s wealthiest families who made a trip to Hollywood spe- cially for the purpose of breaking into pictures, portrayed in Defense of the poor down-trod- den flapper. At least, young Henry disagrees with a garment manufacturer who recently de- clared in the press that flappers are poor workers. He says he was only a tickle girl and that she worked him for a big feed, the swellest show in town, a dinner after the show and that then she deserted him for another man’s company.

"Why De We Live?" a story vividly exposing the evils of capital punishment, and a sequel to "The Greatest Menace," a story based on the narcotic traffic, is creating considerable attention in Hollywood film circles. The picture is being produced by James Calnay who has assigned the leading role in the play to Don Armando, a native of Spain, who for several years was a well known figure on the legitimate stage in Madrid. Among others in the cast are Dorothy Dunlap, Martha Marshall and little Philippo De Lacy.

Edward Gibbon has one of the most important roles of his career "After the Ball," a story dealing with society life, which is being produced at the Univer- sal studios by the Renzo Film Company. Gibbon is being seriously considered for the title role in "Ben Hur."
“Pulse of the Studios”

Pulse of the Studios

For Week Starting Monday, May 14

Cameral! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

<table>
<thead>
<tr>
<th>Director</th>
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<td>Eugene De Rue</td>
<td>Bobby Dunn</td>
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<td>Earl Turner</td>
<td>Evelyn Campbell</td>
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<td>Charles Chaplin</td>
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<td>Rollin Totheroh</td>
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<td>Alberta Joy</td>
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<td>Charles Swickard</td>
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<td>Norbert Myres</td>
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<td>Glen Lambert</td>
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<td>FINE ARTS STUDIOS.</td>
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<td>Norman Walker, Business Mgr.</td>
<td>David Kirkland</td>
<td>All-Star</td>
<td>David Abel</td>
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<td>Sacramento Pictures Corp.</td>
<td>Forrest White, Vice-Pres. &amp; Gen. Mgr.</td>
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Sunset Productions.

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<th>Fred Kley, Studio Mgr.</th>
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<td>Al John</td>
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<td>Jay Turner</td>
<td>Benno Stoeloff</td>
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<td>Don Clark</td>
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<td>Bernard Dunning</td>
<td>Dill Jones</td>
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<td>Lowery</td>
<td>Wm. Russell</td>
<td>Ed Berndt</td>
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<td>John Gilbert</td>
<td>Jack Ford</td>
<td>Joe August</td>
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<td>GARSON STUDIOS. 1845 Glendale Blvd.</td>
<td>Wilshire 81</td>
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For Week Starting Monday, May 14
<table>
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<td>Von Stroheim</td>
<td>Ben Reynolds</td>
<td>Eddie Sautner</td>
<td>Mathis Von Stroheim</td>
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<td>John Morrell</td>
<td>A. I. Halsey</td>
<td>Ida Rase</td>
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<td>Joe Fox</td>
<td>Marshall Novak</td>
<td>David J. Weid</td>
<td>Thomas Hold</td>
<td>Frank Scritta</td>
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<td>Joe Bock</td>
<td>Tod Browning</td>
<td>Nino Mietta</td>
<td>Ennio Taggart</td>
<td>Kaye Kavanagh</td>
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<td>All-Star</td>
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<td>All-Star</td>
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<td>Jack Puims</td>
<td>Nerval MacGregor</td>
<td>Burton-Misley</td>
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<td>Lloyd Burnham</td>
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<td>Charles Woollstenhulme, Production Manager</td>
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<td>Hope Loring</td>
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<td>Theodore Joos</td>
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<td>J. Hall</td>
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<td>Palmer Photeplay Productions</td>
<td>Chester Withey, All-Star</td>
<td>All-Star</td>
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<td>Cortland Productions</td>
<td>All-Star</td>
<td>J. Griffith Wray, Mrs. Reid</td>
<td>Henry Sharp</td>
<td>J. Gary Eberhardt</td>
<td>C. Gardner Sullivan</td>
<td>“Human Wreckage”</td>
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<tr>
<td>Tramble-Murfin Productions</td>
<td>Strongheart</td>
<td>Laurence Trimble</td>
<td>All-Star</td>
<td>King Gray</td>
<td>C. B. Dreyer</td>
<td>“The Sign”</td>
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<tr>
<td>LASKY STUDIOS</td>
<td>All-Star</td>
<td>Charlie Chaplin</td>
<td>All-Star</td>
<td>Lloyd Ingham</td>
<td>Douglas M. Leach</td>
<td>“Phantom Park”</td>
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<td>Paramount Pictures</td>
<td>Paramount Pictures</td>
<td>Jack Biondo</td>
<td>Wells Hastings</td>
<td>“To the Ladies”</td>
<td>2nd Week</td>
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<tr>
<td>(Famous Players-Lasky Release.)</td>
<td>All-Star</td>
<td>Jack E. Hulbert</td>
<td>Frank Brandon</td>
<td>“Children of Jazz”</td>
<td>7th Week</td>
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<td>All-Stars</td>
<td>All-Star</td>
<td>Paul Tinsley</td>
<td>Vernon Keyes</td>
<td>“Hollywood”</td>
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<td>All-Star</td>
<td>All-Star</td>
<td>Ben Turpin</td>
<td>Stella Mabel</td>
<td>Wilder and Young</td>
<td>7th Week</td>
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<td>Cosmo</td>
<td>All-Star</td>
<td>Charles B. Langhorn</td>
<td>Nellie Stewart</td>
<td>“Salome”</td>
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<td>Tramble-Murfin Productions</td>
<td>All-Star</td>
<td>Jack E. B. Johnson</td>
<td>Bert Bridge</td>
<td>Baden Caron</td>
<td>“Scarecrow”</td>
<td>7th Week</td>
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<td>Supremi Art Productions</td>
<td>All-Star</td>
<td>J. B. Seaton</td>
<td>Leo Tiersen</td>
<td>Bates Schroeder</td>
<td>“Fair Week”</td>
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<td>All-Star</td>
<td>George Melford</td>
<td>All-Star</td>
<td>Bert Baldridge</td>
<td>Joe Mowry</td>
<td>“To the Last Man”</td>
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<td>MAYER-SCHULBERG STUDIO</td>
<td>1520 Vine St.</td>
<td>Louis B. Mayer Productions</td>
<td>“Metro release.”</td>
<td>“Metro release.”</td>
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<td>Holly 2400</td>
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<td>Metro Pictures</td>
<td>Metro Pictures</td>
<td>Reginald Park</td>
<td>Percy Hibbun</td>
<td>Harry Schenck</td>
<td>Monte Katterjohn</td>
<td>“The Master of Women”</td>
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<td>Preferred Pictures Corp.</td>
<td>B. P. Schulberg, Gen. Mgr.</td>
<td>All-Star</td>
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<td>All-Star</td>
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<td>“The Master of Women”</td>
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<tr>
<td>(Al Lichtman Release.)</td>
<td>All-Star</td>
<td>Tom Forman</td>
<td>Harry Perry</td>
<td>All-Star</td>
<td>All-Star</td>
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<td>All-Star</td>
<td>All-Star</td>
<td>Lonza Ganser</td>
<td>Carl Strass</td>
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<td>“The Master of Women”</td>
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<td>All-Star</td>
<td>Violette Scherzinger</td>
<td>Willliam Bruce</td>
<td>Frank Good</td>
<td>Mary Ada Eichler</td>
<td>“Long Live the King”</td>
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<td>MANSFIELD STUDIO</td>
<td>Romaine and Chauvina Ave.</td>
<td>Harry Kerr, Casting</td>
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<td>METRO STUDIO</td>
<td>Holly 4483</td>
<td>Harold Shaw</td>
<td>Charles D'Amato</td>
<td>John Arnold</td>
<td>Frank Strayer</td>
<td>“Rouged Lips”</td>
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<td>Rex Ingram Productions</td>
<td>Metro release.</td>
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<td>Percy Hibbun</td>
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<td>Monte Katterjohn</td>
<td>“The Master of Women”</td>
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<td>Hunt Stromberg Productions</td>
<td>Metro Release.</td>
<td>“Metro release.”</td>
<td>John Soltz</td>
<td>Curt Reifeld</td>
<td>Willis Goldbeck</td>
<td>“Scarecrow”</td>
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<td>Edward Soman Productions</td>
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<td>“Metro release.”</td>
<td>“Metro release.”</td>
<td>Curt Reifeld</td>
<td>Willis Goldbeck</td>
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<td>Jackie Coogan Productions, Inc.</td>
<td>Jackie Coogan</td>
<td>All-Star</td>
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<td>John Soltz</td>
<td>Curt Reifeld</td>
<td>“Scarecrow”</td>
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<td>Victor Scherzinger</td>
<td>Metro Pictures</td>
<td>Jackie Coogan</td>
<td>“Metro release.”</td>
<td>John Soltz</td>
<td>Curt Reifeld</td>
<td>“Scarecrow”</td>
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<td>NATIONAL STUDIO</td>
<td>1116 Lodi St.</td>
<td>Technicolor M. P. Corp.</td>
<td>C. A. Willat, Mgr.</td>
<td>“Metro release.”</td>
<td>Metro Pictures</td>
<td>Color Photography</td>
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<td>PICKFORD FAIRBANKS STUDIOS</td>
<td>Individual Casting</td>
<td>Mary Hannah</td>
<td>G. C. Wake</td>
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<td>United Artists Release</td>
<td>7100 Santa Monica Blvd.</td>
<td>Holley 7901</td>
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<tr>
<td>R-C STUDIO</td>
<td>780 Gower St.</td>
<td>Helene Hubert</td>
<td>Mary Pickford</td>
<td>Charles Rosher</td>
<td>Jim Townsend</td>
<td>Ed. Knoblock</td>
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<td>EDSTUDIO</td>
<td>780 Gower St.</td>
<td>Harold Goodwin</td>
<td>Harold Goodwin</td>
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<td>RAY STUDIO</td>
<td>Albert A. Kidder, Jr., Gen’l Mgr.</td>
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</table>
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Jack Mulhall who is Constance Talmadge's
leading man in "Dulcy," now being filmed
for First National, told a story this week of
his early struggles to reach the top of the
theatrical ladder.

"In 1911," says Jack, "the stock company
in which I was leading man stranded at Es-
canada, Michigan. None of the company had
any money and I was flat broke. I went
down to the docks where dockhands on a
Lake Michigan freighter gave me a good
meal after I sang 'Dearie,' 'I Wonder Who's
Kissing Her Now' and a few other popular
songs.

"I was a husky kid and they finally gave
me a job shoveling coal on the freighter.
When the boat arrived in Chicago I was a
fearful looking sight. I took a bath and put
on my best clothes and went around the
Blackstone Theatre where James K. Hackett
was appearing in "The Grain of Salt." Hackett
looked at my eyes still fringed with a
black border of coal dust which I hadn't
succeeded in removing.

"I see you've come all nude up and ready
to go on," he said. "Well I have a part which
you will fit into, as the juvenile is still.
You're make up is fine but you need a little
more rouage on your cheeks. You're rather
pale; haven't you been eating regularly?"

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Casts of the Week  

BEN WILSON PRODUCTIONS  
presents the following cast and organization for  
"MINE TO KEEP"  
A feature production scenarized by  
Evelyn Campbell  
Director, Ben Wilson  
Assistant Director, Earl Turner  
Production Manager, Ashton Dearholt  
Art Director, R. E. Hickson  
Cameraman, Eddie Lindon  
CAST  
Bryant Washburn  
Mrs. Bryant Washburn  
Wheeler Oakman  
Charlotte Stevens  
Kate Lester  
Harry Dunkinson  
Patty Moore  
Mickey Moore  
"Peaches" Jackson  

West Coast Production  
"WHY DO WE LIVE?"  
Produced by James Calnay  
Directed by Norbert Myles  
Supervised by Lewis King  
THE CAST  
Edith Chapman  
Marguerite La Mon  
Niles Welch  
Ben Armando  
Doris May  
Kate Price  
Wallace McDonald  
Jimmie Thompson  
Joseph Dowling  
Philippe deLacy  
Madge Holmes  
Frances Cole  
Charles Clarey  
Bill Lowry  

WHAT IS SUCCESS?  
By Eric Mayne  
We must not confuse Success with Popularity; much less with Notoriety. Popularity is easily distinguished. Notoriety has features all its own, but Success—well, Success is different.  
In these days of extensive Publicity many are Publicized, but few are Successful.  
Many live beyond their means and some live beyond their success. He is a wise man who knows when to retire.  
There are men who lived in the high lights of Success. The world waited for their briefest telegram. Today if they were made the subject of the greatest headline the world would not be interested.  
The road to Success is an open road—open to all. It is crowded with obstacles. The greatest obstacles are usually within ourselves. If we overcome these the others will be easy.  
We must make up our mind to like our work before we can make a success at it.  
If we can’t make up our minds to like it, we can make up our minds to leave it. The great thing is that we make up our mind—it will be better for us and better for our work.  
If we are not a Success in motion pictures, we should not blame the pictures. There are other kinds of employment.  
If we are not a Success in California there are other States. Why not try one of them?  
If we think America is to blame for our lack of Success we can try another country, We may gain something. The other country may also gain something. One never knows.  
The man who accumulates money is not always a Successful man.  
There can be no doubt that money talks, but it is not always worth listening to nowadays.  
A man’s life does not consist in the abundance of his possessions.  
If we are working we are succeeding. Work is Success. We may not always see the success. Our working may not be perfect—it may not even be good, but we can only learn by work. Our Salvation is work. Truth makes us free and Work makes us Strong.  

The Digest of the Motion Picture Industry"  
Page Twenty-one  

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NATE SALMON  
134-78 - Room 4
The first Paramount Zane Grey production, "To the Last Man," directed by Victor Fleming, is now under way in the Tonto Basin of Arizona, where the company will remain for the greater part of the picture. Richard Dix, Lois Wilson, Noah Beery, Robert Edeson and Frank Campeau are featured in this feud story which was adapted by Doris Schroeder. Lucien Hubbard is production editor. The country where the company is now at work is one of the wildest in the world and great pictorial results are naturally expected.

Maurice Tourneur has joined the ranks of the directors who have cast aside their megaphones to appear before the camera. The transition was a brief one, however. During the filming of his production of "The Brass Bottle" an actor failed to appear at the appointed hour for work and Director Tourneur decided to avoid loss of time by enacting the part himself. The result was that the French director became an English actor for one week.

Jesse L. Lasky, first vice-president of Famous Players Lasky Corporation, left this week for New York to attend the convention of the Sales Department which will start in New York and make flying visits to Chicago, New Orleans and Los Angeles.

Mr. Lasky will return with the Convention delegation for the fourth and last session arriving here about May 19th—the meetings being held May 21st and 22nd.

HARDEE KIRKLAND RETURNS

After a three months' tour of the Orpheum and Interstate circuit, Hardee Kirkland, who played in Theodore Roberts' vaudeville headline sketch, "The Man Higher Up" by William de Mille, Paramount producer, returned this week with Mr. Roberts, and both gentlemen will resume their work.

Hardee Kirkland received much critical praise for his able handling of what might be called the title role in the sketch of which Roberts was the star. Kirkland is a character actor of long stage and screen experience and recently appeared in the Schubert production, "Are You a Failure?" in an important role. He will remain in Hollywood for the present for further picture engagements. Mr. Roberts will resume Paramount activities.

TOURNEUR DISCUSSES LOVE

Motion picture patrons of the United States may never expect to see genuine love depicted on its screens, according to Maurice Tourneur, producer of "The Brass Bottle" and other well-known successes.

Puppy love is as far as the screens of this country may go in portraying the grand passion, asserts the noted First National director.

"The full, beautiful, terrible splendor of love is not ignoble, but we are afraid of it as of something shameful."

"There is much love making among boys and girls. We hide and forbid these impulses so that they become twisted and unhealthy."

"Our films are forced to repress realities with glamorous fairy tales."

"Repressed things always come to the surface distorted."

"Love isn't the green sentimentality of a boy and girl walking through an apple orchard. It's more apt to be an agony, as most elemental things are."

"The mating love has been given a shameful significance because it seeks seclusion."

"When we are up against our hardest problems—and love is an ordeal—we try to hide from ourselves, behind social conventions or lofty shelter, in opiums or illusions."

"Censorship and those who support censorship for the screen clearly indicate that anything beyond mawkish puppy love is unclean and unfit to be seen or thought about, no matter how insistently life projects it to the confusion of the fable-fed."

"True love, the actual love of life, beautiful and matured can never be portrayed, while censors and persons who think in harmony with censors, sit in judgment of this new and wonderful screen art."

Charles Maigne is making good progress with "The Silent Partner," in which Letarcie Joy, Owen Moore and Robert Edeson are featured. This Paramount picture, adapted by Sada Cowan from Maximillian Foster's story, will be edited by Ralph Block. The quotation board in a stock broker's office has been the background for considerable dramatic action, when Owen Moore in the character of a young speculator, sees his fortune wiped out and Letarcie Joy in the role of his wife begins to realize that his former employer is responsible for the financial downfall. Bert Woodruff has been engaged to play an important role in this cast.

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For the purpose of taking part in the First Annual American Historical Revue and Motion Picture Industrial Exposition to be held in the City of Los Angeles during the year 1923 in commemoration of the One Hundredth Anniversary of the Monroe Doctrine. I hereby make application for ______________Patron’s Coupon Book___. Admission Tickets to the Revue and Exposition, for which I agree to pay the sum of ten dollars each, payments to be made as follows:

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The Editor Essays Some Elucidation

According to well-founded reports, great strides forward will be taken by Hollywood interests next week to make possible the founding of a truly great Amusement Center in that incomparable center of cinema and other fine arts. Camera has been watching this situation with the interest for the sake of film journalism. It can be stated for certain that it is feasible, and if it is, this enterprise will serve to make Hollywood the most popular and most famous center of artistic culture in the whole world and possibly in all history. What could sound more exceedingly promising? What objective could any citizenry strive for with more grace? Verily, this is a proposition challenging the undivided thought of every man and woman loyal to the welfare and future of Hollywood.

Now comes to the foreground of screendom the name of Arthur Edmund Carew because of his masterly performance in Richard L. Talbot's "The Kabuli," and the role he portrays the character of Svenagul. The interesting part of Mr. Carew's artistic triumph is, always heretofore he has been a leading man and yet he achieves his greatest purpose as a character man, all of which is mentioned to show that the trend of the film times continues to be in the general direction of the surprising productivity to the photoplayers of a man who will grow beards and be totally unlike their own selves. The day was, and very recently, when the dashing juvenile "lead" won and maintained his high place in the public esteem because of his own personality which he never submerged for the sake of a character created by the fiction writer. Ernest Torrence deserves much of the credit for lifting the character man out of the slough of unimportance, and, his unassuming brother, David Torrence, did yeoman service in this work, too. Now Mr. Carew comes forward to give fresh impetus to the pre-eminence of character delineation extraordinary.

Whither are the screen comedians heading? The majority of them seem prone to vie with each other to achieve three distinct purposes. One is to get into the full-length field to the abolition of the two-reeler; the second is to interpolate real dramatic situations into their comedies for the sake of contrast, and the third is to own their own studios. Larry Semon is about to carry out new plans which, it is said, will encompass all of these new inclinations of his comedy fellows, and, Dame Rumor has it that Ben Turpin is casting his eye in the same direction. Meanwhile, Warner, nearly back from his foreign trips, has already accomplished two-thirds of this tendency by getting settled in his own studio and starting a new series of comedies in which dramatic situations will count prodigiously in "getting the laughs" when comes the comedy angles having to do with those situations. He announces he will realize the third of his ambition within a few months, when he expects to make his first full-length comedy. Will it all eventuate itself into the comedy stars launching themselves into the field of screen spectacle a la Griffith?

Approximately twenty million dollars are being spent in Hollywood right now on improvements and expansions of studio facilties. In fact, the greatest permanent building boom in the history of the motion picture industry is under way at this time, and when the various construction crews complete their work, not only will there be a greater capacity for the production of photoplays of all classes, but there will be much architectural beauty added to this unique center of Southern California. The Warner Brothers are putting the finishing touches on their new stage, one of the largest in the world, after spending a half million dollars on it, and now William Fox is spending the expenditure of two million dollars on new quarters on the outskirts of Hollywood as a result of a decision to vacate the too valuable land they now occupy in the heart of the city. John Rikeleman is directing the big task of reconstructing the old Griffith studios, now known as the Fine Arts Studios, and when he has finished he will have spent $250,000, but he will have one of the greatest of ultra-modern plants. Jesse L. Lasky is spending some money on the studios in which Paramount pictures are made, and M. C. Levee is putting a lot of money into circulation in his continuance of building activities at the United Studios. All this surely is sufficient answer to calamity-howers wherever they may show their heads. The country at large cannot be going to the bow-wows so long as Hollywood can spend twenty million dollars on studio expansion at a single session.

The American screen is indebted to two countries in particular for the supplying of many of its greatest artists. These two countries are England and France, now so much at loggerheads unfortunately. Among the almost countless Britshers who have enriched cinema endeavors it is proper to mention Charlie Chaplin, first, of course, and his brother, Syd, but there are others of exceptional historic brilliance, such as Creighton Hale and Eric Mayne, two of the screen's foremost masters of dramatic finesse. Then among the Frenchmen who have become picture luminaries due to their efforts in this country, there is a grand array, including such masters of the craft as Max Linder, Charles de Roche, Rod La Roque, Leon Bary and, now in the ascendency, Maurice Canonge. Meanwhile Italy, with its Valentino and Spain with its Antonio Moreno, are not far behind in the matter of furnishing true screen genius. The whole point involved in this reminding of the presence of so many leaders from foreign climes is that what we are proud to call the American screen is a most cosmopolitan one just as any American city is cosmopolitan, that the melting-pot idea is all encompassing in this domain ruled so much by Charles Dickens and Sam. The reassuring phrase of it is that out of the polyglot of it all is arising, with sound certainty, a distinctively American art within the moving picture, typical of most all of our outstanding national traits in its moving; its activity; its energy, and, it is patent now, that Americans will be able in time to give expression to their dramatic feelings through the medium of the cinema better than they can with pen or brush. Viewed from every angle, the future of the photoplay art is one replete with unlimited possibilities for American triumphs in culture, and therefore it is an art deserving of something better than the detrimontal squawking of censorship-mad reformers. Instead it richly deserves the unstinted co-operation of every force having the greater interests of America at heart.
Three Praised—Three Protested

RECENTLY six lovers of good photoplays witnessed an elaborate and well directed screen version of a widely read novel.

Three of them had read the story before seeing the picture. The others had not.

The latter were unanimous in its praise. They enjoyed the picture and gave producer and exhibitor the benefit of their enthusiastic recommendation.

The three who had read the story were just as strong in condemning the picture. They declared that the director had ruined the story by making certain adaptations required by the very nature of the screen.

That is a natural reaction.

Yet, on the other hand, had the director followed the story literally—assuming that such was possible—the three critics would have watched the entire picture without the slightest emotion.

They would have known exactly what was coming—the suspense would have been destroyed. Unsatisfactory either way.

Of course, there are stories which can be screened without adaptation. Every motion picture executive, however, knows how few they are.

Then, too, there are stories which, when reproduced upon the screen, hold the deep attention and interest of people who have read them.

They are classics which permit of repetition because of rare excellence. A hasty review of the number of classics which past centuries have produced proves conclusively the infrequency of their conception.

Then to reduce the number of classics in literature to those which can be faithfully reproduced upon the screen almost eliminates this source as a supply of photoplay material.

Some great pictures have been produced from the classics, but they are few, very few.

What, then, follows? The suitable classics of fiction are entirely inadequate. Current fiction reproduced upon the screen is unsatisfactory to those who have read the stories—the very people whom the title is intended to attract. That inevitably means the loss of good-will, a priceless asset.

This is all entirely logical. You would not read a book of current fiction if you knew, before reading it, the essential details of the plot, situations, characterizations, and climaxes.

You know that a story loses its main interest if someone tells you even briefly the thread of it in advance.

These are commonplaces in the publishing business. No publisher would expect to succeed if he republished novels and short stories. Even classics lack the fresh interest which our periodicals require.

Why then can the motion picture producer expect to succeed by producing stories that are "old stuff"—rehashes that lose the spark of interest in the "making over" process? It is at best a futile effort to postpone failure. That is all it does, although it makes the failure more certain.

What is going on among motion picture theatre-goers? They are more and more selecting an evening's entertainment because they believe that the comedy, the news reel or the music will be entertaining. Amazing accusation—but true.

A few years ago producers would have scoffed at the idea that these details would become the main attraction. But such is the fact, today.

Strong, dramatic stories written for the screen are the sound foundation for strong pictures. Adaptations are make-shift.

There are such stories and the supply will increase as the need for them is more generally recognized. Some of the foremost producers have taken the lead. They will profit by a public recognition and popular favor which lavish expenditure of money can not buy.
Churchmen Will Pass First Judgment This Time

Creating a precedent in film history, a new super-production is probably to have its first public showing before a great religious convention.

The precedent is to be set by Charles Ray's latest Moving Picture of Longfellow's poem, "The Courtship of Myles Standish," which the producer-star is now editing after more than six months' work on the dramatic incidents of America's first love story and its incidental history of the Pilgrim Fathers.

The distinguished premiere audience will be the delegates at the National Council of Congregational Churches, Springfield, Mass., in October, including nearly a thousand leading clergymen and laymen of the denomination from all parts of the country.

Congregationalism had its taproots in the great adventure of the pioneer Separatists who fled from Europe to establish the first free church in a new land. Since Mr. Ray began the filming of the Longfellow epic, the members of the denomination in Southern California have followed the work with intense interest.

The idea of showing it first to the National Council originated with Rev. Frank Dyer, D.D., minister of the Plymouth Congregational Church in this city, and it has met with such enthusiastic endorsement that Ray has consented that unless something unforeseen occurs to prevent, the plan will be carried out.

Many weeks still have to be spent on the cutting of "The Courtship of Myles Standish," which is to be one of the "big" films of 1925, running ten reels or more. Eight cameras shot more than 200,000 feet of negative for the story, and the labor of elimination to get this mass down to the necessary commercial length is an arduous one.

In its present rough state it is down to about 25,000 feet, but it is already apparent that the picture will be one of the most brilliant and inspiring ever made, dealing as it does with actual characters of history and the pretty romantic legends from the pen of the New England poet.

Scenes showing the Atlantic storms which nearly destroyed the Mayflower are said to exceed in graphic and thrilling realism anything ever before done in marine photography. The cost of "The Courtship of Myles Standish" exceeded $600,000.

It is said that the American scenes which it will picture are the birth of political democracy, the first free church worship, the first romance and marriage, the first marriage proposal by a woman, the first Thanksgiving feast, the first communist experiment, the first conflicts with Indians, the first treaty with the natives, the first baby born in New England, the first after-dinner speeches, and the first commissaries—for the Pilgrims lived a considerate time on their work of planting a colony on the new shore.

Being Fair of Face and Figure, How'll She Fare?

"Wait until they see this one." This one happens to be a well-known and much-used phrase in picture-producing circles and it generally is an allusion to a forthcoming production.

But, in this instance wiseacres around the Cosmopolitan Studios are making it applicable to a certain new face (and figure) about to be introduced to the photographic-loving public in James A. Bowen's latest feature film, temporarily entitled "The Supreme Test." That face (and figure) belong to Dorothy Revier, who is making her debut on the screen after a brilliant career as a dancing beauty on the stage.

According to high Cosmopolitan officials just enthusing over her, she defies classification because her various traits and personal charms are a composite of several of the "leading lady luminaries" of the current silver-sheets. As the veteran cameraman, who photographed her in this picture, expresses it; she is beautiful like Katherine Macdonald, she does dancing scenes like Mae Murray and she displays a dramatic ability similar to that of Pauline Frederick, and, it is added, yet she is distinctly a personality quite unlike all other popular favorites in her field encountered.

At any rate, her performance in the principal role in "The Supreme Test" was such that Mr. Bowen immediately signed her to a contract to play the stellar part in his next production, "Sunken Gardens," which will be under way in about three weeks.

"If Miss Revier makes half the impression on the public she has made around this studio during the filming of her first picture, she will break some records," says Mr. Bowen, who is regarded as an ultra-conservative when it comes to conjuring up the possibilities of a new artist.

Although Miss Revier was born and reared in Oakland, California, she has spent much of her life abroad, especially in Italy, where her dancing won high praise from such men as D'Annunzio and Ambrosio, the producer of the memorable "Cabiria" and "Theodora." She scored her greatest terpsichorean triumphs in Venice and Rome, and in Paris is the recipient of a number of scriptural interpretations. However, she has also earned a nation-wide reputation for her ability to execute the more modern dances in America.

"I really don't know why I have wandered into filmmland, because my love for dancing is supreme," Miss Revier says. "However, judging from present prospects, I am in to stay for a while whether I want to or not. Of course I like picture work immensely and I may learn to love it more than I do dancing."

As soon as "The Supreme Test" is cut and edited, the master print will be shipped to New York with the idea of arranging for its release during the early summer with "Sunken Gardens," following in the early autumn. Supporting Miss Revier is Johnny Harron, brother of the lamented Bobby Harron, Eugene Beaudino and Ernest Sheldon.

And, if Miss Revier emerges from the scrutinizing criticisms of the big-time reviewers unscathed, or, even does better than that by being received with acclaim as another champion beauty and another dominating dramatic star, she announces she will continue to keep her dancing togs handy just the same.

"I've been warned that the picture-going public is very fickle, you know," she says.

MANY THINGS ARE "MOST NECESSARY" IN PICTURES

"What do you consider the most necessary asset for success in a moving picture career?"

"The question was recently asked Colleen Moore, First National star, in a letter from an admiring fan.

"The winsome young lady who is to play the leading feminine part in "The Hunters," initial First National picture under a recently signed long-term contract, admitted to her correspondent that each year she answers the question differently.

"I have learned by experience," Miss Moore wrote, "that what I previously thought were the most important assets now seem to me to be only of minor importance.

As so many girls scattered over the country are praying for an opportunity to make a name for themselves on the screen, it may be of interest to them to hear the latest answers given by Miss Moore to this vital question.

"Beauty is an intangible thing," declares the vivacious young actress.

A girl may have it in many of its qualities and yet not photograph well, hence she hopes to make good in pictures.

"Beauty that photographs may be an open sesame to the studios, but it must be bolstered up with many other qualifications."

"The ability to wear clothes, to dance, to
**Flashes from Frisco**

By AGNES KERR CRAWFORD

San Francisco, Calif., May 16.—The cutting and titling of "A Pair of Helions," first picture made by the Stereoscopic Productions, was finished last week and Walter W. Bell, director, took the film to Los Angeles, where it will be previewed previously to its release through the American Releasing Corporation. While in the south, Mr. Bell will be on the lookout for good stories for future use, and will engage his cast for the next picture of the company to be started at once. Joseph Gonyea, lately of the "Plum Center" forces, will assist Bell on the next picture. Rancho Bill Miller and Patricia Palmer will again co-star, and they all hope and expect to make each picture made by the organization bigger and better than the last.

Dale Hanshaw, of the Second National Pictures Corporation of California, says he does not see why anyone should want to live in New York, if they can live in San Francisco. Mr. Hanshaw was in town most of last week as part of an extended trip through the south and west on business for Second National.

Chester Conklin arrived in San Francisco Saturday to begin his work in an outstanding role in "The Women on Puff," and to go over with Eric Von Stroheim some slight changes in the script. Miss Mathis is more than pleased with the results being obtained in the part of the picture already filmed, and says she thinks Frank Norris' great American masterpiece could never have been given to the world with such small one-er and color as are being obtained by the actual making of the picture in the scenes where the story was laid.

A $7,500,000 deal was completed last week when Loew's theatres in California and the western United States were affiliated with the West Coast Theatres, Inc., one of the big theatrical chains of the country. The Warfield Theatre in this city and the Loew's State Theatre in Los Angeles are included in the combination. The West Coast Theatres recently acquired a controlling interest in the Turner and Danken circuit. As a result of the new affiliation the Loew theatres will control service of Metro and Associated First National productions.

San Francisco saw one more glad reunion the other night when Leverone man and a very small shaking hands and slapping each other on the back, while a clown dog barked round their feet, all in an Orpheum dressing room. Old time man was Gigson Gowland, now playing McGeutte in Eric Von Stroheim's production of "Greed," and was Miss Mathis, who was one of Leverone famous clown, and last week's headliner at the Orpheum. Their friendship dates back to the days when Toto was making pictures in the California theatres. Gigson Gowland lived next door to each other at Long Beach, and as they hadn't met in five years it was certain they would meet this way, and the way the will, will play Los Angeles in a couple of weeks, and is looking forward to seeing a lot more friends of his moving picture making days.

**Casts of the Week**

Metro Pictures Corporation presents

"THE EAGLE'S FEATHER"

KATHERINE NEWLIN BUIK Adaptation and Continuity by WINTFRED DUNN Directed by EDWARD SLOMAN Photographed by GEORG DES RIZARD Art Director: J. J. HUGHES THE CAST

Delith Jameison.................Mary Alden
John Trent......................James Kirkwood
Mrs. Trent......................Lester Cuno
Martha.........................Elmer Viner
Van Brewen.....................George Seigman
Count de Longe.................Adolph Menjou
Parson Winger .................John Elliott
The Irishman..................Charles Melough
The Swede......................William Orlond
Wing Ling......................Jim Wad

"SANTA FE TRAIL"

A Neva Gerber Production Brentwood Studio Bob Dillon, Director Wilbur McLaugh, Assistant Director CAST

Neva Gerber.................Jack Perrin
Wilbur McLaugh..............Jim Welsh
Ellas Bullock

E. H. Martin Productions presents

"SHELL SHOCKED SAMMY"

A feature production from the story by Frank S. Mattison

Director, Horace B. Carpenter
Assistant Director, W. H. Patton
Production Manager, Joe P. Osborne
Director of Photography: John Matson
Cameramen, Jack Ramsey
CAST

Vivian Rich
"Matty" Mattison
Theodore Lorch
Oroville Travers
Harry O'Connor
Gordana Benette

Goldwyn Pictures Corporation presents

"IN THE PALACE OF THE KING"

The Spectacular Photographed by "BAREFOOT BOY"

Director, David Selick
Cinematographer, David Abel
Author, Wallace Clifton
Production Manager, Dave Klink
CAST

John Bowers......................Sylvia Brerom
Marjorie Daw.....................Raymond Hatton
Tully Marshall..................George MacDaniel
Frankie Lee......................His Harlan
Harry Todd......................George Periolat
Brinley Shaw...................Virginia True Boardman
Gertrude Messenger...........Lottie Williams
Jean O'Rourke.................True Boardman

**News from New York**

Alfred Lunt, whom New Yorkers remember for his unique performance in "Clarence," made his screen debut at the Capitol this week in the leading role of "Backbone," the story by Clarence Budington Kelland which was published serially in the Saturday Evening Post some time ago. Lunt is a capable actor on the stage, but has a lot to learn about pictures. Edith Roberts played the girl.

Will Rogers will remain with the "Follies" as long as Mr. Ziegfeld desires him to hold his word. In previous years the "Follies" were only produced about June 1st and ran about 14 weeks. This year owing to the enormous success, over 40 weeks to capacity, the usual conditions are changed and the "Follies" will remain in New York until the week she is to remain. The company is trying every possible subterfuge to break a written contract so as to exact a few more dollars. Evidently Rogers' word is better than that of the Pathé lot and the law is against the law, of course, helped him to attain the enviable success and prominence in the theatre.

A judgment for $102,929.40 against the Triangle Film Corp. of Virginia and New York, was awarded Adam and Chas. Kessel, film producers, this week in the Appellate division of the New York Supreme Court. The judgment represented film suits which the Kessels sold to the Triangle two years ago. The claim was made payable in New York.

(Continued on Page 22)
In Behalf of Mother-in-Law and Other Halves

By RAY H. LEEK

Don mourning for a life-long friend. The tried and true mother-in-law joke, declared by George Ade to have had its origin in the paleolithic age, is no more.

Screen writers and picture experts witnessed the demise of the ancient joke, from which all others are said to have been patterned, the other evening in a little projection room at the Schulberg studios.

When the company had witnessed the tremendous story flashed upon the screen by Director Gasnier under the title, “Mother-in-Law,” everybody forgot to laugh at the subject suggested by those words. The swiftly moving story of the principals in the average American home, involving what is declared to be the only true portrait of the ideal mother-in-law ever painted, fairly lifted members of the audience from their seats.

Olga Prinlzla, who adapted this story to the screen and witnessed this initial showing of the film, was moved to prophecy.

“This means the end of the mother-in-law joke,” said she. “I predict that the phrase will never provoke a smile where this picture has been seen.” The most maligned figure in the world’s history has come into her own—and she has come to stay.

A hint of the unusual story unfolded on the screen would spoil too many thrilling evenings to make such a hazard possible here. Enough to say that it indicates that Frank Furay and Agnes Christine Johnson, the youthful writers who wrote the story while on their honeymoon, know the real mother-in-law as only newlyweds can. It was prepared for the screen by an equally youthful mother, Olga Prinlzla, and produced by that master of screen drama, Gasnier.

For the benefit of those who follow the fortunes of the players it may be added that Gaston Glass has a role in which he has been given and made full use of all the opportunities which were his as the young violinist in “Humoresque” and in his latest success, “The Hero.” Edith Yorke, the lovable mother of so many screen stories, has advanced a step over all previous performances to become the strong minded but equally lovable mother-in-law.

Of course, it would not be a Gasnier picture without startling flashes of beauty, both in settings and feminine form. This time, in addition to the charms of Ruth Clifford and Vola Vale, he has provided two widely diversified types of beautiful bathing girls—Marie Curtis, American girl swimming champion, and Doris Stone, English beauty prize winner and a swimmer of international reputation. Both have been given roles in which, to put it conservatively, they have proved eye-filling.

“Popularity,” says the diminutive Ethel Shannon, “is a great thing—in cool weather only.”

For the new starlet has just discovered that success carries with it responsibilities which cannot be shirked even when the California sunshine begins to wilt verdure and ambition.

On completing her role in “Daughters of the Rich” a week ago, Miss Shannon was looking forward to one of those “between-picture” rests so popular in the summer months.

But the girl who was first picked for stellar honors this year by the Wampas experts found that three directors were bidding for her leisure hours. Ethel hesitated, but finally succumbed when it was found that the schedule for Reginald Denny’s latest “Leather Pushers” story fits perfectly into her own “rest” period. So she played the leading feminine role with Denny and pig-echoed her proposed vacation until some future time. For Miss Shannon will play featured roles in at least three big productions in rapid succession, according to plans outlined for her.

It’s a clever producer who can pry Victor Schertzinger away from his beloved violin. When Schertzinger was persuaded, some years ago, to abandon musical composition and direction of musical comedies to act in a directorial capacity for the screen it was generally supposed that his music would suffer.

But Schertzinger has found it possible to keep his violin where other directors usually swing their megaphone. He directs by music and works out his big scenes—a duty that usually consumes his evenings while improvising on the piano.

Now it is found that one of the biggest scenes in the Jackie Coogan picture which he is directing, will occur in the Royal Opera House in the mythical kingdom of Luvonia.

“Great,” said Schertzinger, as he watched

(Continued on Page 22)
He Came For Learning, Then Came a Yearning

When his fond parents incurred the heavy expense of sending him all the way from Paris, France, to an American college at Williamstown, Mass., Eugene Beaudino, formerly known as Eugene Borden, had only one idea and that was to acquire a big supply of learning and return to his beloved parental domicile. But one night early in his career as a student, he attended a motion picture show and immediately his thoughts of learning were crowded out by a yearning—a yearning to get into pictures. He had achieved considerable success as an actor on the Parisian speaking stage and experienced little difficulty in securing an engagement with William Christy Cabanne, then with Metro, and he made his screen debut in "The Shaker," in which Emily Stevens was starred back in those stirring days of 1914. So compatible were Beaudino and Cabanne that they remained affiliated for eight years.

Then there came the call of the four lights again and in the interim, Beaudino enhanced his reputation many per cent by his brilliant work, especially in support of Irene Bordoni in "The French Doll," from which cast he retired less than three months ago. He also distinguished himself in "The Better 'Ole" and in support of Madam Fiske in "Sealy of New Orleans."

Now Beaudino is in Hollywood and is back in pictures, Harry Revier's production of "The Supreme Test," just completed at the Cosmosart studios, serving as the vehicle for his return. In this feature he plays one of the leading roles, sharing honors with Johnny Harron, Dorothy Revier and Ernest Shields.

Beaudino is among the best of dancers. In his earlier youth he was one of the best of acrobats. Nature has blessed him with those physical endowments which entitle him to classification as one of the handsomest of young men. Now he is recognized as one of the most capable of screen leading men, having portrayed such roles opposite Mabel Taliaferro, Virginia Pearson, Viola Dana and Alice Brady. Hence it may be aptly stated that his life is running in superlatives—explicitly, to the end that he excels in whatever he undertakes.

"America and the American spirit have combined to make everything possible for me," he says. "In my early youth I was always confronted by the bothersome idea that I was aspiring too high and trying to do too much, but that was in France. Since coming to America and becoming imbued with the American idea of doing things despite any obstacles, I have acquired that determination which has made this the greatest nation probably in all history."

All of which is talk of the variety certain to ingratiate this young artist with the legions of photoplay fans dwelling within Uncle Sam's mighty domain.

David Torrence is in a quandry. He doesn't know whether to dodge or not to dodge. His family name is fairly deluged with high honors due to the remarkable cinema triumphs of his remarkable brother, Ernest Torrence, and, although David is plenty famous himself as a star exponent of both the silent and spoken dramatic arts, wherever he goes, he is pointed out as "that other Torrence." Inasmuch as David is a big, upstanding man, well able to face the problem of life on his own feet without assistance from any source, and, also being an exceedingly modest man, he is reluctant to accept any of the reflected glory. Yet, he cannot dodge it successfully, because brother Ernest is such a tremendously big drawing card in motion pictures nowadays that he is just about the most-discussed man in the whole realm. It would seem that the only way in which David can circumvent the fates which persist in forcing him to share in the honors Ernest is winning might be to go after a fame surpassing that already bestowed upon the family.

"It's a peculiar position to be in and one does not always know just how to conduct himself," David declares.

Those not having a world-famous figure in their family may not be able to appreciate this statement, but upon contemplating the fact that in this case David is in the same profession as his brother and is regarded as one of the finest of actors, it becomes apparent that having such keen competition right in one's own family presents quite a skew of complications and embarrassments.

David has been scoring triumphs upon the screen ever since he gave to the world his unusual performance in Mary Pickford's new "Tess of the Storm Country." Among his more recent successes were recorded "The Power of a Lie," one of the best Universal pictures of the year and "Trimmed in Scarlet," in which Kathryn Williams is the star. He has just finished the portrayal of an exceptional role in support of Herbert Rawlinson in a feature called "Richard," and one of his best characterizations will be seen when "The Man Next Door" is released.

Gloria Hope, who will be absent from the screen for a brief time, but who, upon returning to her cinema endeavors, will be starred, according to a well-founded report.
PACIFIC COAST HEADS OF PARAMOUNT GATHER HERE FOR A VITAL CONVENTION

From every state of the Pacific Coast, executives and salesmen of the Paramount Picture distribution exchanges are arriving in Los Angeles today to attend the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation, which opens Monday and continues for two days.

If the seventy-five expected to take part, fully half of that number are already in this city. They are located at the Hotel Ambassador, headquarters of the convention. Among those who have arrived in Los Angeles will be S. R. Kent, general manager of distribution, who will preside here; Jesse L. Lasky, first vice president in charge of production; Eugene Debrille, D. O. Bavel, divisional sales manager, who will assist Mr. Kent in conducting the convention here; Mel Shauer, E. E. Shauer, Claud Saunders, Charles E. McCarthey, A. M. Botsford, G. B. J. Frawley, G. M. Spiddell and William R. Hogan.

For the first time in the history of the organization, the semi-annual convention is being split into four separate and distinct sessions, three of which have already taken place in other sections of the United States. The first of these occurred in New York City on May 13 and 14, attended by employees of the eastern distribution branches. The second convention took place in Chicago on May 12 and 13 and members of the Paramount sales force in the central western states were present. The third happened in New Orleans on May 14 and 15, for the benefit of the southern states. The local convention will be the final one.

Many features will be taken care of during the two-day session. Chief among these will be the discussion of sales policies for the distribution of Paramount Pictures for ensuing seasons. In addition, exploiters, salesmen, accessory managers and booking managers will have the opportunity of hearing the further and complete discussion of the new exploitation and advertising features from high executives of the home office in New York, thereby giving them first hand information from our enthusiasm on the problems they confront daily.

A second interesting feature will be Mr. Lasky’s first announcement of the pictures to be released for the three months beginning August 1. A tour of the studio and careful examination into the technical details of the production of the photoplays they distribute will be another valuable experience accorded the convening members.

Those who are to be present in Los Angeles for the two days of the convention are the following:


Doug Moves to Bagdad to Essay Eclipsing His Merrie Old England Film

There is every indication that Douglas Fairbanks will not be stopped in his onward march to spectacular supremacy. In fact, he has completed all plans to essay eclipsing his own "Robin Hood" in point of gorgeous and bigness. But, he will pursue his hobby in a field as diametrically opposite to Merrrie Old England as it is possible to imagine, for now he will give expression to his dramatic feelings in the midst of Bagdad environments. The tentative title for the new picture spectacle is "Thief of Bagdad" and plenty of ideas as to what to expect of the irrepressible Doug are afforded by his title.

Where Robin Hood left off, the Thief of Bagdad will begin. That is the slogan being pasted in the hats of those who will be closely associated with this picture.

On the ten acres recently added to the back of the Pickford-Fairbanks studios, sets of gigantic proportions are already under way. The usual process for the erection of picture structures has been reversed in preparing for the construction work in connection with the new film. As a rule drawings are made, from which models are built, lathing which the sets are put up. In this instance, models were made first, then floor, walls, ceilings, and finally the sets. This made it possible to get greater latitude in all construction work, and also to express more truthfully the spirit of the artist’s designs.

After several months’ work, William Cameron Menzes and Irvin J. Martin, especially engaged by Doug to create something wholly different in the way of scenery, have worked out their plans and are now doing the bodies of settings, have produced what it is believed will bring forth a startling innovation in picture edifices.

It is not possible to set forth all the sections of the cast which are striving for in this mammoth production, but there can be no doubt that the new Fairbanks offering will breathe a new vitality and a beauty so startling that motion picture art as a whole will be pushed to a new pinnacle through the efforts of these pioneers in the field of fantasy.

All the magic which has made the Arabian Nights live for centuries will be incorporated in "The Thief of Bagdad." There will be the magic carpet, transporting people through the air; the wondrous crystal will disclose realms pictured in our fairyland. But the method by which it is to be done is a secret being carefully guarded.

Although no names have been definitely announced for the cast, the studio teems with types which are the living image of the pictures which have stamped such stories as "All Baba and the Forty Thieves," and "Sinbad the Sailor," indelibly in our memory.

Our plan, says Doug, "is to choose players who are the living counterpart of the illustrations of the Arabian Nights. Thus will we carry conviction in our story. While we might achieve this effect with make-up, it would be less effective. It would satisfy the eye, but it would not satisfy the soul."

One of the unusual sets will have for its base a concrete floor which covers an acre and a half. This work, it is said, will cost $20,000. Around the edge of this floor, which acts as a sort of patio or plaza, will be built the bazaars of Bagdad. Other sets, the foundations for which are now being laid, will tower above the Robin Hood castle, dwarfing it to what will appear to be quite ordinary proportions.

More players will be used in the filming of "The Thief of Bagdad" than appeared in Robin Hood, according to Robert Fairbanks, production manager. Ragtime will appear.

Despite the magnitude of the production, however, it is hoped to have it ready for fall release.
Demonstrates Versatility
Martha Mattox, the well-known character actress, has given an unusual demonstration of versatility in three of her current pictures. In the Gashler production of "The Zero," she plays the part of a sweet old mother, while in "Hearts Across," she registers pathetic comedy as a wife who would not speak to her own husband, and in "Balsa Wood," she is seen in the roles of all Bolsheviks. This is what may be aptly termed running the gauntlet of varieties in dramatic impulses.

**His Knowledge of Indians Won Him His First Job**

Fred Kennedy Myton, original story and continuity writer, who is adapted to the screen much as well-known film plays are adapted to the stage, by Katharine Newlin Burt, is the first of the Metro all-stars. It is being directed by Edward Sloman.

"To Whom It May Concern" will be Viola Dana's second starring feature for the coming season. It is a mystery drama and the continuity is being prepared by Ray Taylor. Miss Dana is at the present time working on "Rouged Lips," which is also a story by Rita Warner. It is being directed by Harold Shaw.

"The Spirit of the Road" will be Harold Lloyd's third starring vehicle. Winifred Dunn will prepare the continuity for this Kate Jordan story, which centers about an American party in France.

**Stork Brings Twins to Press Age’s Home**

Among recent visitors to the Flinders are Jacques Drayton, who was the stork, who first of all left a baby girl weighing eight pounds for Charles Warrington publicly photographer for Douglas Fairbanks. Not content with this, however, the stork flapped his wings and flew away, to return again in a few days with twin boys for Mark Larkin, publicity director for MGM and Doud. The Larkin twins weighed seven and six pounds, respectively, and, like Mike, they look alike—so much so, in fact, that the doctor tied a string around number one and almost distinguished him from number two.

Both Mrs. Warrington and Mrs. Larkin are doing nicely, says the stork.

Frances Marion, credited with being responsible for almost all the well-made known scenarios in the picture industry, has been assigned the task of adapting the stage play, "Burrnham," in which the Warner Brothers will feature John Barrymore.

**Black Felines Are Barred by Actress**

Mary Alden is not superstitious, but there is a limit to her credulity. And she has positively refused to appear in any future pictures in black cats' figures in the action. It is too much of a strain on her nerves.

In Metro's all-star production of "The Eagle's Feather," in which Miss Alden has a leading feminine role, several scenes require the use of a dozen coal-black cats. At the end of the first day's work, the property man could only count eleven of the original dozen. When Miss Alden returned to her dressing room she found the wandering puss calmly asleep on the bottom step.

At the end of the second day another of the midnight meowings was reported missing. This time Miss Alden discovered that the feline had slipped inside her dressing room and was contentedly dozing in her cushioned rocking chair.

At the end of the third day still another of the ebony-hued felines could not be located. When Miss Alden approached her dressing room with some trepidation, much to her relief, a search gave no trace of the missing cat. On stepping into her automobile, there was tabby curled up on the front seat.

The discovery was reported the following day when a trio of the ill-omened insisted on following her to lunch.

**And After Years**

Helen Ferguson is to realize one of her ambitions: she is to appear on the screen in a leading role opposite Henry B. Walthall, in whose company she played her first picture at the Essanay several years ago. Miss Ferguson and Mr. Walthall started their preliminary of the leading roles in "The Unknown Purple" at the Goldwyn studios and the pictures will be completed for release in time for the coming fall season under the Truant banner.

**"Richard" Is Finished**

Herbert Rawlinson has finished another of her best-preserved projects. The title of the latest is "Richard" at present, but a more enlightening title probably will be selected. In "Richard" David Torrence plays the leading role in support of the star, the part of King in A. Saxon English Justice, and it is said his performance is one of the high lights of this event. It is especially cast by the famous Ernest Torrence, who is just now one of the biggest names on the screen.

**Warners Get New Executive Aid from East**

Activities at the Warner Brothers are moving into the stage where it becomes necessary to relieve Jack and Sam Warner of much of their producing duties with the result that the new Warner studios are to be placed under a general manager. A. Alperstein, pioneer motion picture producer, is the man chosen for the important position. He is due at the studios from New York this week and will commence his duties at once.

The New York office of the Warner Brothers is cared for by A. and H. M. Warner, while J. L. and S. L. are permanently located there. A. Alperstein has been at the studios for several weeks and will remain for another month or so until every detail for the coming classics of the screen has received action.

Duties of Alperstein will include the laboratory supervision with which he has been identified for many years. During his tenure there he was a producer, distributor, exhibitor and laboratory executive. At one time he was head of a national advertising syndicate of much importance.

**Two Child Veterans of Mary's Films Together**

When the West Coast production of "Why Do We Live?" is released, the public is destined to enjoy a treat in the way of juvenile super-producers, no less than Philippe deLacy, the famous French lad who was rescued at the time of the war by the French government during the World War, and Lynwood Crandall, called by many the mastermind of the child, on the screen, and who will be remembered long for her portrayal of the important child part in Mary Pickford's Pollyanna," are the two outstanding luminaries in this picture and around them the whole plot revolves. It is interesting to note that little Philippe had just finished playing an important role in Mary Pickford's newest picture when he stated in "Why Do We Live?" and hence both of them are in the unusual position of claim to tutelage under the personal direction of the incomparable Mary.

**Sealing Starts Another**

Charles R. Seeling started production on his thirteenth picture in which "Big Boy" Williams is the star. This is a Western. It is another of the "The Riders of Devil's Hoof" and is a western story. The twelfth of these series, just completed, has been given the title of "The Rider of Devil's Hoof" and it will be released late during the mid-summer season.
SON OF RICH MAN MAKES SPEED IN FILMS

John Henry, son of a multi-millionaire Boston family, who recently wended his footsteps Hollywood-way to seek fame in motion pictures, has created a stir in film circles for the speed in which he has obtained his first offers to appear in stellar roles. Less than four years ago young Henry resigned as vice-president of one of the largest shoe manufacturing concerns in New England, owned by his father, and came to Los Angeles to join the ranks of motion picture players. When it became known that the young aristocrat was in town he was besieged with invitations to social affairs, entertainments and house parties, and he soon became a popular figure in Hollywood.

While being entertained by the social set in the film city young Henry made the acquaintance of a well known film producer who, impressed with his magnetic personality, gave him a tryout in his current production. The young Bostonian photographed remarkably and convinced the producer of his ability to interpret difficult roles, all of which has led to the signing of a contract between young Henry and the producer whereby the former is shortly to appear as a featured player in a series of stories dealing with a jolly type.

Ballins Go To New York

Hugo and Mabel Ballin, respectively director and star of Goldwyn's "Vanity Fair," have left for New York. Final its negotiations on several production offers which they are considering require their presence in the east, from which they have been absent nearly a year.

ENTERTAINS JONATHAN CLUB

Gene Metcalfe, the much talked of impresario who closed here as a headliner in vaudeville, entertained at the Jonathan Club under direction of Miss Dye on the night of May 15. Metcalfe will appear in Fred Caldwell's forthcoming "Hogan in Hollywood," in two separate and distinct roles, both as male and female heavies.

No Vote for Her

Andree Lafayette, the charming Norman girl who is playing the name part in Richard Walton Tully's screen production of du Maurier's "Trilby," has received a flattering offer from a prominent vaudeville agency for a tour after the completion of "Trilby," but inasmuch as she is under a long-term contract for First National Pictures, she is unable to give the proposition consideration at this time.

DOUG AND MARY TO KEEP BUSY

The Pickford-Fairbanks studios will be a place of perpetual activity during all of the present year, according to production plans which have just been announced.

Even though Mary Pickford plans to finish "The Street Singer," her new picture, by the end of May, there will be no let-down, as it is expected that Doug's newest contribution, "The Thief of Bagdad," will be in full swing by that time.

Gigantic sets for this spectacular production are now rising with almost the same magic as self, with its magical carpets, will be expressed in the genius, fantastic adventures and Arabian Nights flavor.

One of the features of the new Fairbanks picture will be the acre and a half of concrete plaza, around which will be erected the buildings of Bagdad. Miss Pickford will plunge immediately into a new picture—either "Dorothy Vernon of Haddon Hall" or "Paua," both of which she has scenarios for, as soon as she completes her current film. This will be in accordance with her plans as announced early in the season—to do two pictures while her husband is busy with the production of the new Fairbanks picture.

It is also expected that Jack Pickford will soon start production on his own film play. At present he is supervising the preparation of a story of the Kentucky mountains somewhat similar to previous films which have proved excellent vehicles for him.

Maurice is a Modest Man to Manage This

Many friends of Maurice Cannon, a native Frenchman, who is portraying the role of "Zouzou" in "Trilby," have been attracted to an unusually large gold set ring which the actor wears. Not unlike the other day, however, would Canon disclose its origin and significance. But now that his friends have learned the history of the ring they have bestowed upon the Frenchman, the perfectly modest actor. It seems Canon was formerly a count in France, and that the ring was the family seal. For the present, however, the company, in Bagdad, for three months in America, who had hesitated about telling anyone of his fondest wish to which he is actually entitled.
PICTURE THEATRES MAY VANISH IN TEN YEARS

Can you imagine this country with no screen theatres in ten years? No—but this is the opinion of one who knows! And there will be no pictures in ten years unless the public is educated up to them," is the startling statement of Wallace Worsley, directing "The Hunchback of Notre Dame" at Universal City, the biggest picture drama of the season, with Lon Chaney and twenty big stars. It will take over four months to produce, and will be ready for showings until fall.

"We must enlighten the public, then retain their confidence," states Mr. Worsley, a student of the films and life in general.

"Many people have not been in a picture theatre in over a year. This means they have missed many inspiring plays. They are dwellers in the past; holders of ancient aversions to the nickelodeon and trashy theaters, before the advent of the modern photoplays."

"It is surprising how the progress of pictures must be brought back to the celluloid stage. As soon as we are putting more money and effort into our productions each year. "When Belasco gave his audience a real door instead of the old shaky canvas affair, they gasped and went away to talk about it. But he educated them, gave them more for their money, and put the stage on a more solid foundation. That has followed in a general way on the screen. But we are now in a condition of change and improvement. Instead of films settings we are turning back to the great stone, cement and wood. We exert every possible ounce of energy to make the picture a living reality—for the amusement and education of the public. Now we must go out and tell them about it.

Wilson Finishing Picture

Ben White has a picture nearing the finish line on his latest feature production, "Mine to Keep," according to Ashton Deearth, production manager. Deearth declares this latest picture will surpass any effort heretofore made by the company. It will include such celebrities in its cast as Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman, Charlotte Stevens and Kate Lester.

BOY DOUBLES FOR GIRL

DOUG AND MARY ADD TEN ACRES TO STUDIO

The additional ten acres which Douglas Fairbanks and Mary Pickford purchased by joining their already extensive studio holdings now appears in the production for the forthcoming productions, "The Thief of Baghdad," and "The Street of Sin." The first structure for Doug's picture is well under way and gives the Street of Sin a look built on a triangular and partly on a hexagonal ground floor. The set will be made up to offer a street scene of Old Baghdad, carried out on an elaborate scale. It is a scene with richly designed replicas from actual photographs of the picturesque city in Persia. The proposition which Doug is now confronting with is how many more acres will he have to acquire in order to construct the balance of sets being designed.

Miss Pickford hopes to complete this project by the end of May, which will leave the Fairbanks company as the only unit producing on the lot.

Clairy Advising King

Clairy Advising King

Clairy, senior and most dangerous villain of the screen, is cultivating a moustache for his part in Emmett Flynn's "In the Palace of the King." Incidentally, Clairy does not have a villainous role in the sixteenth-century spectacle Flynn is making for the Goldwyn studios. He will play the role of leading advisor to King Philip I of

USES STEER HORN FOR COWBOY HAT BACK

Back in the days when Jack Hoxie, Universal Western star, was a "forty a month" cow puncher in Oklahoma, he used to indulge in rodeo sports and most dangerous of all rodeo sports, "bull dogging." And he was an expert at a sport in the southwest that could stand up against the husky youth when Jack got his hands on his horns. That he was an expert at his particular type of death-risking enjoyment he proved to the west's satisfaction in 1910 by establishing a new time record which the boys are still shooting at. He bulldogged a steer in ten seconds flat and this still stands as the world's record in this particular event.

Now that he is a motion picture star, such pastimes no longer form a tangible part of his bread-winning endeavor. However, he enjoyed the excitement by tramping down dressing room row with a pair of steer horns that he had to carry side-ways to keep from losing out the windows on each side. They were more than five feet long.

The horns were souvenirs from Jack's victory over one of the most vicious steers in the southwest, which won for him the championship title at Bakersfield, Calif., in 1910. The steer had killed three men. So in honor of Jack's victory the managers of the rodeo had their two children present Jack with the horns.

Until a few days ago the horns had been decorating one corner of the Universal City office. Now the cowboys in his outfit at Universal City hang their sombreros on the horns when they visit Jack in his dressing room.

JEWELER IS ADDED TO

GOLDWYN'S BIG STAFF

Now comes the jeweler and his tools and torches to join the group of artisans who make Goldwyn pictures. P. A. matting, diamond setter and platinum worker of note, who for two years headed the Southwest School of Industrial Art, training disabled soldiers for the government, is the jeweler. Matting is more accustomed than most to the carving and figured ornaments of gold and silver for use in Emmett Flynn's "In the Palace of the King." He is "Saldan's" "The Rendezvous." Because of the periods and districts in which the stories are laid, many of the articles being made would be impossible to obtain in the shops.
MEDICINE SCIENCE AIDS FILM REALISM

Several of the most noted medical and chemical experts in the United States acted as technical advisers with William C. Frolich, director, and Milton Sills, star at Universal City, during the filming of the final scenes of "Legally Dead," the new mystery play, which has just been completed. The experts supervise the scenes showing life being restored by the use of adrenalin, the strange chemical whose properties, just discovered, have upset the entire medical world.

The play is based on the bringing of a man, killed by hanging, back to life by use of the uncanny drug. It has been one of real life-news dashes are few of it daily—and Charles Furthmann's play, written ten years ago and then discarded, is now a play based on today.

The actual details of the operation were supervised by Dr. George C. Frolich of Boston, sales manager of the drug, and chemical division of the United Drug Company, an international organization. Frolich, twenty years ago, put the first drug on the market in America when a member of the research staff of the firm of Davis and Company, and since then has been internationally known as an expert on the drug. With him were H. S. Skoog, vice-president of the firm; George A. Wilson, research expert, and his son, R. J. Wilson, and C. P. Pratten, general manager of the Owl Drug Company.

Maurice Murphy, convicted and executed convict in the play, underwent the operation in mimic several times while the experts checked and approved. Several Sicilian doctors also were on hand to criticize and suggest.

The play stars Milton Sills supported by Claire Adams and a large cast. It was filmed behind closed doors and practically completely before the idea was allowed to be made public, lest other producers seize on the idea.

Hines is Hurt

Johnny Hines, star of "Little Johnny Jones," now in production by Warner Brothers, is taking a forced rest as the result of an injury received last week while on location. He received a deep cut about the hand when some thick glass he was working on was accidentally dropped. Hines is expected to be back in a few days. Director Rosson rendered temporary aid until Johnny was able to open the band-aid box and sew up the wound. He was rushed to the hospital by W. W. Martin of Los Angeles, who was stationed there as an ambulance driver, and was later taken home by Dr. Harry W. Martin of San Pedro harbor.

POLA'S RIVAL NOW HERE TO WIN FAME

Pola Negri has a screen rival. Sylva Nadin has arrived in Hollywood, fresh from Poland, the land where the famous Pola hails from, and she has journeyed these thousands of miles to California's famous film colony to make her name in the American movies.

In Poland, Sylva Nadina is noted for her beauty and talents. She has been in theatricals since her childhood and appeared before the footlights in both dramatic offering and light opera. She has toured Europe with various noted repertoire companies, playing Paris, Berlin, Moscow, London and practically all of the European capitals.

She has also appeared in several foreign films and her successes in these has brought her to America in search of a better field.

Miss Nadin is somewhat on the Negri image. She has dark hair and eyes and is a little over five feet six in height. She speaks English fluently but with a Polish accent.

She says that she is not a Pola Negri imitator and will not attempt to emulate her famous countrywoman, but will try to express her own personality.

Miss Nadin is stopping at the Hollywood hotel, but will soon move to a bungalow in the Hollywood hills which has been rented for her by her manager.

She has several offers from film producers under consideration and her first American screen appearance will probably be in a leading role in a new production to be made by William P. Adron. Adron is the film producer, who is just completing the film spectacle, "Tutankhamen."

BAGGOT DENIES HE HAS PLANS TO ACT AGAIN

King Baggot has issued an emphatic denial of the report that he is to return to the screen as an actor.

The Universal director, who used to star in the early days branded as false the report published in a New York paper that a syndicate of business men were organizing a company to star him in big productions.

"I have just signed a new contract to direct for Carl Laemmle, and I have no intention of letting in any of Laemmle's affairs, I have just entrusted me with a big Jewel production starring a new actor, and our relations are extremely cordial."
News and Gossip About the Moving Throng of Movieland

Lewis Gets London Offer

Ralph Lewis has just received an offer from the London Film Company in England to go there and direct a picture in a big screen drama based on the life of the famous Dr. Samuel Johnson. According to the offer, Lewis's splendid characterization of the niser in "The Conquering Power" was responsible for him getting the offer to portray the role of one of the greatest and most unique figures in English literature. Husky Ralph will be unable to accept the offer, owing to his newly signed long-time contract.

When N. G. is N. G.

Muriel Frances Dana gave her friends a laugh the other day at the Metropolitan Theatre, when she went into the filming of scenes for "Desire." Muriel's mother was speaking to merrily of the theater trip that the company was to make for locations. She mentioned Muriel's school lessons, and said that Muriel would have to continue them during the trip.

"But, mother," spoke up the tiny starlet, "can't we N. G. the lessons for a while?"

Devan to Vacation

His contract with Mack Sennett being all but completed, Billy Devan who has been appearing in tworeelers at the Edendale studio, is making plans for a vacation which will last several months. He is considering several propositions, and has decided to remain on the screen. Devan is an Australian by birth, and was formerly a member of the Pollard Opera Company. His first engagement was at the Moro stock company theatre, and shortly thereafter he was signed up for the comedies.

Mrs. Webb Seriously Ill

Millard Webb, production manager for Warner Brothers, left Hollywood this week for his father-in-law's home in Chicago, where his wife is seriously ill. Mrs. Webb is the daughter of C. E. Stocking, president of the American Canners' Association, and has been confined to a sick bed since January of this year. Failure to respond to medical treatment has resulted in a serious condition. At the time of his departure, Webb, with Jack Warner, was making preliminary preparations for the "Tiger Rose," production, which Sidney Franklin is to supervise for the Warners.

E. R. Hickson, art director for the Ben Wilson productions, operating at the Blevilla studio, is working on the complete building of one of the very few technical experts about a studio who has received fan letters. A letter reached Los Angeles last week from Honolulu, written by a woman, who will negotiate on over Mr. Hickson's work in the last Ben Wilson production to be released. Miss Johnson is asking Mr. Hickson, the director to Mr. Wilson for the last two years.

Takes Typewriter in Hand

Louise Fazenda has been hitting the keys of the typewriter she received last Christmas until 1 a.m. this week and has now completed and sent to an eastern fan magazine an installment of "Screen Impressions," in which she has characterized ten notables of filmland. About a year ago Miss Fazenda had a frightfully bad cold in connection with her impressions which made such a hit that she has been assigned to a second series. The comedian plans to have more installments ready before she commences the role of a "Mabel," which she will negotiate in "The Day of Faith," wanted Harold Charles Brabin wanted him for "The Snow of Tsingtao," and Emmett Flynn, who is directing the "Two-Footed King," also wants the make-up expert for a part in his picture.

Vidor Seeks New Story

The days are not long enough for King Vidor. Here he is spending an average working day editing "Three Wise Fools," which he has just finished directing for Goldwyn, and then he turns around and is back in the studio for another eight-hour shift when he attempts to read all the manuscripts, novels, plays and synopses which are stacked up in his office waiting his decision.

In a Quandary

Architects, contractors and accountants are busily engaged with Allen Holubar in estimating whether it will be cheaper for the young Metro producer to build a company plant in Hollywood to make "East of Suez" from Lloyd Sheldon's stage play, or whether money can be saved by building the Oriental streets and structures required in the production in Hollywood. "East of Suez" will be Holubar's second picture under his new million-dollar contract with Metro. The production will be made on a lavish scale with an all-star cast.

Hazel Deane Recovering

Hazel Deane, Christie leading woman, who has been seriously ill in the hospital for seven weeks, is on the road to recovery, and has been able to return to her home. Miss Deane was stricken with peritonitis and for four weeks lay at the point of death, when with four doctors in consultation an operation was decided upon. She won on the bare chance of recovery and is now rapidly regaining her strength. It will be several weeks, however, before she will be able to resume her film work.

Woodsmen Washed Up

"Back to the Woods," the Christie led picture, filmed in the main near Mount Lassen in Northern California, has been completed under director Sidney's direction, and is scheduled for release in June. This comedy, preceded by "Plumb Crazy," has completed a long series of pictures, twenty in all. Neal Burna is starred in "Back to the Woods," while Bobby Vernon is the comedy star in "Plumb Crazy."

Mrs. Corrigan's Husband

Mrs. Emmett Corrigan, lovely Irish girl on the stage of not so long ago, has arrived in Los Angeles from New York to be with her husb. Wesley, who is playing a prominent part with Marshall Neilan in his Russian drama, "The Rendezvous." As Mr. Corrigan was in the costume of a Russian colonel and under a heavy coat of grease paint at the time of the arrival of Mrs. Corrigan's train, William Farnum, Corri- gan's fellow "Ben Hur," did the completed second Ben Turpin to screenland. She will remain until her husband completes his picture work here.

Aquilaut Script Ready

Jules Purnahan, whose scenar- ios have included such special productions as "The Queen of Sheba" and "Victory," has written the script of "Aquilaut," the continuity of "The Aquilaut," which is Priscilla Dean's next Universal-Jewel starring picture, which was opened to an appreciative public in London. Clarence L. Brown will direct the vehicle with a cast of importance in support of Miss Dean.

Turpin On His Feet Again

Under the supervision of Mack Sennett, Herman Raymaker has been a special, for Pathe release, titled Pittfalls of a Big City." The zigg- zaz comedy star claims to be the only one in the race, and almost any other, that his picture is finished, because as he says himself, he can be able to stay in an upright position for a while. The last few days I worked in "Pittfalls" I was on my head most of the time."

CREIGHTON, BEING LATE ONE, IS "HELD UP"

In order to complete his screen version of "Trilby" on schedule time, Richard Walton Tully's company has been doing much night work recently. Several nights last week's troupe worked until morning, and frequently during that time were back on the job at 1 o'clock in the afternoon.

Creighton Hale, the "little Bil- lee" of the play, insists that upon his arrival home in the cool of the morning, his face was mistaken for an intruder and assaulted by his two sons, who had grown up and forgot- ten the past. When they were Colougl, the Taffy in Trilby, tells in all sincerity of having pulled out his own dog upon his return home, after an all night session.
The millions of Harold Bell Wright readers who have been awaiting the filming of "The Barbaras Worth" by Principal Pictures Corporation, will have to wait a few months longer. The announcement of the organization, announces that due to the huge amount of research work necessary to prepare the cast and crew to the many important details necessary before starting, it is impossible to position actual filming on the story until early in September.

However, the Wright fans will not be utterly disappointed, for with this announcement from Lesser, comes word that another Harold Bell Wright story will take "Barbara's" place. This is "When a Man's a Man," a story which is an entry that the amusement paper of book sales throughout the world.

Strange to say, the characters cast were for "Barbara Worth" are ideally suited to "When a Man's a Man." Consequently, the starring roles will have the principal roles and a strong supporting cast is nothing being assembled.

Work is being rushed at top speed on the script and the company will shortly leave for Maine. It is hoped that in this area practically all of the famous author's works.

Meanwhile research workers will keep busy preparing full data for "Barbara Worth," so that when September appears on the calendar, the Principal Pictures Corporation will be fully prepared to film this great story.

Harold Bell Wright has telegraphed Mr. Lesser to the effect he will be prepared to assist in the selection of stars on the film. It's his "When a Man's a Man" and that he is already making preparations to journey from his Tuscany home to Prescott, Arizona, where most of the episodes will be given to the screen.

The policy of our organization to start a story un until every detail pertaining to its filming is in readiness," said Sol Lesser, in speaking of the postpoment of "Barbara Worth."

"We found," continued the film official, "that there was still much preparation to complete before we could proceed very much. Consequently it was decided to wait until every detail irrespective of its importance, be arranged.

"I have every reason to feel that 'When a Man's a Man' will be an equally popular story and as such it is not as much advance preparation necessary. Edward F. Cline who was contracted for the direct 'Barbara Worth,' will act in a like capacity for the new Wright story and I am convinced we will be able to obtain a truly remarkable photo-play—one that will be as appealing and exciting as the Harold Bell Wright readers and all the picture fans will relish viewing."

**FOR THOSE WHO MAY INQUIRE FOR MISS McGUIRE**

Kathryn McGuire is a very busy girl nowadays who is amply justifying the Wampas' inclusion of her among the 1922 series of the Stars of Tomorrow. She has just finished playing the heroine in two independent productions, and has signed with Thomas at the Hollywood studios and entitled "The Silent Accuser" and "Other Men's Money." Today she starts at Warner Brothers' studio, creating the role of Vivian Gates in the Julien Josephson story of newspaper life in a small town. Its present title is "The Printer's Devil"; Wesley Barry has the name part and Harry Meyers will also be featured in the cast, which is being directed by William A. Wellman.

In the short space of eighteen months, since she played in Mayer, Kathryn McGuire has worked in eight dramatic productions and one feature length comedy. These include, "The Silent Accuser," "The Crossroads of New York," "Buckin' the Line," "Playing With Fire," "The Woman in Bronze," "The Flame of Life," the two Thomas productions, and "The Shirke of Araby." Recently she was in "Great Day," which was produced by United Artists and directed by Richard Bennett. She chose this as the American beauty so eminent a group of connoisseurs as James Montgomery Flagg, Clarence Underwood, Eugene V. Brewer and others.

Richard Bennett has been engaged by Sam Goldwyn to create the role of "Brano," in his forthcoming production, "The Eternal City," which will be produced by United Artists, under the direction of Mr. George Fitzmaurice.

**WONDER CHILD OF STAGE RETURNS TO SCREEN**

Following a tour of the Pan- age's circuit in a special dancing act, Lynwood Crystal Rapp, six-year-old child artist, has resumed her work in motion pictures, having been engaged this week by James Calnay to play the title role in "Little Philippe DeLaCey in 'Why So We Live?'" a story exposing the evils of capital punishment.

**LESHER CHANGES PLANS, BUT NOT AUTHORS**

**FINIS FOX GETS A NEW RELEASE CONTRACT**

After one of the quickest trips on record, Finis Fox, author, director and independent film producer, returned last week from New York, where he closed a releasing contract with Associated Exhibitors of New York. Under the terms of the contract, "The Man Between," a drama of modern life in the quaint old city of Quebec.

Mr. Fox cut and titled his picture while en route east and notwithstanding the fact that he was offered several releasing contracts by other companies, he signed with Associated Exhibitors three days after his arrival in the eastern metropolis.

"The Man Between" was written and directed by Finis Fox and adapted as a screenplay by Lois Zellner. Sam Landers, who has to his credit such successful pictures as "The Chimes of Nelson," "The River's End," and others, was in charge of the photography.

Included in the cast are such well-known artists as Alan Forrest, Volta Vale, Edna Murphy, Kittie Bradbury, Philo McCallopin, Little Gentile, Edward DeLacy and others.

Mr. Fox will resume production activities at once at the Fine Art studios. His next picture will be a comedy drama written by himself in collaboration with Miss Zellner, entitled "Bag and Burgeon." Practically his same production staff will be re-engaged and a cast of excep- tional talent will portray the principal roles in the story.

**BOLAND IS SUPPORTING JACKIE COOGAN AGAIN**

Eddie Boland is playing with Jackie Coogan again. This time he's the personal bodyguard to the Crown Prince Ferdinand William Otto, which is the role being created by Jackie in the picturization of Mary Roberts Rinehart's "Long Live the King," now being filmed at the Metro studios under the direction of Victor Schertzinger and the personal supervision of Jack Coogan.

Eddie Boland is an oldtime favorite on the coast, who started in child parts with the Grand Opera House stock company in San Francisco and later became treasurer of this theatre. Only return behind the footlights after he achieved long trousers and a bass voice.

Boland played the role of Toby Craddock in the Jackie Coogan picturization of "Oliver Twist."
Bob Dillon is directing the "Santa Fe Trail," a Neva Ger- ber production, at the Brentwood studios.

Royce Combe is in Miami working on the finishing scenes of "The Hars of Hunter's production, "Wild Love."

In real life Claude King and Evelyn Walsh Hall are husband and wife. In Charles J. Brabin's production of "Six Days they are brother and sister.

Mary Jane Snyder, who plays one of the leading roles in "Blow Your Own Horn," Robertson-Cole, has purchased a bungalow in the Hollywood Hills.

Ben Lyon will leave the cast of "Mary the Third," having left the executives of the film leading roles in Sam Goldwyn's screen version of "Potash and Perlmutter."

Elias Bullock, popular Russian actor, late of the Khanjoff-Koff Company, Moscow, has been engaged to play Arthur Rand in the "Santa Fe Trail," a Neva Gerber production.

Wyndham Standing is now playing one of the leading roles in "Little Johnnie Jones," the George M. Cohan stage play being produced by Author Rosson for Warner Brothers.

Warner Baxter, who plays one of the leading roles in "Blow Your Own Horn," has gotten the monoplane fever and has purchased several lots in the vicinity of the Power Studios.

Pierre Collings has completed shooting "Blow Your Own Horn" for F. B. O. and will shortly begin work on "Alimony" under the direction of Emile Chautard for the same organization.

"Tiny" Sanford, who just finished playing the "heavy" with the Andy Gump Company at Universal City, is now supporting Milbourne Moranti in a new comedy being filmed at the Russel studios.

Dorothy Phillips, star of "Slender the Woman," an Allen Holubar production and other notable screen successes of recent years, has been presented with a fast sailing boat with an auxiliary engine by her famous husband, Allen Holubar, producer and director. The gift was in the nature of a wedding anniversary present and it is one of the trimmest and speediest craft of its kind registered at the San Pedro Marine-City, of which Miss Phillips is a member.

George Hackathorne has completed his role in "Human Wreckage," Mrs. Wallace Reid's anti-society film. His portrayal of a down-trodden addict of drugs is said by critics to be most impressive.

Lucille Ricksen, youngest leading lady in films, now enacting the leading feminine role in Marshall Neilan's "The Ren dezvous;" can boast of a line of Danish ancestors dating back to the courageous vikings.

After nearly three months in the leading character role of "The Seventh Veil," Harry F. O. special, Edward Mar tindell has been cast in a similar part in Tod Browning's production of "Goldwyn's "The Pay of Faith," which has just gotten under way.

Charles Whittaker, who adapted Balzac's "The Magic Skin," has many screen successes to his credit and has adapted scripts for such stars as Mary Pickford, Nazimova, Leatrice Joy, or Jeanne Claire Kimball Young and Pauline Frederick.

Blanche Sweet made her stage début at the age of one year when she was carried on as "the babe in arms," and her little blonde curls were braided into tiny pigtails to denote the pov erty of the mother, who unknowingly held a future screen star in her arms.

Wally Van, who plays the role of Rastignae in "The Magic Skin," which George D. Baker is directing at Goldwyn's, was one of the first screen comedians. He played with John Bunny in the old Vitagraph days and later directed him in several pictures.

Charles Conklin, known from Tasmania to Siberia as the mous tached comedian in Mack Sennett comedies, has been signed by the Goldwyn Pictures Corporation to interpret his first dramatic role, that of Young Darby in "The Day of Faith," the Arthur Somers Roche story that Tod Browning will direct.

Dorothy Phillips, star of "Slender the Woman," an Allen Holubar production and other notable screen successes of recent years, has been presented with a fast sailing boat with an auxiliary engine by her famous husband, Allen Holubar, producer and director. The gift was in the nature of a wedding anniversary present and it is one of the trimmest and speediest craft of its kind registered at the San Pedro Marine City, of which Miss Phillips is a member.

Ralph Lewis will shortly begin work on Emory Johnson's latest F. B. O. Production, the title of which is as yet unde cided. The story is from the pen of Mrs. Emilie Johnson, the producer's mother, and narrates the romance and home life of a mall man.

Marrie Astaire, who is making her début in feature productions in "Lights Out," the F. B. O. Production under the direction of Al Santol, is an eccentric dancer of note. She is the proud possessor of a series of Benda Masks, which typify the spirit of one of her most popular num bers.

Molly Malone has been engaged to play the feminine lead opposite Johnny Hines in the Warner Brothers' film version of George M. Cohan's stage hit, "Little Johnny Jones." Harry Myers has also been added to the cast, and Arthur Rosson is direc ting the picture.

Little Billy Windsor, who plays Indian at home, met his Waterloo when attending "The Convict Wagon. His pretty mother, who is Clara Blandick, who you know, wanted him to go up on the stage and meet the Indians who take part in the prologue "No," little Billy voiced in protest, "I'm afraid— because they're real."

Maurice Murphy, son of John F. Murphy, noted attorney of Seattle, Wash., and a child prodigy both as a photoplayer and a pianist, has just completed an engagement in the Universal production of "The Self-Made Wife," in which he plays the part of Tim, Jr., sharing the screen honors with Ethel Grey Terry.

Irving Cummings has completed casting for his mammoth independent production, "Broken Hearts of Broadway," which he is now filming at the Hollywood studios. Among the prominent screen players appearing in the heartfelt romance of the world's most famous street are Colleen Moore, Johnnie Walker, Alice Lake, Kate Price, Creigh Halle and others. The picture is being produced on a lavish scale and upon its comple tion will be turned to New York by the young producer personally and it will be given its premier at a large Broadway theatre.

Allen Holubar is preparing to "shovel" the last piece of decora tion under the Metro banner and he will begin casting some time this week. He has purchased the old downtown lot of the sensational New York stage suc cess, which will be filmed as his second Metro release. The fa mous producer-director has been assigned Joseph Schenck's old office in this building and the main trination of his company's Hollywood studios.

Two brand new McFarland motor cars have been added to the Al St. John string of "speed buggies." Last week the young Fox comedian visited the motor sales rooms of Los Angeles, and before he completed the rounds of auto row he ordered the two cars—one a handsome touring model and the other a striking sedan—wrapped up and delivered to his palatial Hollywood home. Evidently throwing cus tomers and making monkeys of big! St. John now owns nine motors and one aero plane.

Eulalie Jensen, celebrated feature player of the screen, is acting as guardian over a school of young British Laird Bairn, during the absence of the charming young artist from Hollywood. Recently Miss Jensen, who will be shortly seen in "The Hunchback of Notre Dame," attempted to change the water in the bowl over the heads of the golden-hued members of the finny tribe and while doing so she caused the sudden demise of one of the fish colony by pinching it while attempting to catch the slippery little fel low. The pinch proved fatal, and Miss Jensen has been sorrowing over the loss ever since.

Dr. H. W. Half, physician and surgeon who was formerly associated with Bellevue and New York postgraduate hospitals in New York City, where he was engaged in special surgery and gynecological research, has been placed in 6702 Hollywood Boulevard, where he will cater to professional patronage.

Ed Yeager, formerly manager for the Reliable Photoplay Players Association, has severed his con nection with that organization. He is succeeded by Miss Betty Jean, who is receiving the cooperation of Merwin Gouldthrite as studio representative.

Ruth Stonehouse, now appearing in the role of "Hairpin Annie" in "Lights Out," the Paul Dickey-Mann Page stage play, just received an old still picture from Turriton that was in production when she was playing in Triangle productions. The still was still a photograph of herself still— Story No. 567—Ruth Stonehouse and Jack Gilbert—Director Jack Conway. The still was a present from an old friend who has often worked with Miss Stonehouse.
**Pulse of the Studios**

*For Week Starting Monday, May 21*

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 499-360

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<td>Ashton Dearheart, Pro. Mgr.</td>
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**“Pulse of the Studios”**

Page Seventeen
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<thead>
<tr>
<th>Director</th>
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"The Digest of the Motion Picture Industry"

MANY THINGS NECESSARY
(Continued from Page 5)

swim, to ride horseback, play golf, tennis, bridge—these are all necessary things if one
is to win—but they may all be learned with
study.
"Acting—here is the most important point
of all—and I honestly believe it is the most
essential thing for a screen success—this
is today the prime requisite.
"By acting, I do not mean ranting all over
the place or following any of the old rules,
but the ability to put a point on the
screen with conviction, naturalness and
sincerity.
"Times have changed in the moving pic-
ture industry as well as elsewhere.
"It is not customary now to refer to a
moving picture actress as the beautiful Miss
Standish, but as the girl who did such
narrowingly interesting work in such and
such a picture.
"Screen acting is something much more
subtle than making faces or expressive
features—it is the capacity for making a
character live without words to help.
"Personality is as important as beauty,
and there are still two other attributes of
vast importance—common sense and a good
disposition.
"If a girl possesses all these qualifications,
she must still remember that she has
something like ten or fifteen thousand com-
petitors who are professionals and already
soldly entrenched in the various studios.
Miss Moore is one of the youngest of the
stars, but she started work before the cam-
era at the age of sixteen and has been con-
stantly on the screen ever since.

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"The Digest of the Motion Picture Industry"

FROM U TO YOU

Work has started at Universal City on "Lonesome Luck," a new western story. It will be followed by similar offerings. William Craft is directing. Jack Daugherty stars. Margaret Morris plays opposite him.

From Los Angeles to San Francisco by steamer, a few hours' wait and back on the next boat, was the queer trip taken by King Baggot, director; Baby Peggy, diminutive film star, and a big camera. Universal City engaged in the filming of the new Baby Peggy play, a full-sized feature in which she is supported by a big cast of grown-ups.

The Baby Peggy play, "Wanted, a Home," was written by King Baggot and Raymond L. Schrock. In the big cast surrounding the tiny actress are Fred Emiletton, Sheldon Lewis, William Conklin, Dave Lawrence, Betty Francesca and others. The picture deals with the adventures of a small emigrant whose mother dies on shipboard, and how she finally wins a new home in America. It is a dramatic story, but rich in heart interest.

Production has just been completed at Universal City on "The Self-Made Wife," which was produced with an all-star cast under the direction of Jack Dillon.

The film play was adapted from the Elizabeth Alexander novel, published first as a serial in the Saturday Evening Post. Edward T. Lowe made the screen adaptation and Charles Kenyon wrote the scenario. The cast includes such well-known players as Ethel Grey Terry, Virginia Ainsworth, Crawford Kent, Phillips Smalley and Dorothy Cummings. Jack Dillon, who directed the play, has directed many outstanding screen successes, including "Suds," with Mary Pickford.

Perley Poore Sheehan, who adapted "The Hunchback of Notre Dame" from Hugo's classic, is taking up magazine writing again. He recently completed several stories. Before coming to the films, Sheehan's work was well known in Munsey's, Century, and other magazines.

Edmund Mortimer, directing Herbert Rawlinson in "Thicker Than Water" at Universal City, might have been an engineer if he hadn't become a film director. He graduated from a noted technical college, and today loves to delve into mechanical problems as a recreation after his film work.

Mike Doulin, famous baseball player of a few years ago, is a member of the cast of "Railroaded," just completed at Universal City with Herbert Rawlinson as the star.

Laura La Plante, playing opposite Hoot Gibson in "Out of Luck," has become an airplane fan. Al Wilson, the Universal City stunt aviator, started it—he took her for a flight. Now she's so indignant because Wilson won't teach her how to operate a plane. "And he says himself it's safer than driving an auto," she complains. "Men are the peculiar sex, all right."!

Cesar Gravina, who has returned to Universal City following a visit to San Francisco, has the unique distinction of being an airborne actor as well as a film director. He graduated from a noted technical college, and upon his arrival he received the news that a story he recently wrote has been accepted by a large South American magazine. He has written considerable fiction in Spanish which has appeared in Madrid and South American publications. His home is in Brazil.

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Mary Philbin, who displays unusual emotional dramatic ability as the little hand organ girl in "Merry-Go-Round," the Universal-spectacle of Viennese life, soon to be released as a Universal-Jewel production, has been cast for the leading role in "Where Is This West?" in which Jack Hoxie is starred. It will be Miss Philbin's first appearance in a western drama. A dozen cowboys in the Hoxie production at Universal City have volunteered to work overtime to teach the little Chicago beauty to ride horseback.

Her work in "Merry-Go-Round" afforded one of the distinct surprises of the year at Universal City and is predicted by Rupert Julian, who directed the picture, to make her one of the outstanding emotional successes of the screen.

"Where Is This West?" is a comedy drama written by George C. Hull of the Universal scenario staff and is being filmed under the direction of George E. Marshall, who directed Hoxie in his last feature, "Don Quickshot of the Rio Grande."
NEWS FROM NEW YORK  
(Continued from Page 6)

R. William Neill, director, Lucy Fox, star, and W. R. Woolbridge, production manager, arrived in New York last week from Naples after a seven months' stay in Italy, during which "Toilers of the Sea," was made. Holmes Herbert and Lucius Henderson are also in the cast.

Margaret Anglin will present "The Hippolytus of Euripides," in the Greek Theatre at Berkeley, Calif., on May 21st at the invitation of the U. or C. extended through its president.

There was a great rush for seats for the mammoth benefit performance of the N. Y. A. It was a triple affair and was given simultaneously on Sunday evening, May 13, at the Metropolitan Opera House, Hippodrome and at the Manhattan Opera House. These are Gotham's greatest playhouses and the list of artists who appeared on the bill included the names of every vaudeville headliner within travel of New York on Sunday.

Frank Lloyd has been placed under contract to make a series of Frank Lloyd Productions for First National.

Lynn Reynolds, for nine years a director of features, has joined the forces of the First National Pictures, Inc., at the United Studios. His first picture will be "The Huntress," and will be made on location in the high Sierras.

Joseph Schenck has arrived from the coast to attend the First National conventions at Atlantic City and New York and to make arrangements for renting a Broadway theatre next September in which to present "Ashes of Vengeance," Norma Talmadge's new feature. This is the first time Schenck has rented a theatre for picture purposes. His plan is to give two performances a day charging two dollars to two-fifty top.

Marguerite Courtet (Mrs. Raymond McKee) has signed to do "Rainbow," a special for Distinctive Pictures, which will be filmed in Virginia.

IN BEHALF OF MOTHER'S LAW  
(Continued from Page 7)

the rearing of the walls of the big setting, "It will take a lot of music to fill that place, but we'll have it.”

Whereupon he moved his own piano and violin to the studio and organized an orchestra of his former co-workers which are providing the music for the scenes—music which, by the way, is of Schertzinger's own composing.

"Tourists who acquired rheumatic necks watching the rearing of Doug Fairbanks’

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Dated... 192... Signed...

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Proof of the claim that the public wants to laugh is furnished in the fact that comedy features are drawing at least fifty per cent more than ever before in the history of the screen. The habit of fans to make known their demands for laugh-producing film fare is obviously influencing producers extensively.

Here and there even now in this advanced age in free America, there crops out a desire on the part of the occasional extremist to foist an unsavory dictatorship onto the public. Generally this sort of preposterous presumption is aimed at the photoplay art for no other reason than any amusement is in the reformer's category of assailable objects.

When will the American people awaken to a realization of the fact that two-thirds of the political speeches of modern times consist of simon-pure, unadulterated hocus-pocus? Moral: always try to determine why any man seeking political preference is for or against the paramount issues of the day. Don't be content to simply admire a good argument; make it your business to learn why that good argument is made. Let us not forget there is sometimes more shimmer than steady enlightenment in much of our silver-tongued oratory.

Ambition is a sparkling beverage whose principal ingredients are optimism, stick-to-itiveness and ginger in about equal proportions. It has been the inspiring stimulus behind every worthy industry known to the world, and dates back to Adam, poor fellow. Eve spiced his.

Mixing drinks is a risky proposition, hence ambition should be taken straight.

The Kaiser mixed greed with his and got on a pamboree that precipitated the war world.

William J. Bryan mixed free silver and grape juice with his and not only missed the presidency, but was hooked off the stage and forced to direct his conversation to himself.

Some people mix love with their ambition. This does not necessarily impair its quality, but renders it exceedingly gooey.

Ambition will prompt a man to get up at five o'clock in the morning when he would much rather sleep until eight. A great many people mix inertia with theirs and never do wake up.

Ambition often works both coming and going. For instance, most women are ambitious to obtain husbands. Then, in many instances at least, they become ambitious to get rid of them. An extreme case is that of the Oklahoma woman who killed her husband after three days of wedded bliss. Even the most radical must concede that this was entirely too soon. It is just possible, though, that this blushing bride believed in signs and killed her newly acquired spouse in the dark of the house.

While ambition is a dangerous concoction when mixed with virulent ingredients, devoid of these it is the chief impetus to progress and development, and the person who never tastes it is as useless as a vermiculous appendix.

Now the point we desire to impress on this score is, these veiled and insidious newspaper attacks being made spasmodically upon certain motion picture people who happen to be openly ambitious to serve more exalted purposes than mere mercenary ones, are far more ridiculous than those they seek to ridicule for aspiring. Evidently the writers of those nasty, little "digs" have their ambitions mixed with sheer idiocy.

There is not the slightest cause for any apprehension as to the final outcome of the present Old World condition. Civilization is going to score its greatest victory and the uplift of all the heterogeneous races dwelling upon this mundane sphere is assured. Religious fanatics who interpret the passages of the Bible as if it were an opera-bouffe are proclaiming the near-arrival of the end of the world, citing the stirring and tragic events of the recent past as "proof." However, you can always discount the hallucinations of a deluded wildman one hundred per cent and remain within the bounds of perfect security. Meanwhile, every principle of sound logic and every current trend in all this raging political conflict certainly indicate a glorious fruition of the plans of the United States of America for making every nook and corner of the earth safe for democracy, which means there will be a revived splendor in the perpetuity of this orb's revolutions instead of any abrupt discontinuance so contrary to all rules of Provalient sciences.

When the German people meekly submitted to the dictation of the ex-Kaiser and his conspirators to undertake the crushing of all opposing races for the purpose of establishing a Teuton world dominion, they brought upon themselves a curse which centuries of retribution and penitence may not remove. The moment they resorted to rapine in Belgium back in 1914, they sealed their own fate so far as conquering all mankind, because mankind will never permit beasts of lower mentality to get the upper hand. Practically all German leaders of that time gave themselves to be simply beasts of lower mentality, and, to this fact can be attributed the plain reason why the United States entered the war on the side of Right as positively against Might. And this is therefore the very apparent reason for feeling completely assured that despicable militarism cannot prevail. In this connection, just remember, America never has lost a war and she never will, because she is governed by a wholesome people of superior morality, who will never condone the slightest unfair aggression either for their country or for other nations. Moreover, America will never allow royal families to convert the business of war into an auraerific traffic.

As must be unmistakably obvious to even the most stupid citizen, there is but one radiant star on the horizon, and that is the star of humanity that is going to hasten the inevitable forthcoming triumph of civilization. No foul plutocrat or no hare-brained idiot or no gluttonous hog or no weaking puppet or any other like craven creatures will ever be able to cast this world's peoples down in ashes of gloomy, helpless submission to their imbecile minds. Upon this you can rely, and therefore you can count on your effort in behalf of maintaining peace being richly fruitful of gratifying results.
Producers-Designer Maurice Tourneur and Producer-Director James Young disagree.

Young says that music is an aid to motion picture making. Tourneur says it isn't. The verbal battle waxes warm.

Young, who has just completed the direction of "Trilby," for First National and is about to begin too long in the same company, claims that he was the originator of the idea of having musicians play while movie actors do their stuff.

"It stimulates the emotions," he says, "and gives inspiration for the players. They can enact their parts far better if appropriate music is played during the taking of a scene." Now comes Tourneur, who says, music is the "bank.

The producer of "The Isle of Lost Ships," and "The Brass Bottle," never has had music on his sets, he says. "They say music stimulates the emotions," he declared. "Ha! Ha! Funky music for a comedy? Frightful music for a scene where the actor shows fright? Nonsense!"

"Music is an ornament to a good actor's art, not an aid. He thinks he looks sad, his director thinks he feels sad in a funeral scene, because they hear sad music. A scene looks lively when there is jazz music or liveliness the director when really it may be dragging. Music destroys the sense of value in both actors and audience. An accomplished actor is able to display the emotions at will, to exhibit anger or fear or sorrow without artificial stimulation. If he can't, he is not an actor and I don't want him working on my picture."

But he can't convince Jimmie Young—neither can he convince the members of the Musicians union. So that's that!

Sid Grauman Takes Trip

Sid Grauman, accompanied by his mother, Mrs. D. J. Grauman, took the East-bound train out for New York last Tuesday. The busy managing director of Grauman's four Los Angeles theatres has been watching and waiting his opportunities to take a few days off, several months, and at last is bidding au revoir to his arduous duties, for a restful visit east and west. Grauman expects to return in about ten days or two weeks, when he will be able to see all the new motion picture palaces in the East. A trip to New York doesn't mean so much to the average motion picture star or producer, but to a busy theatre exhibitor it is something of an event.

Great Swedish Director Frees American Actor

DeWitt C. Jennings is to be emancipated from his fate of playing policeman by no other than Victor Searstrom, the noted Scandinavian director preparing his first American picture. Searstrom has assigned to Jennings an important role in "The Master of Man," by Sir Hall Caine.

The role of Dan Collister is a new screen type for DeWitt Jennings. The actor made a hit playing police inspectors and ever since then directors always wanted him to be an officer of the law. Jennings spent nine years in whiskers on the stage, but he has now worn them for motion pictures. He is now cultivating a set of "mutton chops." Among stage parts, Jennings considers his best work was done in the original production of "Within the Law," as the inspector in "The Woman in Room 13," in "The Thirteenth Chair," "Three Unknown Purple," and "The Blue Flames."

Baby Muriel Has Sartorial Prospects

"The best dressed kid in pictures." This is the proud distinction which Baby Muriel MacCormac, clever child actress, may win should her mother decide to take advantage of an unusual offer which has recently been made to her by one of the country's largest manufacturers of children's clothes.

According to the manufacturer, Baby Muriel was selected as a model by her concern as a result of a contest staged some time ago. Judges were selected from different departments of the business and for more than two months the closest attention was given to the appearance and mannerism of several children in the selection. It was finally announced that Muriel MacCormac was the choice of the judges, her delightful personality and perfect demeanor attracting a favorable impression with them. The offer specifies that should Mrs. MacCormac agree to allow Baby Muriel to act as their model the younger will be supplied free of charge with samples of all clothes and hats which they manufacture for children's wear. They only ask that she wear this wardrobe exclusively in her work at the studios and in private life. Choosing a film younger to act as their model is explained by manufacturers as simply an advertising proposition with them and that the expense of the garments will be charged to such account.

The view of the fact that acting as a model will not interfere with her studio activities it is more than that. It is more that the offer and will no doubt soon be displaying many new and stunning hats and gowns, attracting a favorable attention because of their charm and individuality.

A Lottery-named Babe

Director Fred Caldwell, whose picture, "Night Life in Hollywood," has just completed a successful two-weeks run at the Symphony Theatre, has just named his baby in probably the most unique fashion ever adopted for labeling a newborn. Following announcement of the sort, Mr. Caldwell was besieged by dozens of letters from friends all suggesting various names for the baby. The director was confronted with the possibility of disappointing his friends and decided to assume the responsibility. So he hit upon the scheme of putting all the names down and holding a lottery drawing. The result was that the boy has been named Cecil Fred Caldwell.

Dorothy Dunlap, who will abandon the comedy field to embrace opportunities in dramatic pictures.

Roumanian Actor Gets His First Part Here

Georges Calliza, the young Roumanian actor signed by Goldwyn Pictures Corporation, made his first screen appearance in America in "Six Days."

Calliza appeared before the motion picture camera early this week with Charles J. Brabin's direction this week in scenes with Corinne Griffith and Myrtle Stedman for the Elionor Glynn story. Calliza was a boy soldier in the Roumanian forces on the Bolshevik front, was wounded, and after the war studied in Paris, where a French Cinema producer "discovered" him.

His family sent him to London to study to get him out of the "clutches" of motion pictures, and he arranged his university lectures for the evenings, and played in pictures in the daytime.

Last Christmas he came to New York and officials of the Goldwyn company signed him up and sent him to Culver City. This picture will show the open champion of the United States and illustrates every phase of his mastery of the game. To see Sarazen in action is to have a golfing lesson of unsurpassed value for one who is either taking up the sport or who is seeking to improve his own game. To see others who have wondered what clubs to choose and "wedge," "mid-iron" or "mashie" are will do no harm, for that a "stymie" is something that happens to the eye, the picture will prove just as interesting.

Every stroke known to golf is demonstrated here before the camera and his actions are duly recorded, first at noon and then in slow motion that shows every movement of the master golfer.

It is now admitted that the slow-motion picture portrays the greatest of all teachers of athletic form, and it is particularly adapted to the peculiarly complicated combination of things to do and things not to do that constitute a golf stroke. By slowing the action still more the normal speed it is possible to show the proper amount of leverage, the condition of the position of legs, arms, head and body at the moment of impact, and clearly than is possible for any professional by word of mouth or by actually making the stroke in the dark.

Further interest is added to the picture, and its value as an instructional medium is greatly increased by the statement that Sarazen himself assisted in editing and filling the finished product.

Wins in South America

In a motion picture popularity contest held in Buenos Ayres recently, Alma Rubens was adjudged most popular star, and Miss Arina and Lezzi, who represented Miss Rubens, was awarded a silver loving cup.

Besides being a famous South American beauty the Senorita is the daughter of a wealthy Argentine ranch owner. Yesterday Miss Rubens received a wire from Miss Gonzalos saying that she was coming to New York. She has been charged with the pleasure of meeting Miss Rubens. Miss Rubens not only readily agreed to meet Miss Gonzalos that she would give her a part in her next production.
"There are great truths that can only be expressed by silence," said St. Martin a long time ago. It was this thought in its relationship to the new way of telling a story that led me into motion pictures. The motion pictures have come to stay. It has possibilities of amazing delicacy and power and they have come into a consciousness of their purpose. I believe this may be paid for by the stage between the screen and the stage. They each have endless possibilities for expressing their story of the human soul and they can each do it from totally different angles. Every artist wishes to tell his or her story to the greatest number of people. That, I suppose, is the humanitarian motive back of all art. What possibilities the pictures give for that! How wonderful it would be if only we had a screen record of the greatest and most glorious actresses—Sarah Bernhardt, during the early part of her career. Bernhardt as she was in Paris when she first played "Camille." It was real belief in the Warner Brothers sincerity of purpose that made me enthusiastic about having Miss Lenore Ulric do "Tiger Rose" for the screen. "Tiger Rose" carries a great message and Lenore Ulric with that intense sincerity that is part of her character will be able I am sure to tell the story, in pictures, of that little French Canadian girl, who through love found her spiritual outlook on life. Any belief that exists in the mind writes itself in the eyes, in fact on the entire body. Moving pictures can, and do show, the inner spirit. They can create the life of the human soul.

The stories I think will change, even now they are changing. Audiences today are more analytical. Therefore they seek logic back of the emotions. The trend of the new plays, and photoplays, will be to represent normal human beings as they are, whose actions spring from their characters, rather than from the old idea of serving the plot.

Shakespeare's observation about "The tide in the affairs of men, which at its flood, leads on to fortunes" can be understood in more senses than one but in connection with pictures I think it applies to the Warner Brothers. They have shown wisdom and courage in the selection of their stories and an American intuition in grasping opportunities.

**THE FIRST MOTION PICTURE MACHINE**

The first motion picture machine ever made was a half penny toy which appeared in England in 1825, the invention of which has been variously credited to a Dr. Paris and to Leigh Hunt, and Sir John Herschel, the famous scientist.

This little trick was simply a disc of cardboard with a string running through it. As you twirled the disc, pictures were printed certain pictures. On one side, for instance, might be a bird, and on the other side a cat; by twirling the disc the bird would at once appear to be in the cage. Or on one side might be a picture of your favorite star and on the other side a frame so that by twirling the disc the picture would appear as though framed.

In this way one may make a boy roll a hoop or a girl jump a rope or make any of scores of combinations showing action. It all depends upon one's ingenuity. This clever little contrivance was the very first apparatus made to demonstrate the principle of the persistence of vision, the basic principle of the motion picture.

The Rockett-Lincoln Film Company, producing "The Dramatic Life of Abraham Lincoln," have seized upon this old idea and have utilized it in an ingenious manner in the exploitation of their picture. On one side of the Thaumatrope disc is a picture of the young Abraham Lincoln as a railway splitter, a sapling between his feet and his axe swung high preparatory to hitting a mighty blow. On the other side the same figure is bending over the sapling, having struck the blow, the axe being stuck tight in the wood. By twirling the disc toward one the young Lincoln appears to split rails just as he did it in the Sangamon River bottoms ninety-two years ago.

**MELODIC TECHNIQUE AIDS FILMING**

The interrelation of the various arts has just been proven again.

Victor Schertzinger, who is now directing Jackie Coogan in "Long Live the King," his first Metro production, is also a well-known musical composer. Jackie Coogan, Senior, who is supervising his son's productions, was also a composer of popular songs while he was in vaudeville and musical comedy, before entering pictures. It is natural, therefore, that when they collaborate on a production, the element of music should enter into it.

Coogan and Schertzinger have introduced the "leitmotif" into the making of motion pictures. This is a technical factor in the writing of music perfected in the operas of Richard Wagner. It consists of a theme or melodic strain, which serves to introduce the principal characters as they come on the stage from time to time, or to preface recurring bits of important action. In short, the "leitmotif" is a musically characteristic background for the players and the action.

In the settings for "Long Live the King," the "leitmotif" idea is carried out to this extent: The architectural lines and interior decorations are not only beautiful and correctly expressive of the national character (Continued on Page 20)
San Francisco, Cal., May 21—Max Graf, of the Graf Productions, returned from Los Angeles on Tuesday and left for New York on Thursday morning. "The Fog," the latest picture made by the organization, has recently been released through Metro. While in the East, Graf will attend the Metro Sales Convention in New York, and complete arrangements for the other pictures to be made this year. The story for "The Grain of Dust," the next picture of the company, has already been begun, and the actual shooting will begin July first at the Pacific Studios at San Mateo. The following picture will be a big sea story, the title not yet announced, but the theme is both interesting and unusual.

Merlof Berge, general manager of the Gerson Picture Corporation, returned from New York last week, after having arranged for the release through American Releasing Corporation of their picture, "The Cricket on the Hearth,", and the future handling of their other films. The organization will begin production again in the immediate future on a large program of pictures.

Joan Standing, daughter and little sister of the famous Standing family that has given so many stars to the silver-screen, and herself well known to the cinema world, arrived in San Francisco last Thursday to begin work on her part as "Selma" in Eric Von Stroheim's production of "Greed."

"Smil" Pollard, famous comedian, and his wife Betty, landed in San Francisco last Tuesday on the steamer Ventura, after an extended trip to Australia.

The company making "The Rendezvous" for Goldwyn arrived in San Francisco this morning, and will be here for two or three days shooting some scenes of embarkation on the United States Army Docks. The outfit includes Marshall Neilan, Director, and Frank Urson who is co-directing, Conrad Nagel, leading man, Sidney Chapman, Kate Lester, Lucile Ricksen, and twenty others of the cast and staff. Leeds Baxter, location man for Goldwyn, has been in town for a week making arrangements for their work.

Madge Bellamy was a guest at the Palace Hotel for several days last week.

"Brass" was given a private showing here this week on quite an elaborate scale. George A. Oppenheimen, Inc., was the host at a banquet given in the Colonial ballroom of the Hotel St. Francis to exhibitors, newspaper men and motion picture dignitaries, followed by the showing of the picture made from Charles G. Norris' novel on marriage made by Warner Brothers. Norris was the guest of honor, coming from Los Angeles for the occasion as did Sidney Franklin, who directed the picture, Monte Blue, Marie Prevost, Irene Rich and Harry Myers, who played in it.

William H. Crane, grand old man of the screen, was in San Francisco several days of last week.

Eric Von Stroheim's production of "Greed" is making rapid and satisfactory progress, a large part of the work on the interiors on the set of Hayes and Laguna Streets being completed. On Sunday Von Stroheim took the principals of his cast to Shell Mound Park in Oakland, to make the first of the trans-bay sequences in "Gren's" masterpiece. The little Oakland cottage which is one of the sets on that side of the bay is all ready for use, and looking very homelike. With the recent arrival of the three children of the story, little Austin Jewell, who plays "August," and Otto and Oscar Gottel, the twins, the cast is entirely complete, with the exception of one or two characters who are only in the sequences to be shot at Colfax.

Robert Warwick, matinee idol and screen star, will not appear in Margaret Anglin's production of "Hippolytus," at the Greek Theatre in Berkeley on May 29th as announced. The cancellation is the result of Mr. Warwick deciding he had not received the proper amount of publicity in advertising for the production. Who will take his place has not yet been announced. Warwick is now playing a starring engagement in "The Dover Road" at the Fulton Theatre in Oakland.

The Friars Club has opened a campaign for membership. The initiation fee has been lifted for a short time and prospective members are swamping the club with applications. If you would like to become a member of one of New York City's leading clubs, send in your name to Raymond Mckee at that address and he will gladly take your name to the investigating committee.

Mrs. S. J. Goldstein, mother of E. H. Goldstein, treasurer of Universal, died last week in her home, 250 West 98th street. Her husband survives her.

Ernest Shipman announces the launching of his latest enterprise, an organization to be known as the Long Island Cinema Corporation for the making of big features on Long Island. The company has been incorporated at Albany with an authorized capital of $500,000 preferred and 10,000 shares common of no par value.

The old home of First National,6 and 8 West 4th street, is now abandoned. The new home will be 333 Madison avenue at the corner of 46th street. The organization will occupy an entire floor one block perfectly appointed projecting rooms will be a new feature of the Madison avenue offices. The phone number is Vanderbilt 6660.

Sol Lesser and Mike Gore are taking in the sights.

Ruth Roland arrived here the other day via steamer from New Orleans. Ruth, like Madge Bellamy, is here in the interests of the convention.

Constance Binney and Raymond Mckee will do a series of four features for C. C. Burr at his Glendale Studio. Pathe will release them.

Elmer Clifton's picture, "Down to the Sea in Ships," and termed "the gem of the season," for playing in 50 New York theatres this week. A record.

One hundred and eighteen actors joined the A. E. Association last week. Just in time to escape the raise in dues. From now on the fee is $25.00.

Minta Durfee (Mrs. Roscoe Arbuckle) will shortly be seen in a new comedy by Roy Briant. This will be Miss Durfee's first appearance around New York in several years.

John Barrymore, upon his return from abroad, will go on tour presenting a series of plays under the management of Arthur Hopkins.

A lion-tamer, Taree Jacobs, was fined yesterday for being too rough with his wild lion. Humane Society officers fined him $10.

Theatrical Broadway is awaiting to hear today whether Wilton Lackaye will accept Henry Dixey's challenge issued to him yesterday to fight. Dixey sent the challenge to Lackaye for $100 a decision. If Lackaye should not accept. They are old enemies having been at sword's points for years. Dixey is 61, Lackaye 64.

Coney Island and Luna Park are open. The world's greatest playground all anew in color and brilliancy with a new board walk will rival Atlantic City, with its hundreds of free acts and many band concerts.

(Continued on the next page)
From U to You

By BEN WESTLAND

Edward Laemmle, director of some of the most popular of the Universal historical and historical plays, received a hero's welcome when the play was directed as a wedding present on his return from Chicago with his bride. He has been assigned to direct "Two Bells for Pegasus," one of Gerald Beaumont's short story successes. He recently married Miss Peppi Heller of Chicago.

Ruth Royce, appearing with Jack Mower and Eileen Sedgwick in "Daniel Boone," is the latest aspirant for fame as a flyer. She was asked Al. Wilson, the Universal City stunt aviator, to give her lessons. Miss Royce is an expert and daring motorist, and hopes to find new thrills in the air.

Albert Conti, steeplechase rider and actor at Universal City, has perhaps had more adventures than any man on the big lot. Educated in an Australian Military Aviation, he was a captain in the Austrian Army, later in the air; came to America as a laborer, and now has risen to film fame.

Hydraulic engineers are interested in a fact performed at Universal City that is not big in scope but is out of the ordinary. The Los Angeles river skirts the film city, and across the river and a mile north are two wells owned by the Universal Pictures corporation which supplies the immense amount of water required.

At first the main carrying the water was built above the river, in the air on a bridge. It was found that this was impractical and that in high water the trestle was almost wrenched by floating timbers and the water suffered from leakage into the main from the river.

The river was treated rather roughly in dry weather, a dam being built in sections. The main crossing was laid several feet under the bed of the river. Now there is no trouble—in spite of numerous predictions that there would be.

Clarence L. Brown's "shingle" is out on director's row at Universal City. The celebrated director is engaging his staff and making final preparations for the Universal-Jewel filming of "The Acquittal," the first production to which he was assigned under his new contract with Universal.

"The Acquittal" is Rita Weiman's successful stage play, and the star of the motion picture version will be Priscilla Dean, whose past successes include "Outside the Law," "The Flame of Life," "Under Two Flags" and "White Tiger." "Drifting," John Colton's play, was her last completed production. Jules Furthmann's "scenarist of "The Queen of Sheba," "Victory" and other notable screen attractions, is finishing the continuity of "The Acquittal.

Following "The Acquittal" Mr. Brown will probably direct several other features for Universal—but that is one way in the future since "The Acquittal" will require months of elaborate effort.

Several of the most noted chemical and medical advisers to the United States acted as technical advisers with William Parke, film director, and Milton Sills, star, at Universal City, during the filming of the final scenes of "Legally Dead," a new mystery play, which has just been completed. The experts supervised the details of the scenes showing life being restored by the use of Adrenalin, the strange chemical whose properties, just discovered, have upset the entire medical world.

The play is based on the bringing of a man, killed by hanging, back to life by the use of the uncanny drug. It has been done in real life—news dispatches are full of it daily—and Charles Furthmann's play, written three years ago and then termed a "dream," today is a play based on reality.

The actual details of the operation, as portrayed on the film, were supervised by Geo. C. Frolch of Boston, Sales manager of the drug and chemical division of the United Drug Company, an international organization. Frolch, twenty years ago, put the first adrenalin on the market in America, when a member of the research staff of the Parke Davis laboratories, and since then has been internationally known as an expert on the drug. With him were H. L. Simpson, vice-president of the firm, Geo. A. Wilson, research expert, and his son, Russel Simpson, and G. F. Pfaffenberger, general manager of the Owl Drug Company.

Milton Sills, as the executed convict in the play, underwent the operation in mimic version, made up to look like every move. Several physicians also were on hand to criticize and suggest.

The play stars Milton Sills, supported by Clarence Adams and a large cast. It was filmed behind closed doors and practically completed before the idea was allowed to be made public, lest other producers seize on the idea.

The William Desmond Company is back at Universal City after two weeks' sojourn in the Feather River country in Northern California.

The unit has been working on exterior shots of Desmond's latest starring vehicle, "The Skyline of Spruce," which is being filmed under the direction of Robert Hill. The story is of placer mining and claim jumping in Northwestern Canada, written by Edison Marshal and adapted to the screen by Paul Scheckoff. Filming of the interior scenes of the play is now under way at Universal studios.

The play presents Desmond in his second feature production under his new starring contract with Universal. He recently finished the title role in "McGurn of the Mounted," produced under Richard Stanton's direction.

The play also represents Hill's first feature for Universal. He was one of the most popular directors of chapter plays before he was transferred to feature productions. Among the notable successes which Hill directed are "Round the World in Eighteen Days," and "The Phantom Fortune." Desmond was starred in both productions.

Virginia Brown Faire, the clever actress who scored such a dramatic triumph in "Without Benefit of Clergy" and "Omar the Tentmaker" plays the feminine lead in the play.

Others in the cast include William Welsh, well known character player, Albert Hart and Fred Kohler.

An important part in the picture is taken by the famous police dog of the screen, Rin Tin Tin.

With beams from a hundred searchlights cutting the blackness of night, flood lights casting a glow over the nearby hills, and an army of grotesque silhouettes wandering in the vast courtyard, the sets of the "Hunchback of Notre Dame" at Universal City presented a ghostly aspect during the night scenes photographed during the past week.

An entire week's work on the giant set was practically all done at night, the action of the play calling for midnight registering, adventures by moonlight, and several dramatic fights and other action of the Hugo Classic.

Lou chasey as "Quasimodo" and Patsy Ruth Miller as "Esmeralda" appear in practically all of the "night shots" taken. Hundreds of arc lights and Kleig units were used. A special power plant had to be assembled to supply current for the vast blaze of light used in the filming of the night scenes, and practically all available lamps in other studios were rented for the picture.

Fully nine acres of courtyard and building were filled with the "night shots" taken during the week of night photos the big picture. Less than two months according to the present schedule will be the completion of photography, after which will

(Continued on Page 21)
REAL REEL VETERAN

No list of the pioneer players of the screen would be complete without the mention of William Orlondom, who has been cast for a comedy character role in Metro's all-star picturization of "The Eagle's Feather."

Nearly twelve years ago, Mr. Orlondom returned to his home in Philadelphia, after completing a tour with a road attraction, to find that his wife was working with the new historic Lubin company. Not to be outdone, he joined the company and appeared in many pictures with the late Arthur Johnon. He later appeared with the old Alliance and Gaumont companies and managed a studio at Jacksonville, Florida. Kathryn Williams, making animal thrilling there, was considered the most fearless actress on the screen.

William Orlondom was born and educated in Copenhagen, and came to this country in 1882 to portray the title role in "Rip Van Winkle," upon the retirement of Joseph Jefferson from the role. He appeared on the stage in this country for 29 years prior to his screen career.

Mr. Orlondom has been termed "The Frank Bacon of the Screen" because of the quaint comedy characters he invariably portrays. His versatility, however, is remarkable, for it would be hard to imagine a greater contrast in characterization than his comedy interpretation of the ship's carpenter in "All the Brothers Were Valiant" and the tragic role he has recently finished in Allen Holubar's "Slander the Woman." On the screen he has also scored individually in "The Sin Flood," "Broken Chains," "Doubting for Romeo" and with Nazimova in "Camille" and "Madame Peacock."

Other members of the cast for "The Eagle's Feather" are Mary Alden, James Kirkwood, Ellinor Fair, George Seligan, Barbara La Marr, Lester Cuneo and Adolph Menjou.

De Mille Signs Cloninger

Ralph Cloninger has just been signed for an important role in Cecil B. de Mille's "The Ten Commandments," now in preparation at the Lasky studios. At the same time he received a sym pathetic portrait in support of Dustin Farnum in "The Man Who Won."

CASTS OF THE WEEK

"JOHN OF THE WOODS"

By Abbie Farwell Brown
Adapted to the Screen by Douglass Day
Directed by Albert Austin
A Cast of the Week Production

Dinkie Dean

DINKY DEAN

Duchess of Corse

Count Calmar

Shark

Court Physician

The Hermit

CAST

GIGLI

DINKY DEAN

Duchess of Corse

Count Calmar

Shark

Court Physician

A Cast of the Week Production

CHARLES R. SEELING PRESENTS

RIDER OF DEVIL HOOF"

Written by Ethel Allen
Directed by Charles R. Seeling
Produced by Marcel LePicard
Cameraman

Big Boy

Kathleen Collins

Bill Paton

Ethel Allen

Carl Solven

Jack Riple

Tom Rutland

YOUTH INVINCIBLE FORCE IN SCREEN WORK AS IN LIFE IN GENERAL

"Youth is an invincible force that helps to move the world. Youth, with its hopes and its aspirations, is a potential factor in the swift development of the motion picture industry. And it will ever continue to be a vital power."

Thus, briefly, does Beatrice Van, scenarist, sum up the reasons for her own success and for the achievements of many young men and women who, not far beyond twenty, have already won incomes extended to five figures. Having won distinction as a result of her unusually strong mind of the H. C. Witwer "Fighting Blood" stories, now being shown at Grauman's Metropolis Weekly, Miss Van reveals how, by keeping the spirit of youth always dominant, she protected these stories on the screen with a degree of realism that has made them popular the country over. Moreover Miss Van has established her self- overnigh, as the only woman writing for the screen who has ever been able to catch accurately the real spirit of the prize ring. Her screen adaptions, now alternately setting audiences shrill and agog, have been compared by critics to the newspaper reports of trained boxing writers in their unfailing fidelity to detail and the colorful atmosphere of the prize ring.

Notwithstanding the fact that "The Eagle's Feather" is a story of the West, this Metro all-star special has neither two-gun men nor Indians in it.

Several hundred pounds of antique silverware has recently been received at the Metro studio from Paris for use in Ruy Ingram's production of "Scaramouche."

Traffic on Los Angeles' Broadway was paralyzed when Viola Dana filmed some scenes for "Rouged Lips" in the very heart of the metropolis. This is the first time Miss Dana has ever appeared before the camera under such circumstances.

The Digest of the Motion Picture Industry

CAMEO

SPEED VERSUS CERTAINTY

It isn't always speed that counts! Astronomers will tell you that many of the most prominent stars have consumed millions of years before coming into range of the most powerful telescopes.

Swiftly moving stars are seldom permanent. Usually they are but meteors whose rapid rise dooms them to a fall even more rapid.

The North Star, the only permanent fixture of the firmament never moves at all. The same astronomical laws apply to cinematic stardom.

During the last four and one-half years the charming Colleen Moore has played the feminine lead or featured role in thirty-two big motion picture productions yet she has not been starred.

Girls who entered the picture field years after she did, have been starred—vanished and forgotten. Some have been stars for a few years, some for a few months and others for a few weeks but they were not prepared for stellar honors and the vast majority of them failed to make good.

Colleen's rise to fame has been slow and sure. She has built a permanent foundation which will never crumble. And now stardom is in sight. Associated First National Pictures, Inc., pursuing its policy of grooming its own stars by selecting the most versatile young players and signing them to long term contracts, has selected the winsome Colleen as the most potential starring material available.

Her name is now affixed to a contract with First National whereby she will appear under that organization's banner during the next three years.

Thereby Colleen is awarded two of the greatest roles of the year; the titular role of "The Huntress," production on which is to be started by First National's own producing unit within a week at the United Studio, and the role of the naive flapper in "Flaming Youth," which First National is also set to produce.

The former is to be directed by Lynn Reynolds and the latter by John Francis Dillon. Both will be his specials.

The mills of the gods grind slowly but they grind exceedingly fine. Colleen Moore has "arrived" and she is now a permanent cinema luminaries.

Baby Beatrice Marsh, one of the screen's promising child artists.
THEATER BUILDING PLANS
FOR 8 MONTHS OF 1923
WILL EXCEED $3,500,000

In their announcement of the huge theatre construction program for the first eight months of the 1923 season, officials of the West Coast Theatres, see prosperity ahead for every community which will benefit materially by an estimated total expense of $5,500,000 for the construction of new theatres.

It is contemplated that every one of the company's houses will be ready by September 1st, 1923, and all forms of labor are to receive a bonus in the construction program which will fund flow.

Seven new theatres are being built in various parts of Southern California.

The theatre at 1500 seat house in San Pedro, which will be ready for opening within five weeks. This theatre will represent investment of $500,000. The building is a solid block, with stores, offices, and basement The stage of the theatre has facilities to house road shows and vaudeville. Officials of the West Coast Theatres, Inc. attribute much of the progress of this theatre's construction to the development of Los Angeles Harbor District.

In Pomona, California, a 1500 seat house is being built by the Gore Bros., Ransh and Sol Lesser interests by the Milwaukee Building Company in the heart of the city. This house will be ready for opening about August of this year and required an investment of $500,000.

At Hermosa Beach, California, one of the most prominent citizens there, Mr. Matheson is constructing a huge block into which are incorporated a bank building, a theatre, stores and offices. On this front, however, the money is being spared to make it the most beautiful in the entire city of Hermosa. The Chamber of Commerce is solidly and most energetically backing this project front of the building will be faced in tile and the theatre will have 1,000 seats. When West Coast Theatres, Inc. will announce the opening of this theatre the entire bay city will hold a special celebration in honor of the event, according to announcement by the Venice Investment Company, partners in the undertaking. $200,000 is the appropriation represented for this construction work.

At Santa Monica, California, at 3rd and Arizona Sts, a high-class theatre, is being constructed by West Coast Theatres, Inc. on a syndicate property, which is 150x206 feet on a corner. The investment is in excess of $400,000. The theatre will be 1,700 seats capacity equipped with all modern facilities.

In Hollywood the Hollywood Theatre, near Highland, will be entirely remodeled at an expense of $75,000. The theatre is to be beautified and redecorated with many new chairs added to make it a 1,000 seat capacity house. During the remodeling the back wall of the theatre will be torn out and 75 feet added to the rear end in order to provide the increased capacity.

On Western Avenue, at 54th Street, on the southwest corner, a Class A theatre seating 1,500, fully equipped, with stores and offices is being built by R. F. Dwight for West Coast Theatres, Inc. The cost of this theatre is estimated to be $250,000.

On the corner of Washington, Vermont and New Hampshire, a Los Angeles key corner fronting on two main boulevards accessible from all parts of the city, will arise a magnificent 2,500 seat theatre of Class A construction. Plans for this theatre are now being prepared and its construction can begin at an early date. The property on Washington from the Northwest corner of Vermont is 192 feet, while the depth is 161 feet. The total investment of the building alone, not including real estate will be in excess of $275,000. The theatre itself will be as magnificent as any in Los Angeles. It will be the largest neighborhood theatre in the West, and, officials of the West Coast Theatres, Inc., state, operated on a magnificent scale.

On York Boulevard, between 51st and 52nd Streets, J. A. Badley is erecting a theatre which will be of an Egyptian decorative and design. Construction and real estate estimated at $150,000.

For all of these houses Messrs. Gore Bros., Ransh, and Sol Lesser, are awarding contracts for organs, marquetry, carpets, decorating, and stage roof, labor, the sum total of these contracts being estimated to keep thousands of workmen busy for an entire year. The total cost of Class A organs, which will be installed in these various theatres, is in excess of $250,000, and not included in the construction appropriations.

These more deals are now pending for theatres contemplated and in stage negotiation ready for announcement at a very early date. All of them will be situated in Los Angeles at a total investment of $750,000.

West Coast Theatres, Inc., also announce that their associate, Mr. Claude Langley, has closed negotiations in conjunction with them for a new theatre which will be announced soon. The investment in this instance will be $400,000. Mr. Langley has just recently remodelled and re-equipped the DeLuxe Theatre on Alvarado Street, the Pasadena Theatre at Pasadena, and the Hippodrome Theatre at Taft, California, at an expense of $500,000.

Taking into consideration that several new theatre deals are now pending and that during the winter months of this year, officials of the West Coast Theatres, Inc. expect to add more houses to their circuit as certain communities develop in various parts of Southern California, it will be an unwarranted assumption with the beginning of 1924 at least twenty new houses have been added to their chain.

DOUG ANNOUNCES FIRST NAME FOR "BAGDAD" CAST

To Julianne Johnson, one of the most promising young players in filmdom, has come a new honor, according to an announcement today from the Douglas Fairbanks company. She was the first person to be chosen for the cast in Doug's new picture, "The Thief of Bagdad," a play which it is reported will outdo "Robin Hood" both for splendor and in point of story value.

Miss Johnson's knowledge of Teppichkorean art has considered bearing, it is said, in influence Doug to assign one of the most roles in the new film to her. Her work as a classical dancer, coupled with her acting ability, formed a new combination which especially fitted Miss Johnson for the part of an Oriental whose adventures play conspicuously through the story.

Sets are now under construction in the studio and it is expected that actual filming will commence within the next two weeks. Douglas Fairbanks will direct and Arthur Edeson, who photographed "Robin Hood," will be behind the camera.

HARDING TO GET UNIQUE GIFT HERE

When President Harding visits Los Angeles in August, he will be the recipient of many presents, all more or less typical of California and motion pictures, but the outstanding token which he will carry back to the White House with him is a solid silver copy of Elia Buchan's "Young Lincoln," a statuette twenty-two inches high, now in process of casting by Gorham, Providence, R. I.

The donors will be Al and Ray Rockweller, owners of the Rockwell Film Company of Hollywood, now producing "The Dramatic Life of Abraham Lincoln," which work is inspired by Miss Buchanan to create this new study of the Great Emancipator and, by her. The present artist, "The Young Lincoln" will be used in the exploitation of the picture, and a special copy of "Young Lincoln" will be the first to be done in metal. It will be enclosed in a case of California hardwoods.

In Miss Buchanan's work, Lincoln, the youth, stands at the stump of a tree. In his right hand he holds his axe, his fingers gripping it close up to the bit. The caunt figure is clad in hickory shirt open at the throat, pants, baggy at the knees and the heavy boots of pioneer days. His thick, windblown hair is piled above his noble brow, and his broad shoulders thrust forward toward the stump, wherein is perched a baby squirrel, overviewing the Friendly woodsman. The poise of the body is that of a workman weary with his task, pausing to snatch a moment's breathing space, while upon the loay, humorously there is an expression of tenderness and compassion that almost moves the beholder to tears.

"Mearest Man" Leaves

Evert Lytell, who has just completed the leading male role in "The Man From the Missouri, the World," departed this week for New York, where he will take a steamer for Rome, Italy. Lytell will join George Fred interesting in Europe and will take the leading role in the production of "The Eternal City." According to present plans, the star will personally attend the world première of "The Mearest Man in the World" at the George M. Cohan Theatre, New York City early in September.
BARRYMORE SIGNS FOR "ETERNAL CITY"
Lionel Barrymore, stage and screen star, and a member of America's foremost theatrical family, will play one of the important roles in Hal Caine's "The ETERNAL CITY" which George Fitzmaurice will produce in Rome for Samuel Goldwyn as a first World Color talkie.

Probably no figure in the theatrical world is more universally known or better thought of than Lionel Barrymore, brother of Ethel and John, and one of the acknowledged leaders of the theatrical art in America. Trained in the fine arts and successful as an etcher in bronze, he turned to the stage profession in which the Barrymore-Drew-Rankin family has always excelled. Costarring with his brother John, the new First National player toured the country after a long run in New York in "The Good Doctor," in which he played the irascible remesde, Col. Ibsen. A similar success was with which he was registered in "The Jest," and Lionel, startling alone, enjoyed a tremendous personal triumph in T. S. Eliot's "The Hymn of Youth" which was later transferred to the screen with the same star.

Recent and notable is his work in "The Copperhead" as a star equally effective on the screen as on the stage, Lionel Barrymore was signed to star in a series of pictures, produced by Whitman Bennett, which were distributed through Associated First National. These included "The Master Mind," "The Devil's Courier," "The Great Adventure," and "Jim, the Peaun." The latest screen production of the popular player is "Enemies of Women." In securing the services of Lionel Barrymore, Samuel Goldwyn is bringing up his plan to make his re-entry into the ranks of motion picture producer an auspicious story, director and cast will be able to make the same thorough search of the industry cobalt meh sea, states Mr. Goldwyn, and in sending the entire company to Rome in order to film the exact locations of the story, he expects to be able to offer one of the forthcoming season's biggest successes.

Moranti Adds Star
The Millburn Moranti Company was starting this week on their fourth and final situation comedy of the Irish Series of eighteen to be released by the American Museum. Every comedy brings a more complete all-star cast. The cast supporting Millburn Moranti in these series included Ed Barry, Helen Kesler, Billy Franey, Violet Schran, Russell Tizzi (playing Jerry), Sanford, Olga Gordon and Harry Belmore.

CAMERAMAN COMPLETES REVOLUTIONARY INVENTION
Antonio Gaudio, veteran cinematographer, forwarded to the U. S. Patent Office this week an invention which will be of vast service in the motion picture industry. The invention is known as a magnification focusing telescope for camera attachment. Gaudio is perhaps the best known cinematographer in motion pictures. His new contract with the Joseph M. Schenck Enterprises for salary said to be the largest ever paid in that branch of studio work.

For some years cameramen and directors have been handicapped because the available methods of focusing were not covering the desired requirements. The cameraman had difficulty in seeing the entire field of the picture through their focusing lenses and at close-up range to work comfortably. Evidence on double-exposures, matting, etc., without making correct tests, capacity of the commonly used gauze mats. Working independently, Gaudio began solving the problem that he has invented a magnification focusing telescope. This telescope gives a clearer view of the entire field on the ground glass with a five-inch focusing lens. Utilizing focusing lever, which changes the optical system, a twelve-inches focusing lever, changing the entire field also can be obtained. In both the five-inches and twelve-inches magnifications, correct and normal image is obtained with the Gaudio invention.

This eye-piece is especially large, permitting a clear view of the field. By this invention all difficulties in which the camera can be lined up with positive assurance by reason of the large magnification and the fact that the lens is not disturbed between the focusing and photographing periods.

Gaudio also added: "Tony" Gaudio was born in Italy and educated in the University of Rome. He is now running the George Talmadge in "Asheville of Vengeance," under the direction of Frank Lloyd. In the tests, capacity of the commonly used gauze mats.

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CARL WANTED TO LOOK PART OF "DEAD MAN"
"Why in thunder are you putting on lighter makeup?" im- plored Charlie Chaplin of Carl Miller, make-up in the comedian's "Public Opinion."

Mr. Miller, only two minutes before had died on the Chaplin set, but when the above question was put to him he was all energy with his makeup box.

"When death excuses," said Mr. Miller, patiently, "and immediately the body and a pallor steals over and re- mains on the countenance. For the first five hours it is a waste of the language," explains Miss Geraghty, who has charge of the production of the club.

The personnel of the club in addition to Miss Geraghty in- cludes Colleen Moore, Julianne Johnston, Jean Haddad, Cath- erine Key, Gertrude Omland and Constance Wilson.

D'auray Recovering
Jacques D'auray, well-known technical director and portrait painter on several picture film parts, is on his way to health again. Though the burns on the face of the exposed film parts are many and painful, the verdict of his physicians is that his recovery will be smooth and in due time Mr. D'auray will be able to resume his camera work. Mr. D'auray takes the opportunity through the means of "Camera!" to thank his friends and colleagues for the many cards of sympathy he has received since his accident.

APFEL IS SIGNED TO DIRECT VIOLA
Oscar Apfel, a leading motion picture director for the past twelve years, has been signed by Metro to direct Viola Dana in "To Whom It May Concern," the little Metro star's second starring picture for the coming season.

"To Whom It May Concern," is a mystery story by Rita Weissman which has been adapted for the screen by Rex Taylor. Actual production is to be started at the Metro studios about June lst.

Mr. Apfel has only recently returned to Hollywood from a trip overseas where he directed "Bulldog Drummond" for a Dutch producing company. Carl Kolb, who directed the film, accompanied Mr. Apfel and enacted the leading roles in this picture.

Previous to going abroad Mr. Apfel was with Edision, Famous-Players and Fox for a number of years. His recent successes for Famous Players was "The Squaw Man," in which he directed Warren William and Greta Garbo.

While with Fox, Mr. Apfel directed William Farnum for more than a year and among some of the pictures he directed were "Soldier's Oath," "The Battle of Hearts," "Fighting Blood," and many others.

Miss Dana has just completed her work in "Rouged Lips," another story by Rita Weissman, which will be her first release for the coming season. "Rouged Lips" was directed by Harold Shaw.

HUGHES RUNS AWAY
TRUE TO USUAL FORM

Lloyd Hughes is always running away from home—that is, in pictures.

Every character which this popular motion picture juvenile has enacted has been that of a young chap who either runs away from home, is kicked out, or, for some other reason, skips the parental house to seek romance and adventure elsewhere.


And now comes "The Hunt" from a First National picture, in which he is playing opposite winsome Colleen Moore.

True to form he is playing the part of a young man of wealthy family who quarrels with his relatives and goes into the wilds to meet romance in the American country.

STARS ORGANIZE CLUB TO ENCOURAGE YOUTH

Colin Geraghty, who speaks Spanish as readily as English, has organized a Spanish club among some of the stars. As the name of the club is "Habanio Espanol," when the girls converse, speaking Spanish is compulsory, for back of some of the social aspects of the club and cultural advantages is a plan to keep abreast of the linguistic demands in motion pic- tures.

"There are so many French stories it is getting common to give the lines to the actors in French, we anticipate the same will happen to all Hollywood productions which are so popu- lar now, and we decided to be among a few who can speak the language," explains Miss Geraghty, who has charge of the club.

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"Alimony" Under Way
With production work actually begun on "Alimony," the drama of social life from the story by A. T. Locke, at the Povera Studios under the direction of Emile Charnoff, the studio is buzzing with activity. The production is being filmed with an all-star cast headed by Ruby Miller and With MacClure and Betty Compson, Jackie Saunders, Vole Vale, Clyde Fillmore and Lila Leslie. Robert Dura is the director and the Col- lages are at the camera.
LASKY ANNOUNCES BIG PROGRAM FOR YEAR

The dawn of a new era in motion picture history was heralded by delegates to the annual convention of the Department of Distribution of the Famous Players Lasky Corporation, which took place in Los Angeles this week. According to an announcement made by Jesse L. Lasky, first vice-president in charge of production, fifty-two photoplays will be released by the Paramount organization during the season of 1923-24. Only special productions whose themes and stories of the highest artistic and commercial value, and with casts of the biggest stars of the film world will be offered.

"The day of the bigger and better picture is no longer a hope of the future," Mr. Lasky said. "It is here. The Covered Wagon is proving it. The new season is拟定 to each with the production standard of The Covered Wagon will continue to prove it. Never has it been truer that what the public wants is great stories superbly directed in great screen stories. Although executives of the Distribution Department of Paramount Pictures were executive, salesmen, agents, and other employees from all the West Coast Exchanges and executives from the home office in New York. Among the latter were S. R. Kent, General Manager of Distribution, who presided at the Convention; John D. Clark, Divisional Manager; Eugene Zukor, E. E. Shauer, Mel Shauer, Claud Saunders, and others. A. M. Botsford and G. M. Spiddell.

The session opened at the Hotel Ambassador, and lasted three days. Programs and sales policies for the coming season were discussed.

OWEN MOORE

Owen Moore, one of the screen's foremost comedy and dramatic players, has been engaged by First National to enact the principal male role in "Thundergates," a ten-dramatic picture of Sidney Herschel Shnall's novel, "The Lord of Thundergates." Few actors in pictures today have such a wide experience before the camera as Moore, and it was because of his extensive and versatile career, that he was chosen for the part in "Thundergates." In the First National picture Moore will portray a young engineer, whose resemblance to a Chippewa is only one of the many adventures, exciting and romantic situations and finally wins him a white wife, who was forced upon him, through circumstances, he was compelled to take place of the love of his life.

Other well known film celebrities who will have parts in this picture are Sylvia Breamer, Victor Varconi, Paulette Goddard and Robert McKim.

"Thundergates" promises to be the most colorful Chinese play since "East is West," a First National picture, which starring Constance Talmadge, proved the moral and historical story of oriental life that has so far been screened.

"Thundergates" will begin at the United Studios within the next two weeks. Joseph deGrasse will direct it.

UNIVERSAL ADDS A CHAMP ATHLETE TO ROSTER

Joe Bonomo, an all-around athlete and winner of a contest in which he proved his ability as the most perfectly built man whose features resembled closest those of Charles Atlas, has signed by Universal to a long-term contract and is now at the Universal studios in Universal City.

Out of 15,000 contestants Bonomo was adjudged winner of the contest and for the same reasons was given a contract with the Hope Hampton Productions in New York. Following a six week's service with that agency, during which time he gained wide recognition for his remarkable athletic ability, Bonomo was signed by Pathe to appear in pictures produced by them at their New York studios. He, therefore, goes to Universal with considerable training before the camera and he is being freely predicted that he will soon be heading his own company at the Universal studio.

Bonomo weighs 190 pounds and stands five feet, 11½ inches in height. He won his letters as a football and wrestling star at the New York Military Academy. Before coming to California he was looked upon as one of the best amateur boxers in New York. For some time he conducted a boxing and wrestling club there under his own name. He is the son of Albert Bonomo, a well-known manufacturer of New York.

Tote Finishes Another

Tote Du Crow has just finished the role of Punchinello, the hunchback clown in "John of the Woods," starring David M. Dean, child protegee of Charlie Chaplin, which was filmed at the Vitagraph studios. Upon completing this part Tote was signed to portray the role of Sun Man, an old Chinaman in "The Lord of Thundergates," which is to be made at the United studios under the direction of Joseph De Grasse.

"Trilby" is Completed

The Richard Walton Tully production of du Maurier's "Trilby" has been completed at the hands of the cutting department. No more will Arthur Edmonds, Philo McLean and Wilfred Lucas be forced to don the fantastic histrionic decorations with which they have been burdened with glorifying the gaudy sognomologies during the filming of this classic. And the temporary rows of members of McLean's manly locks has once more given way to the natural curl of his hair. Oona and Andree LaFayette has taken to wearing stockings again. "Oh, dear, where is thy sting?"

Sergeant Proves Quite Like Sargent

A short time ago Lewis Sar- gent, youthful comedy star who recently undergirded his acting with serious dramatic pictures, was on location with his company in a small Northern California town. The day following his arrival there he was arrested with a lease before the police for speeding and the next day sergeant who in this town served as the judge. "Have you got your license with you?" asked the presiding officer. Sergeant started tumbling through his pockets, knowing right well, however, that he had left his operator's license at the hotel in his other suit. "Do you mean my driver's license or my registration certifi- cate?" the actor inquired, stalling for time.

The sergeant, who is considered a "hard-boiled" man by those who are brought before him, glanced down at the actor rather suspiciously. "What do we do with people who drive automobiles in this town without a license, don't you? We put them in jail for a few days."

"I don't know which license I mean," the actor winced. "If you don't know which license I mean I'll show you mine."

As he put his hand in his inside coat pocket the stern ex- pression on his face turned to a smile. He also, it seems, had left his license in his other clothes. Without further bearing the actor's case was dismissed.

Editing Dupont Film

William C. Thompson, production manager, and Thomas Dixon, Jr., dramatic editor of Shadowland Productions, Inc. are just completing the editing of a new feature production starring Miss Du- pont and which will be released soon through the Shadowland circuit. This will be the first production featuring this star to ever be released on the inde- pendent market.

FINE ARTS' NEW STUDIO NEARLY FINISHED

The task of reconstructing the Fine Arts studios at Culver City came to its final stages of completion and according to John Rikkleman, secretary and treasurer of the playing, was not only ready shortly to offer accommodations to as many as fifteen producing companies.

One of the greatest jobs that the working crew was compelled to face was the moving of one of the largest stages from the corner of the lot to another, but now that it has been moved in place the remainder of the re-modelling work is progressing with the greatest speed.

With the old wooden buildings have been wrecked, plans were arranged by the management so that production activity at the plant will not be delayed by the reconstruction work. In place of the wood- en buildings the studio manage- ments, is so not stressed, on the buildings of the latest designs and with every modern improve- ment. As a part of the studio expansion plan twenty-six new dressing rooms and fourteen executive offices have been provided. Also one ready for occupancy. A new enclosed stage is rapidly nearing completion.

More than $15,000 is being spent by the studio for the recon- struction work, but when it is completed the plant will be one of the most up-to-date and best equipped studios on the West Coast.

Among the companies at present engaged in production at the Fine Arts studios is the Mis- sion Film Company, which com- pany is under the direction of David Kirkland; the Finis Fox Prod- uctions, under the direction of Bag- gage; the direction and supervision of Finis Fox; Fred Caldwell productions, making another "Hollywood" story, and the Jess Robbins Production.

New Illumination Angle

Another new angle in the illu- mination of moving picture sets has been developed. This time the inventor is E. R. Hick- son, art director of the Ben Wilson Production, at present filming an all-star feature enti- tled, "Million Dollar" the idea of using one large lamp, each big light is replaced by two of smaller power, which Hickson says will throw the lights of the eyes of the players facing the powerful starry area. Hickson has been one of the most original and efficient art directors in the business, and with his mind full of ideas and inventions which have served potentially in making motion picture work easier and of better quality.
DERIDED RABBIT'S FOOT RIDES TO TRIUMPH

This is the tale of a rabbit's foot and four brave minnows.

Director Frank Borzage and Producer Paul H. Jacobs went fishing after they finished shooting "Children of Dust," taking with them Cameramen Chet Lyons and Bunny Dull, production manager.

They wanted just a bit of a rest between pictures, a mountain trip and the limit of trout. Frank Borzage carries a rabbit's foot.

The others derived their superstition, but the rabbit's foot did its duty.

Upon their return the following was submitted by Borzage in favor of his talisman.

Jacobs lost his car in a smash-up in which another motorist ran into it while left at the curb. He caught only nine trout. Due to stepping on a curly tail and could not go into the water to fish. He caught three.

Lyons whipped the streams too hard and caught nothing. Borzage landed the limit and had no trouble of any sort.

Figure it out for yourself.

"MEANEST MAN" TO HAVE NOVEL
NEW YORK OPENING

"The Meanest Man in the World," adapted to the screen from George M. Cohan's famous stage success of the same name, has been completed by Principal Pictures Corporation and will have its world premiere in Mr. Cohan's theatre on Broadway at 100th Street.

The opening will take place early in the fall and Cohan personally will attend to many of the arrangements necessary to bring the production to Broadway in genuine George M. Cohan style.

Bert Lytell, who portrays the "meanest man" on the screen (Cohan having played the part on the stage) will also be in Gotham at this time and there is every reason to feel that Mr. Lytell will participate with Cohan on the presentation of the picture.

A cast of excellent artists besides Mr. Lytell are featured in this new offering. Chief among these are Bleeke Sweet, Bryant Washam, Betty Bronson, Reliance, Maryon Aye, Helen Lynch, Ward Crane, Frances Raymond, William Cardell, Victor Potel, Lincoln Sturdivant, Carl Stock, and others, of equal popularity.

The picture is in feature lengths to be one of the outstanding productions of the coming season.

BARKER LEAVES FOR 3RD LOCATION ON ONE FILM

With eight weeks of location work already to his credit in the making of "The Master of Vengeance" for Metro release, Rexual Barker has again started for the great outdoors to film exotic scenes for the production. Big Bear Lake is his destination this time, and while his stay will not be as long as his trip through Canada, and the Feather River country, it will be fully as exciting. Barker has achieved the spectacular thrill's prescribed by the scenario.

Stars accompanying Mr. Barker on the Big Bear expedition are Pat O'Malley, Earle Williams and Renee Adoree, who has sufficiently recovered from her severe attack of "Kleptomaniac eyes" to face the camera where artful Barker and his camera have used.

"The Master of Woman" an adaptation by Monte M. Katterjohn of G. B. Law's "The Law-Bringers." Among the other stars of the cast are: Barbara La Marr, Wallace Beery, Victor McLaglen, Paul McKeever, Anders Randolph, George Kuhn, Robert Anderson and Ed J. Brady.

CONFUSION IS CAUSED BY A TITLE CONTEST

Considerable confusion has been caused in the mind of the public of a misunderstanding regarding a title contest held with in the Mary Pickford organization recently.

Miss Pickford offered a prize of a jeweled wrist watch or two hundred dollars in cash to the member of her own organization who suggested the best title for her forthcoming production, "The Street Singer." It was won by Dennis F. O'Brien, attorney for Miss Pickford, who suggested "The Street Singer." This was the very first title offered, and seemed best suited to the picture.

Van Dyke is Signed

Associated Authors have signed with Allied Pictures. They said Van Dyke to direct "Harbor Bar," the Peter B. Kyne sea story which will be their second release. Van Dyke recently directed "Forget-Me-Not," a Melville title and also a number of Leach Baird specials. Thompson Biechlan, who will supervise the production with the assistance of his associates Frank Woods and Elmer Harris, has just completed the contract for Van Dyke, and the Camera work will begin as soon as the cast is signed up.

MONTY'S FAMILY MUSICAL BUT HE PLAYS FUNNY

Monty Banks, one of the three "toppers" who are making two-reel feature comedies at the Strand-Theater, as Monty says, although his entire family is musical, he can't play a note. Monty says, "My father was a musical director, my cousin was—and is—a tenor in opera; my sister was a soprano when they stayed home and practiced, I was out having a good time or achieving the revelation of my nature. Always to laugh. But I like also beautiful things such as women and children—literary books. I have just bought a new home in the foothills of Hollywood and I shall accumulate as many arts objects as I can to make it beautiful. I make foolishness all day in the pictures and perhaps, sooner or later, it will become different. Oh, yes, I love a good dinner—but though from 9:30 to 3 I do not care for spaghetti. No, sir. It does not suit my taste at all. Not all Italians like spaghetti. Not all Irishmen like potatoes, I suppose either."

THOUSAND ORIENTALS TO BE USED IN THIS FILM

Southern California is being equipped for Chinese and Japanese "types" to play in another "Thunderstruck," an elaborate and tense, dynamic story of Chinese American life, to be filmed by First National.

More than 1000 Orientals will be employed during the filming of the huge production, which will be made under the direction of Joseph De Gracia of the United Studios.

Prominent parts in the play will be filled by Mrs. Belva Fair, Sylvia Breamer and Robert McKim. "Beautee," which is a screen version of Sidney Her- schel Small's "Lord of Thunder," deals with the thrilling, courageous experiences of an American who, through a series of unusual circumstances becomes mistaken for a Chinese overlord; is forced to masquerade as such and is compelled to accept as a slave-wife, a beautiful white girl who had been kidnaped as a child and reared as Chinese.

Miss Fair will fill the role of the slave-wife. The part of the American has not yet been filled.

Gordon Returns to Mayer

Having completed his role as lead in "Gentle Henry," now picture, "Bluebeard's Eighth Wife," Huntly Gordon has returned to Mayer Studios as a prominent figure in the all-star cast of John M. Stahl's new First National production, "The Wrecker." Mr. Gordon was placed under a long-term contract by Mr. Mayer for the purposes of consideration. His first appearance in the picture was as Jeffrey Fair in Fred Niblo's "The Famous Mrs. Fair."

MILADY OF FRANCE LANDS MILADY OF L. A.

Los Angeles women are the most distinctively dressed in America, certainly this side of Fifth Avenue.

This is the judgment of Milca, under whose name several pictures with Miss Morgan, who recently has come to Hollywood to fulfill American motion picture contracts negotiated in Paris.

Mlle. Peyro, in voicing this view, takes into consideration even New York women, who have the advantage of representation in their city of internationally known French designers and first call upon all ideas in gowns which come from the fashion arbiters of Paris.

Commenting upon this point, Mlle. Peyro said, when seen at her home in Hollywood: "One might suppose that modes, like the sun, would have come and gone in the cast before they reach the west, but it is not so.

"From observation, I believe that in this part of the United States the new idea is accepted more readily in other cities, excepting, possibly, New York. They hesitate and modify, without doubt, many of the Paris fashions, whereas it seems that, if a new design is suitable to the American style of beauty, it is taken up quickly. That it is beautiful is enough; that it has never been done before is never considered. Distinction is bound to follow."

MR. AND MRS. WASHBURN WORKING IN SAME FILM

For the first time in several years, Mr. and Mrs. Bryant Washburn, a well known couple in the leading roles of the same photo play. This duo of screen cele- brities are playing the stellar roles in Ben Wilson's latest feature production, "Mine to Keep," which is now in the course of filming at the Beverlia Studios, with Ashton Dearholt, former screen star in his own right, serving as production manager.

Dearholt declares this new picture will boast an enviable cast, having in addition to Mr. and Mrs. Washburn, such well known favorites as Wheeler Oakman, Charlotte Stevens, Kate Lester and numerous others.

Ash With Rock

A British cameraman expert is now shooting the Joe Rock Productions at the Grand Studio. Jerry is a wizard with the lens and has a number of several glimpses for motion picture photography and in addition is a superb colorist to top off his work. It is a pretty good man to be two kinds of a wizard!
CAMERA I

WEEKLY WAKE-UP—CAMERA I'S NEWS SECTION

FISHER IS NORTH ON BIG FILM DEAL

Victor B. Fisher, producer of "Youth Triumphant," just completed at the Hollywood Studios, left here this week for San Francisco, where he will confer with his associates on a deal involving increased producing activities and the signing of several leading motion picture stars.

The result obtained in filming "Youth Triumphant," it is claimed, has made Fisher Productions a strong competitor in the motion picture field.

Among the most popular of Frank Borzage's "Children of Dust," which was filmed at the United Pictures. This little screen Goldilocks has interpreted all sorts and manners of characters, and in two Mack Sennett comedies was seen as a dainty young Miss of S, and a rough-and-tumble "Duster Tumbleweed," which were as different as night and day. Lloyd Hamilton was responsible for her initiation as a "boy" actor for it was in one of his farces that she first appeared in the regalia of a street urchin. At the present time she is playing the part of a tough and ragged youngster in Hugh F. Lambert's "Father," at the Studio, and it would be difficult to identify her as a demure young lady with ingenuous am-bitions.

In Borzage's picture she enact's the part of a girl three years older than herself, which is later carried on by Pauline Garon, and has proved that she is as genuine in dramatic parts as she is in comedy roles. Her inclusion in a cast including such well-known names as Pauline Garon, Johnnie Walker, Lloyd Hughes, Frankie Lee, and Bert Woodruff is an encouraging indication for her.

DANISH ACTOR MAKES NEW START IN NEW WORLD

Prominent among those character actors who have been in the limelight so much of late is Otto Matiesen, who recently finished the role of Philippe de Vilmorin in Rex Ingram's "Scaramouche" at the Metro studios. Although comparatively new to the silversheet he is by no means a novice in dramatic work for he has been on the stage all of his life, appearing with some of the world's most renowned artists. He is a Dane by birth and regarded by the countrymen as one of their foremost dramatic actors, especially after the interpretation of Shakespeare and Washington Irving in which roles he created a sensation on the Continent several years ago when he played before many of the crowned heads of Europe. London, Paris, Copenhagen, Berlin, Vienna . . . all know this young man and have accorded him tremendous applause upon his appearances there.

It was during a tour of America, giving performances in the art and little theatres of the country that he came to Southern California. His work aroused the interest of the Cronin brother, and he was immediately approached with cinema offers, of which he accepted. Matiesen, who is the personification of the European artist, embodying grace and dignity, is a true son of the stage, and it is expected that the director will rely upon his acting ability alone. The wide range of characters which parsley actors have handled, has given him the most skeptical that he has no parallel in his particular phase of work. Several

THE WARREN BROTHERS have completed one of the largest studios in Los Angeles at an approximate expenditure of $250,000. The new studio covers nine and one-half acres of ground, has all the latest lighting and stage equipment, 100 dressing rooms, thirty executive offices, library and other appliances in addition to the largest stage in the world, fully 300 feet in length.

HERE'S A CHANCE FOR SOULFUL DAMSEL

If you are eighteen, an old-fashioned girl, demure, with a soul, and with a sympathetic understanding, fairly pretty, and if you have ambition and want to work hard and diligently, then burn this paper. Director Frank Borzage, for there is an excellent opportunity, is looking to you to become a real motion picture player and perhaps eventually a star.

Mr. Borzage, who is preparing his next picture at the United Studios for Producer Arthur H. Emerson, is held up because in all films—and even on the stage—he is unable to find the exact type of girl to play the ingenue, a leading part in his film, "Collier," which is coming from New York to be in this all-star production. Emerson, the First National which will also have Virginia Pearson in the cast.

They want a real girl, with sweet personality and charming manner; an anti-flapper, yet a modern girl. "She does not have to be beautiful, but must have brains," says Director Borzage, "and it is a wonderful part and a great opportunity for an unknown girl to get a real start.

It will be remembered that Borzage, with his peculiar faculty for discovering unknown faces, has brought out a number of stars in his many pictures, perhaps the most notable case being Vera Gordon, who played the mother in his famous screen epic, "Honor- esque." Borzage saw her in a real actress with a soul, and so she was acclaimed a star almost overnight.

FORMER SLAVE, 194, IS NOW A PICTURE ACTOR

At the tender age of 104, John Currie, who is the oldest actor at the camera pictures, he is without doubt the oldest actor before the camera.

Currie, white haired and shaking with age, was born in Atlanta, Ga., in the summer of 1819. His parents were slaves owned by Major James Comer, a wealthy southern planter.

Currie grew up with the Major's son, James Comer, Jr., and became his personal body servant when the Civil War was declared Currie and his master fought side by side for the Confederacy.

Currie photographs excellently, according to Tod Browning, Goldwyn director, who has watched him. Isaac Hendricks, a slave, is "The Day of Faith," the Arthur Sommersplay's story that Browning is to direct.

Currie has eighteen great grand children, the youngest of which awed not only the world but the Medaille Militaire in the great war.
Claire Windsor Returns

Claire Windsor who, ever since she completed her role in Marshall Neilan's "The Eternal Three," has been sojourning in New York, returned to Los Angeles Thursday. Miss Windsor, during her short stay in the metropolis, was extensively courted by society. Mrs. Reginald Vanderbilt and her sister, Mrs. John Converse, entertained her, as did Mrs. Bernard Baruch. Miss Windsor was also an honored guest at the Belmont Hunt, which is quite the social event of the season.

A Girl and Her Name

Dunne Thompson, the new leading lady with Christie Comedies, who makes her bow with Bobby Vernon in "Plumb Crazy," has had a lot of trouble with her name. Dunne Thompson happens to be her real name, but she used to be known in comedy pictures as Jo. The latter name was wished on her some time ago when she first featured in pictures, no one knowing who she was. Fay Wray wondered who thinks up some of the fancy names for movie people and Pullman cars. At any rate, Miss Thompson likes her own name and is ashamed of it, so she went back to her real name de novo as soon as she had the opportunity.

To Film "Paradise"

Richard Walton Tully is to produce for the screen his famous stage success, "The Bird of Paradise," in the Hawaiian islands, locale of the story. The producer, who will be a first National release, is said, will be anywhere from three months to a year in the making. The cast is now under consideration, but as yet no final selections have been made. "The Bird of Paradise," one of the most successful of foot-light attractions, played for twelve years on the stage. Among those elevated to stardom in the part of the Hawaiian princess were Laurette Taylor, Lenore Ulric, Carlotta Monterey, Besie Harrissle, Florence Rockwell and Muriel Siarr. Guy Bates Post played "Ten Thousand Dollars," Dean the beachcomber.

Grand Corners Directors

A galaxy of high-class comedy directors is to be found at the Grand Studio on Gower Street, Hollywood, where Monty Banks, Sid Grauman, Bessie Harrissle, Florence Rockwell, John Ford, R. C. Clark, and others are engaged in making two-reel fun films. Among them are Alf Goland, Paul Hurst, Arlette Mayo, Hugo Fary, Harry Edwards, Herman Raymaker and Oil Pratt.

Betsy Plans Party

Betsy Ann Hisle, five-year-old beauty contest winner, who is one of the fearsome little characters in Roach's "Our Gang" comedies, is going to have a birthday party at the Hollywood Hotel next Wednesday, May 30th, and has invited baby Muriel McDonald, Baby Peggy, Jeanne Dawson, Jackie Condron, Mickey McLain, Richard Beadrick, Jacki Parker, Walter Wilkinson, and several other screen kiddies to be her guests. As yet no estimates have been made as to how much ice cream and cake will be consumed, but a corps of caterers are being held in readiness for the onslaught.

Miss Wales in Two Films

Ethel Wales, well-known character actress who is scoring in "The Covered Wagon," has just signed two interesting contracts. Miss Wales started work Friday in "A Harbor Hunt," the Kyne story being made by Associated Artists at Ince's in which she is cast as "Penny," an old sailor. Following this she goes to the Lasky Studios to negotiate a leading character role in "The Faun," a William de Mille production. She recently completed character roles in "Glitz," a Dinky Dean Production and "The Fog," a Fox Production for Metro.

Carr on New Job

W. B. ("Bill") Carr, well-known art director, who was for many years with the Lois Weber Company, has assumed the management of the rental department of Miss Weber's American Film Corp. Carr entered film work with Universal eleven years ago, and was immediately associated with the Weber outfit, with which group he remained until 1921. Then he free-lanced, handling the art direction on "Constance Tal- madge's" "The Primitive Lover" and "East Is West;" Norma Tal- madge's "The Eternal Flame;" Jackie Coogan's "Oliver Twist;" B. P. Fineman's "Don't Marry for Money," and several other big productions. His association with Foster will place this establishment among the foremost in the southwest, for Carr has hosts of friends in the professional field, and a complete understanding of what is expected of him in his new position.

C. C. Burr has just finished putting the finishing touches on the next Earl Hurd-Dobby Bumps Cartoon Comedy, "Their Love Grew Cold," which will be released through Educational Film Exchanges, Inc.

After having been second assistant for the past three years, Lou Borge has been promoted to first assistant with Frank Borgez, who is starting his next picture for Arthur B. Jacobs to be released through First National.

Because "The Eleventh Hour," the title of Bernard Durning's latest Fox film creation, is symbolic of their ritual, many lodges of the Elks National organization will sponsor the premier showing of the picture in their respective communities. The screen production, which is an adaptation of Lewis J. Carter's sensational melodrama, was made by Durning in twelve weeks, and the film features character parts. Likewise is the eleventh picture "Berney" has filmed under the Fox banner.

Under the direction of Lynn Reynolds, production has started at the United Studios on a new First National picture, "The Hunneta," in which Lloyd Hughes has been given the featured role to portray. The production has recently received an important characterization in the Universal production of "Grandpop."

The Mission Film Company has assembled a notable list of artists for the principal roles in its latest virile drama of rural life, "The Barefoot Boy," which was written by Wallace Clifton and now in production with the Fine Arts studios. Among the players are John Bowers, Marjorie Daw, Tully Marshall, Sylvia Bromley, Raymond Hatton, George Meacham, Harry Todd, Otis Harlan, Frankie Lee, Virginia True Boardman and others. David Kirkland is directing the picture.

Helen Kreier, who has appeared opposite many of the screen's foremost comedians and who recently completed a year's engagement as leading woman for Jimmy Aubrey, Vitagraph comedian, has been signed by Milburn Morantz to act as his leading woman in a new series of two reel comedies which he is to produce for the Anchor Film Company.

More lumber has already been used in the building of the new sets for Ingram's production of "Sacramouche" than in any picture ever produced at the Metro studios, and the pictures is not yet one-fourth finished.

"Bull" Montana was not satisfied with the color of his new automobile, so is now having it repainted. When it comes out of the paint shop it will resemble something between a western sunset and a mechanical representation of Will Ireland's "Trimmed in Scarlet!"

The clever little Joys and Glooms of the cartoon page play an important part in "Bump Lips," Viola Dana's new Metro picture. Instead of being in animated form, however, they are portrayed by skilled actors.

Edward Sloan, who is directing Metro's all-star production of "The Eagle's Feather," started on his theatrical career at the age of 16 by portraying the role of Friar Laurence in "Romeo and Juliet" at the Par- viilion Theatre in London.

It is estimated that approximately 2000 dozen candles of all sizes are used in the "Bird of Paradise" the Rex Ingram's Metro production of "Sacramouche."

A real dentist was called upon to portray such a role, in order that the part in Viola Dana's "Bump Lips," would be enacted technically correct.

Hunt Stromberg, who produces, and often personally directs the "Bull" Montana comedies for Metro, is the youngest producer in motion pictures.

James Kirkwood, who is cast for the leading male role in Metro's all-star production of "The Eagle's Feather," was at one time leading man for Mary Pickford.

TRUESDELL IS ENGAGED FOR BORZAGE PICTURE

Arthur H. Jacobs has signed Frederick Truesdell, noted New York stage and screen actor, to appear in his new Frank Borzage production for First National, the temporary title of which is "Dust in the Doorway."

Mr. Truesdell is to play Malcolm Trask, husband of Virginia Pearson, who is one of the all-star cast which includes Joseph Swickard and others.

He just arrived from New York where his last stage work was in the long run of "The Gold Diggers," the Belasco success. For many years he was a member of the popular stars as Lilian Russell, Mary Manning, Lilly Langtry, Elsie Ferguson and many others. He was one of the original cast of "Ben Hur" and is today one of the only three living players who appeared in that memorable first presentation. The others are Wm. H. Hart and Emmett Corrigan.
**CAMERA!**

**Weekly Wake-'Em-Up—CAMERA's News Section**

**HOME FOLKS ARE STRONG FOR HANK**

When Hollywood beckons, doors drop their pens, carpenters lay down their hammers, cowboys sell their beloved mounts and business men dispose of their holdings. Many come to Hollywood, girls and boys, men and women, near the call, but few are chosen.

One of the chosen few is Frederick Hank, formerly of Cheyenne, Wyoming. Mr. Hank, who was born near Omaha, Neb., could ride a caper before he could walk. As the saying is, he was "born in a saddle." For a sojourner, the Haymarket Hotel, Hollywood, is the way to Hollywood, but not until he had broken every dirt track automobile and motorcycle racing record in the Rocky Mountain region. Those records will stand for a long time. Mr. Hank is known as a reckless driver in a state known for its trains.

Mr. Hank began his motion picture career playing a "heavy" in Eugene Manlove Rhodes' "Stooges," a role that called for hard-riding and considerable histrionic ability. Later Mr. Hank appeared in "Blood and Sand," "Man-slaughter" and "Robin Hood." When the "homo folks" in Cheyenne heard of Mr. Hank's progress in Hollywood a company was formed to further assist his fellow townsmen in their new occupation as an outdoor star. The new film concern is the Rocky Mountain Productions, formed in "The Dangerous Trail." Its first production, Mr. Hank has the juvenile role, playing opposite such stars as Noah Beery, Tully Marshall, Jack Curtis and William Lowell. The director-general of the Rocky Mountain Productions is Alvin J. Neitz, director and writer of outdoor stories. F. W. Raymond is general manager. The new concern will confine all its studio activities in Hollywood, couple with Mr. Neitz's preoccupation as an outdoor star. The new film firm will produce a series of eight outdoor pictures featuring Bill Patton, who will be supported by Peggy O'Day.

**MAC BUSCH PRESENTS MASQUITO**

During recent maneuvers conducted by the 163d Infantry at the Glendale rifle range, Mac Busch presented the regiment with its new mascot, "Hank," a four-months-old Belgian police dog. Colonel Walter P. Storey, commanding, accepted the mascot in behalf of the doughboys of the regiment.

**STAHIL, WITH GREAT CARE, ESSENTIAL FOR GREATNESS**


Approximately two months overdue, though in the selection of the cast which is composed entirely of stage and screen stars, the picture is being favorably received by the public. An absolute true portrayal of characters is a personal ideal with Mr. Stahl as well as being one of the reasons for his great success, each player was chosen for his or her particular adaptability for a certain role.

As Myra Hastings, a demure little maid who, overnight, is transformed into a society débutante, Marie Prevost not only has the greatest opportunity of her career, but also one of the most fascinating roles ever offered on the screen. Robert Ellis, who has just returned from the film studio after a trip around the world, will be seen as the lying, knavish, knighthood of a romantic, while Huntary Gordon and Gertrude Astor will provide an air of bored aristocracy, as well as considerable plot, in the characters of Mr. and Mrs. Van Pott.

Norma Shearer, a new star in the Mayer Studio fold, will make her West Coast debut as a beautiful but susceptible little lass in "The Wanners." This picture will mark Lincoln Stedman's second performance under John M. Stahl's direction, playing a much-refused, but ever hopeful romance part that is reminiscent of his role in "The Dangerous Age." Little Richard Hemick will enact Sonny, a precocious youngster who rattles the family skeletons at inoppor-tune moments.

Three comedy favorites of old, Louise Fazenda, Hank Mann and Lydia Yeanian's Titus, will add mirth to the picture, balancing well with the severe hauteur of Lillian Langdon in the part of Mrs. Worthington, a society leader with an important family tree. Other important roles are taken by Vernon Steebe, Eddie Griffin, and William Buckley.

J. G. Hawks and Paul Born wrote the scenario from the stage play, "Hetchells Bunting," and George Stahl G. Palmers is in charge of the photography.

**NEW CONCERN HAS BOUGHT PACIFIC STUDIO**

The Interstate Pictures Corporation, a newly formed $1,000,000 corporation, has just taken over the Pacific Studios at the corner of Venice Boulevard and Los Angeles Avenue City. The lease was signed this week between Fred L. Hunt, owner, and J. B. Stahl, head of the new organization.

A series of five to ten-reel dramas will be filmed at the studio, the first to start production in about sixty days.

All the stories are those of a famous novel, and at the present time it is undecided as to the name of the first story to be produced.

The American Releasing Corporation has the releasing rights for the first story. J. B. Calvert is directing and Frank F. Cameron will assist.

About $300,000 will be spent on the first Interstate production.

**LEE IN CASTING**

Rowland Y. Lee is covering parts for his first special production at the Fox Studios. The new picture is based upon Governor-near Morris' short story, "You Can't Get Away With It," and will bear the original title to the screen. It has been adapted for author of Rex Ingram's recent "Where the Pavement Ends," and the casting is being prepared by Robert N. Lee.

**STAR WILL KIDNAP A MAN FOR HERSELF**

If you were a white girl —

If you had been brought up as an Indian—

If you decided that you wanted a white husband—

How would you go about getting your man?

In "Huntress," Hubert Footer's novel, now being filmed at the United Studios by Associated First National, "Bela," played by Colleen Moore, the dainty and winsome young screen actress, is faced with that problem.

Bela wants a husband so much that she just goes out and takes one—kidnaps him in fact. And "then the fun begins."

The kidnapping of the white man forms the basic plot of this highly amusing picture play, which, replete with humor, is not without a good many of the tensely dramatic situations.

The "Huntress," which is the initial all-First National picture to be produced under the production chancery of Richard Walton Tully, promises to be one of the outstanding screen pictures of the year. The role of "Bela," the vivacious white child, is one which is especially adaptable to Miss Moore's versatile ability and is one that should add still more laurels to the already dazzling career of this most capable young woman.

**"SCARAMOUSE" IS GAINING DAILY IN FEAST**

It would seem that if Rex Ingram continues to increase the personnel of the cast he is assembling for the production of "Scaramouche," which is now in the course of filming at the Metro studios, he will have a safe money-making locomotive of new properties assembled in one group is concerned.

The latest well known name to be added to the list of those to whom important parts are entrusted in this promising screen classic is Truman Van Dyke, who was signed to enact the role of Leandre.

Mr. Van Dyke started his work in this picture last Monday and under the terms of his contract, he will be kept busy before the camera at the Ingram cameras for the next few weeks.

Mr. Van Dyke has been one of the foremost serial stars on the screen for the last several years but after completing a long engagement in the stellar role of the Selig production "Jungle Goddess," he decided to abandon that field and concentrate his attentions on feature production. If recently he has been among those active at Universal City.

Although he is among the younger generation and distinctly juvenile type, Mr. Van Dyke is one of the veterans of the screen, having been among the few to start his cinema career simultaneously with the establishing of the film industry in Southern California. He won his greatest fame for his ability to do two very important things exceedingly well. One of these was to fight manfully and the other was to love the heroine. Forsooth both as for a fighter and a romancer he is considered the ideal American type.

Lila Leslie Engaged

Lila Leslie, popular stage and screen actress, has been engaged by First National to play a prominent part in "The Huntress," which is being produced at the United Studios with Colleen Moore and Lloyd Hughes in the leading roles. Miss Leslie's stage career covers appearances not only in this country, but also in England and Australia. In London her name is as well known in musical comedy as it is with the patrons in this country. She also had a brilliant career in the Antipodes with Colleen Moore and played an important role in the original production of "Peg O'My Heart," "The Boomerang," "The China Coast," "All for the Ladies," and "The Fabulous Dick."
Weekly Wake’Em-Up—CAMERA’s News Section

Page Sixteen

CAMERA

Who’s Who and What’s What in Filmland This Week

Edward Clayton, juvenile dancer, has finished work in "Shipproof," directed by Scotty Dunlap for Fox.

Belle Stoddard is playing at present the part of the nurse to little Jean Capra in Norma Talmadge's "Ashes of Vengeance."

Malcolm McGregor, one of Metro's leading men has been loaned to Universal to appear in one picture with Gladys Walton.

Hope Hampton, who will be featured in the screen version of David Belasco's play, "The Gold Diggers," has arrived here from New York.

Oscar Apfel, who is to direct Viola Dana in "To Whom It May Concern," her next Metro starring vehicle, only recently returned from abroad where he produced "Bulldog Drummond" for a Dutch company.

Bowditch Turner, who is appearing in Rex Ingram's production of "Scaramouche" for Metro, enacted the role of Arnesola the servant of Julio in Mr. Ingram's Metro production of "The Falcon" of the Apache.

Clyde Fitch's "Beau Brummel," in which John Barrymore will be starred by the Warner Brothers, is being adapted for the screen by Frances Marion, one of the most prolific writers in the picture industry.

William Orlondam has a comedy character role in the Metro all-star production of "The Eagle's Feather." Mr. Orlondam scored a big hit with his comedy part in the ship's carpe in the Metro screen version of "All the Brothers Were Valiant," a recent release.

Shirley Mason, the sister of Viola Dana, is in the Good Samaritan Hospital in Los Angeles recovering from an appendicitis operation. Miss Mason is occupying the same room in the hospital Miss Dana had when she was operated on several months ago and has the same doctor and nurse.

Frank Borzage, director for Arthur H. Jacobs who releases through First National, ten years ago was a leading man for Thomas H. Ince. Chester Lyons was a cameraman there. Borzage, recognizing his exceptional worth, remembered him, and several years ago when he became a director, secured Lyons as his own cameraman. He is to photograph his next production also, which will be commenced in a few days at the United Studios.

Leslie Austen, who appears nightly in the public in "The Wasp," is putting in his spare time acting before the camera.

E. H. Griffith, who returned last week from Canada, is busy filming the interiors for Cosmopolis' feature "Unseen Enemy," which was tentatively titled "Snowblind."

Daniel Carson Goodman, who has a neck for original titles, has tentatively named his forthcoming production "You Get What You Give."

Jane Thomas will play the dutiful daughter immediately upon the completion of "The Exciters," and will take a hurried trip to Chicago to visit her mother before starting work on her next special.

Virginia Pearson, absent from the screen for three years while headlining in vaudeville, returns to the films in a leading part in Frank Borzage's next production for First National release.

Arthur H. Jacobs and his director, Frank Borzage, bade themselves away to the high Sierra to fish for trout between pictures. Ever since he has been in pictures Borzage has made such a retreat when time permits.

Mollville Burke, who is at present directing a stock company in Cincinnati, is working on a plan whereby he intends to make a motion picture with the stock players as actors. If the venture is successful, it will be the first time a thing of this sort has been done.

William Collier, Jr., who has just been engaged by wire by Arthur H. Jacobs, is preparing to migrate from New York to Hollywood where he is to play a leading role in the next Frank Borzage production which is to be released through First National.

Gertrude Astor has returned to Los Angeles following the completion of her work as one of the principal players in Arthur H. Bracy's production of "The Ne'er Do Well" in New York and she is now appearing in the John M. Stahl production of "The Wanters."

Rudie Blue and Irene Rich will be the co-starred in the Brothers' picturization of Kath-leen Norris' novel, "Lariatta Leonard," which will be directed by Harry Rapf, the scenario having been completed by Sada Cowan.

Lloyd Hamilton is wintering in New York this spring.

Mae Murray has departed for New York for a month's stay. Upon her return to Hollywood she will start work on a possible film, "Rose Quest," her next production for Metro, which Robert Z. Leonard will direct.

Carry Odell, character actor of note and former Mack Sennett comedy star, has finished his interpretation of "Spoke Louis" in the new Richard Thomas production, "Scarlet Shadows," which is being made at the Hollywood studios.

John Henry, scion of a wealthy Boston family recently wended his footsteps Hollywood-way to seek fame in motion pictures, has just completed work as a ship's cabin boy in the production of "A Gentleman of Leisure" at the Lasky studios.

Fat Carr has replaced Harry Moe in the vaudeville and film title male lead in the Warner Brothers picture presentation of George M. Cohan's play "Little Johnny Jones," featuring Johnny Hines. Mr. Myers will costar in one of the new series of pictures to be made by the Warners this season.

Bert Woodruff, one of the stars of "Children of Dust," Frank Borzage's current First National picture, started the first theater in Revelonda, California, about seventeen years ago. It was in an abandoned railway station and was made light-proof with cheap calico. It rained, but the audience remained, putting up their umbrellas for protection.

Little Philippe deLacy, adopted French orphan and clever child actor, has completed an important child part in Mary Pickford's latest picture, "The Street Singer," and has been signed for one of the principal supporting roles in "Why Do We Live?" a picture exposing the evils of capital punishment, which is being made at the Cosmopolitan studios.

Dulcie Cooper, who has gained an enviable reputation the past few years as an ingenue, is taking such parts as Clara Kimball Young in "What No Man Knows," with Tom Mix in "Do and Dare," "The Desert Blossom" with William Russell, "Hands of Navar" with Lowell Sherman, and "Love's Wedding." Carbone Production, has been engaged to play the ingenue leads at the Strand Theatre, San Diego.

Miss Cooper has had several years on the speaking stage, has sung in a song with Virginia Brissac in San Francisco.

"Hold to Answer," a gripping story of today by Peter Clark MacFarlane, will be the second entry in the series of Metro's art special stars.

Dorothy Revier, former star of the legitimate stage, is looking for her initial bow in motion pictures as leading woman in the new James E. Bowen production, "The Supreme Test," being made at Cosmopolitan.

After experiencing some of the coldest days of the coldest spring New York City has suffered in many years, Jack White, producer-director of Educational-Mermaid Comedies, is back in the sunshine of Southern California.

"Broken Hearts of Broadway," a story dealing with the bright lights and glamour produced for the screen by Irving Cummings at the Hollywood studios. The leading male role in the picture is being portrayed by Johnnie Walker, popular actor, who has often been referred to as "the typical American boy of the screen." As soon as he completed his work in this picture Walker will resume production of his own series of pictures at the Robertson-Cole studios.

Creighton Hale, debonair leading man, is the first player to be signed by Victor Seastrom for one of the principal roles in his forthcoming production, "The Master Man," which is to be the outer filming processes at the Goldwyn studios on June 4th. Mr Hale recently completed his portrayal of "Old Biff," in the Richard Walton Tully production of "Firibby" following his work as co-star in a popular vaudeville stage play, which was presented at the Mason Opera House in Los Angeles a few weeks ago.

Coy Watson, Jr., ten-year-old film star, who has recently finished an important part in the latest Edna Lewis production of "The Right of the Strongest," was taken to a revival meeting the other night by his mother. A gospel role was being sung to the tune of "Old Black Joe" as the new arrivals seated themselves. The soloist started to sing the chorus when to the surprise of all present Coy sang out loud and native to "Here Comes the Morning—" apparently unaware of the fact that only he and the soloist were singing. His mother quickly touched his shoulder, whispering that the song was a religious song and a solo at that. Ah, reminds one of the younger, "You can't fool me That's Old Black Joe."
### Pulse of the Studios

For Week Starting Monday, May 28

Camera's intend to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-860

#### BERWILLA STUDIO
5821 Santa Monica Blvd. Ashton Dearholt, Prom. Mgr.

- **Director**: Eddie Lyons Productions (Arrow release).
- **Scenarist**: Bill "Six" Ouida Conklin
- **Star**: McCarthy Productions, Don F. Osborne, Mgr.
- **Asst Director**: Horace B. Carpenter
- **Cameraman**: Eldridge McNair
- **Assistant**: Jack Ramsey
- **Editing**: W. H. Patton
- **Type**: 2-Reel Comedies
- **Schedule**: 6th Week

#### BRENTWOOD STUDIO
4811 Fountain Ave.

- **Director**: Ben Wilson Productions (Federated release).
- **Scenarist**: John R. All-Star
- **Star**: Ben Wilson
- **Asst Director**: Earl Turner
- **Cameraman**: Evelyn Campbell
- **Editing**: "Mine to Keep"
- **Type**: 4th Week

#### CENTURY STUDIO

- **Director**: Century Comedies (Universal release).
- **Scenarist**: Regent Productions.
- **Star**: Century Comedies (Universal release).
- **Asst Director**: Al Herman
- **Cameraman**: Buddy Mosstetter William Hyer
- **Editing**: "Buddy at the Bat"
- **Type**: 3rd Week

#### CHAPLIN STUDIO
1416 La Brea Ave.

- **Director**: Chaplin Productions.
- **Scenarist**: Chaplin Productions.
- **Star**: Chaplin Productions.
- **Asst Director**: Chaplin Productions.
- **Cameraman**: Chaplin Productions.
- **Editing**: Chaplin Productions.
- **Type**: 4th Week

#### CHRISTIE STUDIO

- **Director**: Christie Studios.
- **Scenarist**: Christie Studios.
- **Star**: Christie Studios.
- **Asst Director**: Christie Studios.
- **Cameraman**: Christie Studios.
- **Editing**: Christie Studios.
- **Type**: 2-Reel Comedy

#### COSMOS ART STUDIO

- **Director**: Irving Productions. (B. P. S. release).
- **Scenarist**: Irving Productions. (B. P. S. release).
- **Star**: Irving Productions. (B. P. S. release).
- **Asst Director**: Irving Productions. (B. P. S. release).
- **Cameraman**: Irving Productions. (B. P. S. release).
- **Editing**: Irving Productions. (B. P. S. release).
- **Type**: 4th Week

#### FINE ARTS STUDIO
4500 Sunset Blvd.

- **Director**: Fine Arts Studio.
- **Scenarist**: Fine Arts Studio.
- **Star**: Fine Arts Studio.
- **Asst Director**: Fine Arts Studio.
- **Cameraman**: Fine Arts Studio.
- **Editing**: Fine Arts Studio.
- **Type**: 2-Reel Comedy

#### FOX STUDIO
1401 N. Western Ave.

- **Director**: Arthur Forde, Casting.
- **Scenarist**: Arthur Forde, Casting.
- **Star**: Arthur Forde, Casting.
- **Asst Director**: Arthur Forde, Casting.
- **Cameraman**: Arthur Forde, Casting.
- **Editing**: Arthur Forde, Casting.
- **Type**: 2-Week

#### FRANCIS FORD STUDIO
6040 Sunset Blvd.

- **Director**: Francis Ford, Studio Mgr.
- **Scenarist**: Francis Ford, Studio Mgr.
- **Star**: Francis Ford, Studio Mgr.
- **Asst Director**: Francis Ford, Studio Mgr.
- **Cameraman**: Francis Ford, Studio Mgr.
- **Editing**: Francis Ford, Studio Mgr.
- **Type**: 2-Week

#### GARSON STUDIO
1845 Glendale Blvd.

- **Director**: Harry Garson
- **Scenarist**: Harry Garson
- **Star**: Harry Garson
- **Asst Director**: Harry Garson
- **Cameraman**: Harry Garson
- **Editing**: Harry Garson
- **Type**: 2-Week

#### GOLDSTON STUDIO
6050 Sunset Blvd.

- **Director**: Goldstone Productions (State Rights release).
- **Scenarist**: Goldstone Productions (State Rights release).
- **Star**: Goldstone Productions (State Rights release).
- **Asst Director**: Goldstone Productions (State Rights release).
- **Cameraman**: Goldstone Productions (State Rights release).
- **Editing**: Goldstone Productions (State Rights release).
- **Type**: 2-Week

#### GOLDWYN STUDIO
R. B. McIntyre, Casting. Culver City.

- **Director**: Goldwyn Studio.
- **Scenarist**: Goldwyn Studio.
- **Star**: Goldwyn Studio.
- **Asst Director**: Goldwyn Studio.
- **Cameraman**: Goldwyn Studio.
- **Editing**: Goldwyn Studio.
- **Type**: 2-Week

#### HORSLEY OFFICE BLDG. 1442 Beachwood Dr.

- **Director**: Horsley Office Building.
- **Scenarist**: Horsley Office Building.
- **Star**: Horsley Office Building.
- **Asst Director**: Horsley Office Building.
- **Cameraman**: Horsley Office Building.
- **Editing**: Horsley Office Building.
- **Type**: 2-Week

#### HORSLEY PRODUCTIONS (Independent release), 1442 Beachwood Drive.

- **Director**: Horsley Productions (Independent release).
- **Scenarist**: Horsley Productions (Independent release).
- **Star**: Horsley Productions (Independent release).
- **Asst Director**: Horsley Productions (Independent release).
- **Cameraman**: Horsley Productions (Independent release).
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**NEWS FROM NEW YORK**
(Continued from Page 6)

Once upon a time, a man grew interested in a glowing film title, and when he saw the film, it really lived up to the press agentry promise. The surprise killed him.

Tyrone Power said yesterday that he would leave for the coast shortly to assume his role in "The Day of Faith."

Sidney Olcott is directing George Arliss in "Green Goddess," for Distinctive. Saul H. Harrison is assisting him.

Mary Roberts Rinehart is here to confer with Wagenhals and Kemper on her new play "The Breaking Point."

Famous Players gained a point in its court battle with Valentino when New York's Supreme Court Justice O'Malley ruled that certain defenses interposed by the "Sheik" should be stricken out. This allows said "Schreek" to file an amended answer.

Marjorie Rambeau apparently attempted to make a secret getaway from this country on the "Homeric," last Saturday. Her name was not among those present and the night before, her home, denied her departure. But the sleuth reporters cornered her. Still she would not talk. "Just leaving," she said. Guess she's tired. She left for London.

Douglas Fairbanks, Jr., arrived in New York, May 8th, on the Majestic. His mother, Mrs. James Evans, accompanied him. Young Douglas will go to Hollywood to follow in his father's footsteps as an actor.

Chas. Reed Jones, once publicity man for many of the beau monde of Hollywood, is now manager for W. E. A. F., which means New York City's big radio station.

If Thomas Meighan were as shy as his brother William J., he would not be a great movie star. William J., who lives in Washington, D. C., has been photographed only twice during his life. Yesterday the photographers called on Meighan, attempting to take his picture, but failed. William is in the automobile business and is single, and girls, he is just as, if not handsomer, than his brother. Address all mail to 4329 Seventh street North West.

**MELODIC TECHNIQUE**
(Continued from Page 5)

neristics and the period—they are also fitting backgrounds for the people that pass through them and the action that transpires in them. The straight lines and excessive orderliness of the playground of the Crown Prince (played by Jackie) bespoke the excessive zeal with which his daily life is ordered. Somber Gothic tones in the bedroom of the king (played by Robert Browne) are a fitting background for the grim warrior who is living in his last months on earth. Louis Quinze fittings decorate the room of the Countess Olga Loucheur (Rosemary Théby) appropriately, for the intrigue and plots hatched there.

"Long Live the King!" was adapted by Eve Unsell from Mary Roberts Rinehart's novel of the same name. Jackie Coogan's supporting cast includes Rosemary Théby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Browne and Don Franklin.

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Mary Phibbin, beautiful actress of "Merry Go-Round," and who is also an accomplished musician, is adding horsemanship to her list of gifts. She begged for a role with Jack Hoxie at Universal City to learn Western plays, and now is taking lessons in trick riding. II. These lessons at every angle of picture playing acting, is her explanation.

Georges Rizard, who is photographing "The Eagle's Feather" for Metro, is one cameraman who has never been known to wear the traditional reversed cap while filming a picture. He invariably wears a soft hat and is often mistaken by visitors for the leading man.

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(Fort Worth says about the sketch "The Man Higher Up," in which Mr. Kirkland appeared with Theodore Roberts).

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COMING NEXT MONTH

"The Digest of the Motion Picture Industry"

DO YOU KNOW THAT—

Noah and Wallace Beery are brothers?
Lacy Beaumont, one of the screen's best known delineators of mother roles, played the part of Mrs. Wiggs in "Mrs. Wiggs of the Cabbage Patch" several years ago on the legitimate stage?
Alberta Vaughn, who has recently been placed under contract by Mack Sennett, is a sister of Ada Mae Vaughn, leading woman for Charles Ray in his new picture, "The Courtship of Miles Standish"?
Creighton Hale and Alan Hale are not related to each other?
Garry Odell, character actor of note and former Mack Sennett contract star, is a nephew of John Fleming Wilson, the famous author?
Gloria Hope in private life is Mrs. Lloyd Hughes, wife of the debonair leading man of the screen?
David and Ernest Torrence are brothers? Leatrice Joy is married to Jack Gilbert, William Fox star?
Peggy Brown, who plays opposite William Desmond in "McGuire of the Mounted," was formerly a Ziegfeld Folies dancer?

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EXPERT CITES SOME HAIR HISTORY

Dr. Rudolph Martin, of Boston, one of America's leading specialists in the care and arrangement of the coiffure, has become greatly interested in the style of hairdressing recently brought to this country by Andree Lafayette, the girl who is portraying the title role in Richard Walton Tully's screen production of "Trilby."

"Attractive arrangement and adornment of milady's hair," he says, "is a custom dating back to the early Egyptians, and one which will undoubtedly go in to infinity. Even the casual observer of hair styles will note that certain arrangements reappear from time to time, again being pronounced the mode of the day.

"The bobbed hair, which has just ended one of its periodical terms of favor, was originally adopted by the Egyptians, and apparently was as much in vogue at that early date as it has been recently.

"The desire to dress the hair in a new and becoming fashion has led many to adopt the latest, known as the "Trilby Bang," popularized by Andree Lafayette, the Parisian motion picture actress, now playing in Richard Walton Tully's production of "Trilby," for First National. Her introduction of this style will undoubtedly be the forerunner of a period of favor for this method of arrangement. It will be remembered that bobbed hair was popularized to a great extent by Mrs. Vernon Castle. This and other instances serve to indicate that new styles often become popular through adoption by some prominent member of the social or theatrical world.

"The length of time such styles remain popular is usually governed by the number of women who can adopt them becomingly. The style which can be attractively taken up by the greatest number of women retains its popularity the longest."

Miss Lafayette rolls her golden locks under until they attain the ordinary length of bobbed hair, and when securely fastened with but two pins, the result gives all the appearance of bobbed hair. In fact, one nationally known photographer had been posing Miss Lafayette for an hour or two before he was astounded to discover that she really possessed long, luxuriant locks "of her very own."

FOREIGN STORIES TO PREDOMINATE IN THEATRES THE COMING YEAR

Photoplays with foreign stories will predominate in motion picture theatres the coming year.

Lillian Leighton, who offers one of her unique characterizations in "The Eternal Three"

A survey just completed by Marshall Neilan, prominent motion picture producer, involving a canvas of theatre managers as well as studio producing officials, shows that movie audiences throughout the country are keen for stories laid in foreign locales and that American producers are planning increased picturization of plots with foreign backgrounds to meet the situation.

An interesting angle to the situation as announced by Mr. Neilan is that despite the increased production of foreign stories, the trend of producers in Los Angeles is to make all pictures, regardless of locale, in Southern California rather than in the countries where the plots are laid.

As a result of the survey, Mr. Neilan announced yesterday, a policy of production which will involve the concentration exclusively upon foreign stories. It was this situation that prompted the producer to include in his Mexican sequence in "The Eternal Three," an American drama recently completed at the Goldwyn studio. "The Rendezvous," his next production, is a Russian drama, and this is to be followed by "Tess of the D'Urbervilles," an English story.

Verifying his contention, Mr. Neilan points out that the large majority of the super productions to come during the next months will offer foreign stories. This in a large measure, holds true of the smaller productions as well. Among the bigger film plays to come and which offer foreign locales are "Ben-Hur," Goldwyn's most ambitious film; Mary Pickford's story of Spain, "The Street Singer"; Douglas Fairbanks' Arabian tale, "The Thief of Bagdad"; "In the Palace of the King," a story of Spain; "The Magic Skin," a French play by Balzac; "The Spoilers," Alaska; "The Master of Man," England; "Six Days," England; "The Hunchback of Notre Dame," France; "Sera-noche," France; "Ruebeard's Eighth Wife," France, and "The Ten Commandments," Palestine.

Mr. Neilan's survey shows that nearly 40 per cent of the foreign stories to be produced within the next few months are laid in France, 50 per cent in England and 15 per cent in Spain. The percentage of stories laid in other countries is smaller.

"The Digest of the Motion Picture Industry" C A M E R A

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Editorial Views of the Gossip and News

The photoplay art is busy growing and it would be a fine thing if some of the ultra-mercenary and totally inartistic producers got busy going!

It's a great world of make-believe. "Kidding" the other fellow is perhaps the most popular indoor sport extant at present. Of course "kidding" oneself is not obsolete yet, either.

Life is a riddle to only those who are riddles themselves. Riddle any of them with searching inquiry and you'll find that when they use the word "life" they mean themselves personally.

Some eastern firm is announcing a picture entitled "Mules of Musherton." Sounds like one with a kick in it or else, perchance, there'll be some mighty "kicks" from those called upon to see it.

It would seem utterly foolish to give a lot of advice when everybody knows the donor of same needs a lot of it himself. However, if some people couldn't give advice, they'd be deprived of ever giving away anything.

Jimmy Aubrey announces he will not desert the two-reel comedy. Evidently Jimmie believes someone has got to stay with the ship. Most all the other comedy stars have stepped forward into the full-length field, you know.

Now, according to despatches from the east, there are fears of a shortage in labor. Well, anyway, we'd rather see a shortage in workers than a shortage in work. Give 'em time and they can build many a Rome over and over again.

If it is true that Henry Ford has a good chance to be elected president of the United States, there is reason to start trembling because it will be the first time in the history of the rat on that the White House has housed a flivver King. Somehow anyone having anything to do with flivvers of any variety simply does not belong in that White House.

If Hollywood got one-half of the fine new theatres promised from week to week, it would be the most theatre-infested city in the world within a few weeks. Meanwhile it does need several first-class theatres very much and much prosperity awaits the business groups wise enough to build them. Also meanwhile, many are tiring of so much promise and so little performance.

Very seldom do we complain about anything, but there is one thing we cannot overlook supinely or otherwise and that is, the smart bird who is spending much of his time running around and telling everybody about what he intends doing to (not for, mind you) somebody else. We consider the man a perfect jackass if he doesn't know enough not to brag about what he is going to do even if the thing he's bragging about is good and worthy. Unfortunately, there has been too much of this sort of thing within Filmland lately.

Judging from the speed with which they are building new studios and re-modeling old ones, there's going to be a place to make any and all pictures ere long. However, incidentally, "any and all pictures" cannot possibly be what the public wants. Indeed, it's just as patent as patent medicines are in a drug store that what the public craves year in and year out is, less of a series and more single, good pictures, which should not be construed to mean anything singular at all since it must be admitted we are living in an age of intensified civilization.

Sometimes it so happens that a truly great genius is left out in the cold of distress only because he lacks business acumen enough to "sell himself" to the world. Just think of what would happen if a successful business man was furnished by Fate for each great genius! It would be a world of far greater happiness than it is today, because, primarily, a genius contributes prodigiously to the joys of living in general. And, the queerest part of it is, most of us know of a genius in oblivion to whom we seem utterly incapable of giving any aid whatsoever. 'Tis something more to think about.

It begins to look as if we are going to have a right merry war between big and powerful factors within the film industry. It is understood one very potential multi-millionaire has announced his intention of "breaking" the biggest producing organization now in the field and meanwhile the United States government is taking a hand in affairs by stirring up some questions relative to breaking trust laws. Contrary to first impressions, the prospects for a little conflict between the bit leaders are most encouraging since they encourage independent production, which, after all, is the real life blood of the business. If you have been a keen observer, you have, of course, noticed that "here'er the independents were kept hours de combat by financial difficulties and a gutted market, there has been a panic, while, on the other hand, when they have been left free to follow their plans, prosperity has blessed all. Inevitably only a few giants can work with profit, the legions of lesser lights must suffer, and, if the latter do not happen to be called upon to suffer, no one suffers. Verily, the little fellow must be unrestrained to vie with the big fellow or else there shall be chaos in a world struggling for equality such as this! Let the big boy weigh this incontrovertible fact, too.
Motion pictures, great as is their present, are nearly all in the future.
Their yesterdays are few and almost insignificant, as compared with their all powerful tomorrows.

—WILL H. HAYS.

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Jackie Coogan's first production under his Metro contract, the picturization of Mary Roberts Rinehart's "Long Live the King," will undoubtedly be the biggest film of his career to date, surpassing all his earlier vehicles from every point of view. The slogan of the year, "bigger and better pictures," has been kept in mind by Jack Coogan, senior, who is supervising every detail of Jackie's films, and he interprets it to mean not only "bigger," but really "better" — gorgeous but not extravagant mounting, dramatic direction and capable characterization.

Careful estimates set the cost of production for "Long Live the King" at $600,000. And every cent of expenditure has been checked and double-checked by Coogan, his director Victor Schertzinger, his studio manager E. A. Bibly, his art director J. J. Hughes, his costumer Walter Israel, his cinematographers Frank Good and Robert Martin and the other members of his production staff.

One innovation which is keeping down the cost of production while it simultaneously aids the continuity of filming is the erection of the sets for "Long Live the King" in groups as they actually would appear in a house and according to plot sequence. Thus continuous action is made possible without the annoying and expensive processes of moving lights and players, changing shooting angles, or keeping sets stand-in ready which is not necessary.

The interior of the Opera House was built all together and will show the ground-floor foyer, the upper foyer, and the connecting stairs and several corridors. Similarly, the bedchamber of the old king, played by Robert Brower, has been built in conjunction with the long stone corridor leading to it and the great drawing room adjacent.

There are 26 groups of sets showing interiors; the most important of these and their construction cost are the opera house, $25,000; the King's bedchamber group, $85,000; the Crown Prince's bedchamber, $15,000; the boudoir of the Countess Olga Loseck (Rosemary Theby) $11,000; the Prince's schoolroom, $16,000; the boudoir of the Archduchess Annunciata (Vera Lewis) and the Princess Hedwig (Ruth Renick) $14,000; the huge throne room, $42,000. Then there is the group of interiors representing the Inn, consisting of entrance hall, Bobby's (Don Franklin) apartment, Black Humbert's (Sam Appel) chamber, the lodging of Old Adembert (Monti Collins), and the secret meeting place of the revolutionary committee of ten—all of which are being erected together at a cost of $225,000.

Much of the important action of the picture occurs in and around the square of the City of Lavonia; this is now being constructed to cover over 100,000 square feet of ground. It shows the intersection of two streets, lined with thirty-six buildings beside the castle, the Inn, the Cathedral, and the Opera House. A viaduct passes through the square, surmounted by a bridge, fountains play before the Opera House and the Cathedral, and a canal cuts the square in the course of its 250 feet of length.

The Opera House is modeled after the one in the Austrian exact replica of the Castle of Neuschwanstein in Bulgaria, and the Cathedral combines the characteristic attributes of the medieval Gothic structures. The palace will occupy almost a quarter of a million square feet of ground, and is being built up to a height of seventy feet from the ground, with spires twenty feet still higher. Its cost will exceed $50,000. The Cathedral is elevated from the center of a square over a ramp, or up hill street, which is being constructed, leading to thirty feet above level. Upon this hill the Cathedral will rise to a height of 60 feet, with spires that much higher again. The less important houses that line the square are being erected up to heights varying from 45 to 50 feet. In addition to the cost of the four important buildings, the square set will involve an expenditure of almost $60,000.

One of the biggest and most colorful scenes in "Long Live the King" is the carnival scene in the square, for which over 2,000 extras will be employed, most of them clad in typical Carnival costumes, while others wear the picturesque garb of the Middle European peasants. Walter Israel and his assistant, Larry Fisher, who are handling the costumes, have been rounding them up by telegraph from New York, Chicago, New Orleans, Minneapolis, and San Francisco. Two special wardrobe buildings are being constructed for the extras who will play in these scenes, in addition to Metro's present large dressing-room space. Sixty-five seamstresses are working day and night to complete these costumes and to fit them to the players. Four barges, each 20 feet long and 12 feet wide, will be drawn through the canal in the Carnival scene, in addition to numberless small boats that will ply over its waters. Fifty bags of confetti, 25 bags of paper streamers, 2000 masks—these are just part of the order of props for the Carnival scene, which promises to outdo all similar scenes ever filmed. Other exteriors include, the secret stair from the castle, the underground passage and escape, the roof of the palace, the "gate of the moon," the borderline frontier of Lavonia, and the Shrine of St. Cecelia, to which the Crown Prince makes a pilgrimage for his grandfather's recovery.

Production is nearing an end on "The Sky Line of Spruce." Edison Marshall's story in which William Desmond is being starred under Robert Hill's direction. The first part of the filming was done at Feather River, where remarkable scenic effects were achieved. Ten days have been spent on interiors and completion of the feature is in sight.

Virginia Browne Faire, William Welsh, Al Hart, Fred Kohler and other popular players support Desmond.
SAN FRANCISCO, Cal., May 29.—The Stereoscope Productions will begin work on their next picture the latter part of this week at Pacific Studios. The title of the picture will be "The Poppy Girl," Walter W. Bell will direct, with Joseph Conway as assistant director. Patricia Palmer and Ranger Bill Miller will co-star.

"Her Accidental Husband," first production of the Belasco Productions, is the feature picture at the California Theatre this week, and is meeting with a very warm reception from large audiences at all performances. Not only is it a mighty good picture, but it was made by a local organization, and part of the scenes were shot in our own Palace Hotel, although the larger part of the picture was made in the South.

Joe Brandt, Harry Cohn and Mrs. Phyllis Usban, all of the picture world, were among last week's guests at the Palace Hotel.

The film of "Youth Triumphant," recently made at the Hollywood Studios by the Fisher Pictures Corporation of this city, now being edited, will be brought to this city about June 1st, and previewed before the stockholders of the organization, after which Victor Fisher, head of the company, and David Chaplin, business manager, will leave for New York with the film to arrange a release.

Abraham Lehr, general manager of Goldwyn, spent the week-end in San Francisco looking over the progress of the filming of Eric Von Stroheim's production of "Greed." Thomas Ince was a guest at the St. Francis for several days the early part of last week.

Twenty-eight members of the cast and staff of the Belasco company engaged in the making of "The Rendezvous" for Goldwyn under the direction of Marshall Nellan, arrived in San Francisco by boat last Monday. They shot some scenes on the United States Army Docks, using real soldiers, and also some thirty or forty local extra people in addition to the company. They returned to Los Angeles also by sea, working on the boat enroute both ways.

Robert Warwick, beloved of the patrons of the silversheet, but at present devoting his time to the spoken drama, has closed his Oakland season.

A dinner, perfect in every detail, and a private showing of "Brass," lately filmed by Warner Brothers, was given last Tuesday night by George A. Oppenheim, Inc., Film Exchange to the "trade," and a few other guests. Some two hundred of the exhibitors of Northern California were present. At the honor table, besides the author, Charles G. Norris, and his wife, Kathleen Norris, were Irene Rich and Monte Blue, who play the leading roles in the picture, and H. M. Warner, senior member of the company and actual producer of the picture. "Brass" is the attraction at the Granada Theatre this week, and is very interesting to local audiences, partly because it is a story of San Francisco itself.

N. Dragomanchev, head of the West Coast Films, returned to San Francisco last Saturday after a ten days' stay in Los Angeles on business for the organization.

Eric Von Stroheim last week shot the wedding scene in the making of "Greed" from Frank Norris' great American classic, "McTeague." It was especially interesting as for the first time in the making of the picture practically all the principals, with the exception of the actual bridal, were working at once. Taken all together they form the most remarkable assortment of types ever filmed in one picture, everything from the good-natured bulk of Gibson Gowell, as "McTeague" to Zasu Pitts' appealing charm, and from huge Hughie Mack to little Chester Conklin, who by the way, is giving one of the outstanding performances of the picture. Last Thursday had the highest record of results, up-to-date, with thirty script scenes, and a number of added ones shot between nine a.m. and two the next morning.

Rumors of Mildred Harris' coming marriage to a Mr. Salling Baruch, Jr., have been sauntering up and down Broadway, but Mildred denies them. "We're just very dear friends that's all," she assures her acquaintances.

Lenore Ulric, the star of "Kiki," is recovering from a serious operation on her throat, to remove a tumor at the base of her tonsils. The operation was performed by Dr. Alex La Vigne at his sanitarium.

Lou Tellegen has been engaged to play the lead in "The Sheik," a play by Wilson Collinson, heretofore known as "Desert Sand."

For the first time in the history of the New York stage, two companies playing the same attraction under the same management are being presented in this city. The production is "Blossom Time," and plays on the same street in theatres directly opposite each other, namely the Shubert and the Forty-fourth Street theatres. One of the companies recently concluded a season of 29 weeks in Philadelphia, establishing a record for that city. One of these companies ran for 30 months at the Century Theatre, New York, for five hundred and thirty consecutive performances, establishing a record for operettas here.

Max Graf is at the Astor Hotel with "The Fox" under his arm. It will have its premiere here soon.

Strongheart, the canine film star, is the proud father of four children.

We hear that Douglas Fairbanks has changed his mind about Douglas Jr. entering the movies. Now Doug states he will help the kid along all that he possibly can. Doug made a wise decision, we think. The movies are not as bad as some other callings.

Chas. A. Bird, recently of the Fox West Coast studios, wishes it known that he is not going with Douglas Jr. for the reasons said to be cited above by Mr. Fairbanks. Mr. Bird has retired and will spend his summer days seeing California in his new Locomobile.

Hope Hampton is on her way to the coast to begin work on the screen version of David Belasco's great stage success "The Gold Diggers."

Al Liebman and J. G. Buchman have purchased from David Belasco the screen rights to "The Boummerang," a Winchell Smith and Victor Mapes stage success.

Flo Ziegfield and Mrs. Jack Pickford (Marilyn Miller) are now the best of pals, according to reports from Milwaukee, where "Sally" terminated its season last Saturday. The whole row was about Marilyn marrying Jack. It appears that Ziegfield's trip to Milwaukee was so timed, that Jack was nowhere in the vicinity, so now instead of Mrs. Pickford co-starring with her handsome husband, she is to sign another contract with "Zizzy" for a new fall production, in which she will be starred.

Daniel Frohman was re-elected president of the Actors' Fund of America at its 42nd annual meeting this week at the Hudson Theatre. The total receipts for the year just completed, from memberships, bequests and benefits were $157,803.59. The fund disbursed to charity was $103,768.26.

George Fitzmaurice sails today to discuss with Sir Halley Fane plans for the filming of "The Eternal City," the first production of the new Samuel Goldwyn Corporation, for distribution through First National. The director will proceed to Rome, where he will be joined by Lionel Barrymore, Barbara La Marr, Richard Bennett, Bert Lytell and Montague Love. Mr. Goldwyn gave a farewell dinner to Mr. Fitzmaurice at the Ritz Carlton.

A body of New York actors has applied to the Railroad Commission for a lease on the roof of the big station on Seventh Avenue, considering it an ideal place on which to lay out a nine-hole golf course. The railroad will think it over.

Benjamin Knobel, owner of a motion picture theatre in Bronx, is having it out in the courthouse with the Mayor's corporation. He thinks the motion picture "The Affairs of Anatol" a bad picture and not worth the $1,750 which he paid for it. The people of the Bronx were not interested in it and he lost considerable money playing it. Next Klobel told that he objected to the Famous Players-Lasky Corporation sending "clockers" to his theatre to ascertain how many persons entered his theatre.
Western Movie Due to Stage Come-Back

“The western photodrama is being rediscovered. Discouraged by motion picture producers as being too crude and inartistic to please the present-day public, the famous old wild west movie has fallen into disrepute.”

This was the argument this week of Noah Beery, who has just signed a three-year contract to play in Paramount pictures, and who says in his opinion the re-birth of these colorful dramas was rushed to the studio to become an epoch in the history of motion pictures.

“Modern camera technique and better screen stories and direction have brought the western picture on a par with the best made screen dramas of city life, as far as artists and dramatic qualities are concerned,” he added. “Modern producers are grasping this opportunity and are making western pictures so picturesque, quaint and human that they can no longer be compared with the old ‘wild and wooly’ cattle ranch movies.”

Mr. Beery himself is an example of one of the factors in the making of this new type of screen story—actors of wide stage and screen experience. After a successful career upon the stage, he has added to his experience ten years work in motion pictures.

Mr. Beery has played character roles in many notable pictures and in bringing this type of actor into this new type of western pictures to replace the old time rowdy cowboy, western photodramas are being revived in an entirely new light.

Mr. Beery is a lover of the out-of-doors and is as good a horseman as a ranch bred cowboy. In the filming of the Paramount picture “To the Last Man,” in which Mr. Beery is being featured, a cast of some of the best known players in Hollywood has been chosen and Victor Fleming, the director, is concentrating his effort on making this picture authentic and picturesque rather than a meaningless jumble of fast action.

Besides Mr. Beery, Richard Dix, Lois Wilson, Robert Edeson and Frank Capra are being featured. It is a Zane Grey production adapted from this noted author’s original story of the Pleasant Valley War. The identical sites in the Tonto Basin, Arizona, where the battles of this frontiersmen’s feud were fought, are being used as a background for the picture.

Mr. Beery took with him on location, his saddle horse “Bess” which won first prize at the recent horse show held in Los Angeles.

“When ‘To the Last Man’ is exhibited,” said Mr. Beery, “I feel certain that it will establish a precedent in the production of motion pictures and will elevate the powerful stories of the cattle country to their legitimate place beside the screen’s greatest achievements.”

And Now That Bill Hart is Vindicated-----

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, this week added his voice to the chorus of congratulation which William S. Hart, famous film actor, has received all over the world upon the final clearing of his name from the blacklist. The charges brought against him by Elizabeth Macaulay. The fact that Mr. Lasky has persistently refused to credit the statements against Mr. Hart lends force to his expression of satisfaction when the slanderous nature of the attacks was finally proved.

Mr. Lasky said, “Following Mr. Hart’s retirement, which the whole photoplay loving world hoped was only temporary, we had arrived at a point where we expected to be able to announce his return to the screen. Then this trouble arose. I was firmly convinced of Mr. Hart’s integrity and of the public’s ability to reach just conclusions. Knowing him innocent, I repeatedly urged him to appear once more as a star in Paramount Pictures. Mr. Hart came to see me several times. I knew no one believed the charges against him and strove to convince him that this was so. But Mr. Hart, splendid man that he was, and super-sensitive, refused to return to the screen until there remained no shadow of doubt as to his innocence in the mind of a single person in the whole world. He possessed strong convictions upon the necessity for keeping faith with the public. He resolutely refused to return to the screen unless he could share his old time sense of comradeship with those he worked to entertain.

“Mr. Hart said to me, ‘I will never accept a dollar of the public’s money until I have convinced them that I am worthy to receive it. I want to be able to look out from the screen and meet every man, woman and child eye to eye. Until then I will remain outside the profession I love and to which I might have returned if it had not been for this terrible accusation.’

Mr. Hart faced me across his desk. He looked at me with the eyes which have carried conviction to hundreds of thousands who have returned their gaze from the (Continued on Page 21)
Adding to Stellar Possessions, a Tendency of the Times

George Larkin in dancing regalia.

The tendency to expand is becoming really rampant in the motion picture producing field. Still another example of the forward movement is that furnished in the case of Charles R. Seeling, one of the independent producers who has been minding his own knitting so assiduously for the last two years that today he looms as a bright possibility to develop into a power to consider seriously from all angles. Now after making a success of two series of western feature productions starring “Big Boy” Williams, he is branching out with a second unit at the head of which he is to be assisted by George Larkin, one of the brightest prospects on the film horizon at present.

The story selected for the initial Larkin starring vehicle is an original concerning the early Spanish days in Southern California, the working title of which is “The Gringo” and in which Mr. Larkin will be given ample opportunity to display his dramatic ability as well as his cleverness as a dancer. Actual filming on this feature will be started at the Horsley Studios next week and contracts have been signed for the release of this new series through the Ayron Film Corporation of New York.

Ollie Kirby, who shared in Mr. Larkin’s triumphs on his recent tour of the Orpheum vaudeville circuit as his dancing partner, will appear in unusual dance scenes with him in this picture and will play an important part in the story.

Mr. Larkin is already well established as a screen star, having recently completed a series of special productions among which were “Saved by Radio” and “The Larking Peril,” in which he starred to a distinct advantage.

Mr. Seeling has contracted to make six Larkin features and he will personally direct them all. Simultaneously he will pilot the “Big Boy” Williams series, starting another big western feature with this star within the next fortnight. This is the second annual series of Williams pictures Mr. Seeling has made and he has been unusually successful as one of the youngest producers in the independent field.

Casts of the Week

Earle Producing Company

Presents

“TUTANKHAMEN OF LUXOR”

Director, Wm., P. S., Earle

Author, Blanche Taylor Earle

Production Manager, Dick L/Estrange

CAST

Karnit..........................Malcolm McGregor
Aria.............................Carmel Myers
Princess.........................June Elvidge
“Tut”............................Bertram Grassby
Pachet..........................Sam de Grasse
Priest..........................Paul Wiegel
The Lecuch..........................Anthony Merle
Mininiella..........................Iris Ashton
Ankhmaton..........................Howard Gaye
Hag................................Mother Anderson

Charles R. Seeling presents

“CROSSED TRAILS”

Directed by Charles Seeling

Charles DeLong, Assistant Director

Vernon Walker, Cameraman

Continuity by John Natterford

CAST

Jack Daly........................“Big Boy” Williams
Mrs. Daly........................Florence McKee
Ruth................................Vivian Rich
Joe Hadley........................Cart Silvera
Sheriff............................D. Hendrick
Jack Lee..........................“Hippy” Lieutenant
John Doe..........................Jack Perry

Warner Brothers presents

“THE GOLD Diggers”

Harry Arras, Director

Entire production under the personal supervision of David Belasco

Story of Avery Hopwood

Screen adaptation by Grazia Carpenter

Hope Hampton.................Wynndam Standing
Louise Faenza..................Alice B. Francis
Gertrude Short..................Anne Cornwall
Johnny Harrott..................Edna Tichener
Francis Ross....................Margaret Seddon
Joe Prouty

OPPORTUNITY

By Eric Mayne

Opportunity is an elusive and indefinable something inseparable from our lives.

That we never had an opportunity is a constant apology for our failures.

That we have had unique opportunities is the assertion of our friends in discouragement of our successes.

Some are born with opportunities—some make opportunities, and some have opportunities thrust upon them.

We seldom admit our failure to grasp an opportunity.

We must watch our opportunity as keenly as we watch our step, for the success of our step depends largely on the use we make of our opportunity.

We must seize opportunity by the forelock, because it is bald behind.

While we are regretting the opportunities

(Continued on Page 21)

PARAMOUNT NEWS

A flurry of activity now exists in the cutting rooms of the Famous Players-Lasky West Coast studio. Three pictures are at the last stages of completion. The first named three are James Cruze's production of "Hollywood," Sam Wood's production of "Bluebeard's Eighth Wife" with Gloria Swanson starring and Pola Negri's second starring vehicle in America, "The Cheat," a George Fitzmaurice production with Jack Holt and Charles deRoche. The three pictures nearing the finish mark are "Fair Week," Walter Hiers' starring picture for Paramount; Charles Maigne's "The Silent Partner," which features Leatrice Joy and Owen Moore; and "Salomy Jane," the George Melford production featuring Jacqueline Logan, George Fawcett and Maurice Flynn.

Monday, June 4th, has been set as the starting for Pola Negri's next starring vehicle for Paramount. It is to be "The Spanish Dancer," a Herbert Brenon production adapted by June Mathis and Beulah Marie Dix (from the book "Don Caesar de Bazan") by Miss Negri will return this week from Del Monte, California, where she has been resting between pictures. She will be fitted for a number of wonderful gowns which she will wear in her coming vehicle. The cast is now being chosen and will be given out in the near future, according to an announcement from the Famous Players-Lasky studio. Ralph Block is to be production editor.

Tonto Basin, Arizona, is being treated to a real touch of modernism—the first in its lengthy and uninteresting history. That bleak spot, two hundred miles from civilization, is the scene of exciting sequences now being taken by Director Fleming for the Zane Grey production for Paramount, "To the Last Man," featuring Richard Dix, Lois...
CAMERA'S WEEKLY WAKE-EM-UP
SPECIAL NEWS SECTION
SATURDAY, JUNE 2, 1923

NO DANGER OF SLUMP THEY AGREE

"There will be no let-up in motion picture production during the coming winter season." This is the almost unanimous opinion of film chiefs in Hollywood, following persistent rumors that have been going around as to the effect that production activity at the different studios will be curtailed within the next few months.

If anything, production will increase at this season rather than decrease, they say. Thus little credence is given the report that the studios will again lay off their men and take on an appearance similar to a year ago when most members of the profession were finding it quite difficult to get employment owing to the production slump.

If there are any actors, actresses or other followers of the motion picture art now unemployed in Hollywood it is surely those who are not of the professional caliber. For practically every studio in filmland is filled to capacity. Never since pre-war days has there been evidenced the great era of prosperity that now prevails throughout the motion picture industry.

Particularly is it noticeable how many new faces have been brought into the professional spheres by the many new and vigorous producers. Since the studios hung out the "we need help" sign, men and women from virtually all walks of life have cast their lot in motion pictures. And yet, with this influx of new talent, there still remain ample opportunities for additional players.

VIDOR WILL DIRECT HERGESHEIMER NOVEL

The film version of Joseph Hergesheimer's popular novel, "Wild Oranges," will be directed by King Vidor, according to an announcement made this week at the Goldwyn studios.

Mr. Vidor has completed cutting and editing the final scenes of "Three Wise Fools," his first production to be made for the Goldwyn company. He will immediately start preparations on the production of the Hergesheimer novel.

Several producers bid for the film rights of "Wild Oranges," W. W. Warner, F. D. W. Griffith at one time owned the rights to the novel, and planned to film it in the original locale. The action of the story transpires in the wild orange groves that border the Georgia coast.

HIS "FOG" MAKES HIM POPULAR IN STUDIOS

Arthur L. Todd, cinematographer of the Maurice Tourneur Production, has been receiving requests from all over the world for instruction in the methods he used in obtaining that marvelous London fog pictures in "The Brass Bottle," the latest Tourneur picture.

To all he is making the same reply, "It's a trick. You can't take pictures in a fog."

Todd has been loaned to four other producers by Mr. Tourneur since making "The Brass Bottle," making fog pictures for them with the same trick he used in the Tourneur production.

M AR SHALL GETS A BIG ROLE IN "PONJOLA"

Tolly Marshall, whose remarkable character reading in recent big productions has won enviable praise among motion picture patrons and filmland moguls, has been engaged by Sam E. Rock to play an important role in the next James Young Production for First National, which is to be "Ponjola," a screen version of Cynthia Stockley's famous story of South African life.

Few screen character men are as well known to picture patrons as is Marshall, who has been acting for the films since 1916, when he transferred his talent from the stage to the screen.

His first entrance into the profession was back in 1883 when he played his first part in "Saracens," at the Winter Garden Theatre in San Francisco. He continues in legitimate until 1916 when he made his film debut as Modjeska, E. R. Sothern, Edwin Booth, Lawrence Barrett and other celebrated thespians. His most recent notable parts were in "The Covered Wagon," "The Hunchback of Notre Dame," "The Tallisman," "The Beautiful and Damned," "A Temporary Marriage," and "The Law of the Lawless."

EASTERN FINANCER IS INTERESTED IN JACK

Jack Parker, clever child actor, who in looks and actions is "probably the closest of any screen juvenile artist, will soon be playing the little mother of the picture company if the plans of a well-known eastern capitalist materialize. Young Parker has had extensive training before the camera, having appeared in support of many of the screen's foremost stars, and his performance has been of such a brilliant nature as to bring him many re-engagements at the studios.

SCHOOL PROPHECY "COMES TRUE" THIS TIME

Whether it was the prophecy of her graduation class of the Minneapolis High School last year, or whether it was her personality and ability to look pretty and display exceptional talent before the camera, or whether it was simply Prince good-luck, that landed a movie contract for her, beautiful June Todd, an extremely 17-year-old Minnesota girl, knows not.

The important problem that is now solved is the landed, picture contract. June would like to think it due to reason number one because with that reason are many other memories of school days all too quickly vanished.

When June Marlowe graduated from high school, the class prophecy was to the effect she some day would become a movie actress. This prophecy was made stronger with the news that her father, a prominent banker of Minneapolis, had decided to make Los Angeles his home.

On the Marlowes' arrival in Hollywood, June set forth in search of a job in motion pictures. Her studio visits included the Principal Pictures Corporation where she met Sol Lesser, president of the company. A few camera "tests" were made of the Minnesota beauty with the result that a contract was drawn up between Principal Pictures Corporation and Miss Marlowe covering a three year period.

The beauty will begin work at once, enacting an important role in the forthcoming production of "Rendezvous." Mr. Lesser is making "Men's Work," "A Man's a Man." Others will follow, and in the meantime the wires are humming between cities Los Angeles and Minneapolis, imparting the glad tidings to dozens of anxious awaiting friends and class mates.

TURKISH NOTABLE GIVES TURKISH PARTY

Gerjes Bey, a recent arrival in Hollywood, entertained a select group of friends this week in true Turkish fashion. He received his guests wearing his fez and with shoes removed according to true Turkish etiquette. It was requested that the guests curl up on cushions scattered about the floor and Marshal the narghile (the pipe of peace), after that the host held his listeners spell-bound by graphic descriptions of intimate Turkish life details of the hareem, and the intricacies of Turkish politics.

Gerjes Bey is a writer well-known in the Turkish country, and recently a contributor to various American magazines, and one of the most widely traveled men of the Orient. His uncle was Asis Pasha, Minister of War under the Sultan Abdul Hamid, and Gerjes Bey was a frequent visitor at the Sultan's court.

Among the guests who enjoyed Bey's hospitality were: Wm. Jenner, West Coast representative of the American Releasing Corporation, Mrs. Jenner and her daughter, Miss Tisdale, J. Stewart Woodhouse, author, Charles Dale, Gene Metcalfe, the impersonator, Dr. Metcalf, Fred Caldwell, pictures, Mr. Todd, Pictures, and Diane Pascale.

Genuine Turkish coffee as well as meze, Paltava and other Turkish delicacies in the way of refreshments were the final touches which were served to transport the happy guests into a world as charming as it was strange.

NOTES

Peggy Brown, erstwhile Ziegfeld Polliettes' dancer, who is now a prominent member of the Hollywood film colony, has been engaged by Warner Brothers to play the leading feminine role in its forthcoming production of "The Gold Diggers," which Harry Beaumont is to direct. Actual filming of the picture is scheduled to start on June 4th.

Kate Lester in Russian Play

Kate Lester, of the white hair and sad-looking bearing, has been cast as Conrad Nagel's mother in Marshall Neilan's photoplay of Russia—"The Rendezvous." Mr. Neillan delayed casting the part until he could secure Miss Lester's services, because he desired just such striking resemblance between mother and son as Miss Lester and Mr. Nagel bear each other.
BLACkWELL WILL FILM VAGABOND IN LONDON

LONDON, May 15—The countless thousands of readers of that unforgettable epic of vagabondia, written with such searing clarity and originality by William J. Locke—"The Beloved Vagabond"—will be profoundly interested to know that they will be able to see this moving story and its fascinating characters visualized on the screen.

Carlyle Blackwell, the American film star, has just completed arrangements with the distinguished English novelist for a film faithfully dramatizing the story that has endeared Mr. Locke's masterwork to a wide circle of literati. The elaborate preparations are being made for this super-production, and the public is taking great interest. The first scenes will be made in about a fortnight.

The impressive screen dramatization of the story has been prepared, which Mr. Blackwell is expected to produce fully preserves the beauty and idyllic spirit of the novel, and provides abundant material for the high type of film that Blackwell has the right to expect when so widely popular a story is screened.

Berzelius Nichibbard Paragot, wayward artist and philosopher, a creature of erratic moods and astonishing vagaries, delightful vagabond, disciple of the poets, apostle of beauty and the touch of human spirit, is one of the outstanding characters created in modern literature. It is a part ideally suited to the talent and personality of Blackwell, who is one of the effective interpreters of picturesque roles among the screen artists of today.

"It has been my ambition for years to play Paragot," said Mr. Blackwell, "and I have never read a novel that I appreciated more than more than 'The Beloved Vagabond.' My great hope is that I shall be able to present this exquisite story on the screen as its beauty, dramatic power and elusive character-drawing should be expressed in the finest terms of screen art. I have had a long experience—this will be my 37th film—but I have never before undertaken anything so ambitious as this personal production of a literary masterpiece, and nothing I have ever attempted has filled me with so much arduous enthusiasm.

Mr. Blackwell has for some time been making active preparations for painting any picture of literary merit that he selected with great care scenes in England and France to be utilized in the production. The heart of the novel's archaic vagabondia in Covent Garden described in the novel, will be faithfully produced, as will those of the carefree bohemians in Lutetia, Paris, and the quaint quarter Latin Quarter.

There will also be ample opportunity for the beauty of the picturesque by of England and France.

B. E. Doxat-Pratt, who has a number of successful British film records to his credit, has associated with Mr. Blackwell in this production. The camera work will be in the charge of Mr. Walter Blakely, The Alliance Studio at St. Margaret's will be utilized.

Mr. Blackwell has arranged with Astra National for the distribution of "The Beloved Vagabond" in the United Kingdom.

CReIGHTON HALE GETS ROLE WITH SEASTROM

Announcement this week from the Goldwyn studios of the signing of Creighton Hale for the important role of Grant in Victor Seastrom's production of "The Master of Man" carries more interest to the British than usual news of an actor's engagement.

Mr. Hale, who is British by birth, met Sir Hall Caine, creator of the character Nick Geil, just once, not in his proper role as an actor, but as newspaper editor.

Between his early engagements on the London stage, Mr. Hale did newspaper dramatic assignments. It happened that while he was playing on the stage of Man, Sir Hall Caine's opinion on the literary arrangements for "Vagabondia" was urgently desired. The London papers sent men out, except the Daily Express. Caine's old paper, which simply wired him to represent them at the meeting. So, in the guise of a reporter, Mr. Hale appeared before the great novelist, who took quite a fancy to the younger man, and asked him to take the part. The others had been dismissed.

The screen adaptation of "The Master of Man" has been completed by Paul Born, and the cast, as far announced, includes Mae Busch, Joseph Schenk, Karen Hall and De Witt Jennings.

Pierre Collings, who is now photographing "Alimony," under the direction of Jas. W. Horne, has just received word from the Academy of Arts in Berlin, where he has won one of the most coveted prizes awarded by that Academy, with one of his original creations with the camera lens. Besides being a student of photography, Collings is also well-read on the occult sciences.

Mal St. Clair, director of H. C. Witwer's "Playing Billies" at Grauman's Metropitan Theatre, was formerly an actor in the old Triangle days. He then began work on the directorial staff of Mack Sennett, and was later promoted by F. O. O. to direct Mr. and Mrs. Carter. Haven in two-reel dramatic productions. When production was announced on the Witwer series, St. Clair was given the helm.

UNIVERSAL ADDS MISS COFFEE TO ITS STAFF

Lenore J. Coffee, well-known scenario writer and author, has been engaged by Universal to do a series of adaptations of her stories. Her credit, which has been rated one of the leading scenarists in the field today and has to her credit a list of originals and adaptations of the highest order, includes such productions as "Daytime Wives," "Temptations of California," "The Beautiful Man," "Uncharted Seas," "The Light That Failed," "Sherlock Brown" and "The Face Between." A recent film of her adaptation of a Miss Coffee entitled "Havre" with a cast featuring J. Warren Kerrigan, Anna Q. Nilson, Tom Santschi and Winifred Bryson. The engagement of Miss Coffee by Universal to do a series of screen versions of noted books and plays is in line with three companies recently announced policy of expansion and of making fewer and bigger productions.

THREE INTERNATIONALLY FAMOUS ACTORS COMING

Three actors of international fame will arrive in the California cinema colony for their first visit in the next few weeks.

First to arrive will be Joseph Schildkraut, now starring in "The Return of the Gypsy" for the Theatre Guild in New York City. The play will close this week, and Schildkraut will start once for Culver City to play the principal male role in Victor Seastrom's first American motion picture, "The Master of Man," from Hall Caine's latest novel. Schildkraut is expected May 26 or 31.

Elsa Ekman and Edith Ericson, and lead Swedish actor, will leave Stockholm, Sweden, April 4, after the stage season closes there, on the first step of their trip to California. They will be leading man and woman of the Swedish Theatre. They will leave England June 9, and should reach Los Angeles about June 21. Ekman, stage idol of Scandianvia, is to play in one picture for Goldwyn during the summer. While Edith Ericoff is one of the most popular actresses on this stage, it is improbable that she will make any professional part in motion picture activities here. She is the sister of Victor Seastrom and is bringing their two daughters to make a home in the Southland.

Weasley "Freckles" Barry may be small when he comes to age and he is small when he goes to work, but when he rolls out in one of his finest Wurner Brothers pictures, "The Printer's Devil," he will be "an expert engineer, draftsman, reporter, assistant editor and printer's devil on the Briggsville Gazette—wherever that is!"

MONTMARTRE TO HONOR CELEBRITIES WITH PLATES

Stars of the screen are to have their own exclusive plates at the Montmartre Cafe in Hollywood, according to the latest announcement by Al (Eddie) Brandtstrand. Gold and silver name plates bearing the initials of the select actors and actresses will be attached to the tables dedicated to the famous film celebrities. The screen notables will have first call on their tables, but if they are not using them for that particular date, they will be available for other patrons. Among those to be honored are Charlie Chaplin, Pauline Lord, Gloria Swanson, Dorothy Pyms, Al St. John, John Bowers, Margarette de la Roche, Ossi Woods Morrison, Irving Cunings, Eulalie Jensen, Elinor Wil, King Baggoo, Oscar Apfel, Virginia Gilmore, Mary Mason and Bernard J. Durning.

COMPANY REPRESENTS ALL NATIONALITIES

A Spanish picture, directed by an Irishman, roles played by "all-American" and photographed by Europeans!

That's "In the Palace of the King," the period spectacle being produced at the Goldwyn studios.

The story is set in Spain in the sixteenth century, and Emmett Flynn, who, as Irishman than whom there is none whomever, is directing it as his first Goldwyn picture under contract signed recently, the "all-American" cast includes Hugh Sargent, born in Chicago, Hobart Bosworth, Marita, Ontario, Pauline Starke, Jeo, Mr. William of Mont, Chambersburg, Pa., and other representatives of the forty

Lucien Andriot, as the name might imply, comes from sunny France, and Paul Ivano, second cameraman, hail from the Italians.

On yes, Albert Lena, birthplace, Naples, Italy, is business manager.

Oliver Follansbee, well-known actor of the Chicago legitimate stage, has begun his career with Cecil B. De Mille. He will appear in "The Ten Commandments."

Muriel Frances Dana played her most difficult role in "Desire" and "Lady in the Lens" as the lead in her latest Metro production. Her role is that of a Chinese child, and her portrayal is said to be remarkable.

Peggy O'Day, who recently finished work on the series "The Fighting Spirit" in which she will be starred, has been engaged to play the leading role in "The Battling Buckaroo" a special western production being made by Rocky Mountain Productions, Inc.
DESSERT IS LOCATE FOR WRIGHT PICTURE

A caravan of motion picture players, cameramen, electricians and assistants departed this week for the desert land of Arizona where their movie film will pitch their tents and remain for six weeks while they film the exterior episodes of Harold Bell Wright's "When a Man's a Man."

This is the first of the series of Wright stories to be given a lavish treatment on the silver sheet by Principal Pictures Corporation. Edward F. Cline is to direct the series, and a notable cast of players has been assembled for "When a Man's a Man."

Prominent among the players in the desert adventure production are Marguerite De La Mot, John Bowers, Forrest Robinson, Robert W. Frazer, John Fox, Jr., George MacDaniel, Otis Harlan, George Periolat, Virginia True Boardman, Raymond Hatton, Harold MacDannell, little Franke Lee, Brinsley Shaw and others.

"The Barefoot Boy" is a story from the pen of Wallace Clifton, well-known author of Chinese screen stories, and the scenario was also prepared by him. It deals with a young boy after brutal treatment at the hands of his parents and members of the village runs away from home, only to return in after years a man of wealth and position seeking to overpower those who seemingly without the least provocation had treated him so cruelly and inhumanly.

The story was directed by David Kirkland, who had as his assistant, Charles Hamm. David Selig was in charge of the photography.

AND THE DAY OF ALL-STAR CASTS REMAINS

Filming of the Mission Film Corporation's "The Barefoot Boy," which is being released while the picture is now undergoing the process of cutting and titling at the Film Arts, preparatory to its national distribution. Meanwhile, arrangements are being made by Production Manager DeWittie Hagar and Norman Walker, business manager, for a preview of the picture which will in all probability be held at one of the theatres in Hollywood.

Officials of the company are very well pleased with the outcome of the production, declaring that the story has been pictured even far more successfully than they had anticipated. No less than sixteen stars, each of whom is recognized as among the foremost artists of their type, appear in the picture and with this unusual array of talent the greatness of the brilliance in the production. This cast was not assembled promiscuously, however, and the company did not try to use the characteristic story merely for the purpose of gathering a number of players whose names were of great box-office value. Each of the artists, regardless of their popularity in the film firmament, was engaged because she was peculiarly adapted to the character in the author's story.

Among those in the all-star cast are such noted artists as John Bowers, Marjorie Daw, Sylvia Drexler, Tully Marshall, George MacDaniel, Otis Harlan, George Periolat, Virginia True Boardman, Raymond Hatton, Harold MacDannell, little Franke Lee, Brinsley Shaw and others.

Even the P. A. Can Get Down to Naked Truth

Here, dear reader, is a press agent story that does not follow the regular formula.

Of course the natural thing would be for us to tell you of Joe De Grasse's familiarity with everything Asiatic and Oriental considering that he is at present directing "Thundergate" a colorful motion picture with a Chinese setting.

To follow the regular beaten track, we should only write about his extensive travels into Asia where he became familiar with every detail of oriental life.

But we can't do that. This is a truthful story—a press agent story extraordinary.

Joe De Grasse admits that he has only come in contact with three sets of Chinese. These are laundymen, restaurant waiters and Chinese extras.

But the fact that he has never been to China, however, does not mean that he is not qualified to direct pictures with Chinese settings, such as "Thundergate," which is now being filmed at the United States for First National Pictures.

"Why should I have to go to China before I can qualify to direct a Chinese picture?" asks De Grasse.

"After all is said and done a director is supposed only to direct a picture and not to master the parts laid out in the scenario. It is the dramatic quality of a picture which counts first. Atmosphere, locale and other features are of secondary consideration."

It must not be gathered from this that "Thundergate" is not going to be perfect as far as the portrayal of Chinese life and characteristics are concerned.

Considerable care has been taken and much research work was done by the members of the technical and art staffs of First National to obtain the proper information relative to the various phases of Chinese life before the production was started.

That the picture might be correct in every detail, and portray as far as possible the oriental atmosphere, First National engaged Thomas Gubbins, who is perhaps more familiar with Chinese life than any other one engaged in the picture industry, to assist in the making of this elaborate feature.

Gubbins supervised the building of the highly colorful Chinese settings and is now acting as interpreter for the three hundred or more Chinese and Japanese who are working in the picture.

Garnez Has Close Call

Lee Garnez narrowly escaped serious injury and his camera was completely wrecked when one of the horses in the jousting contest in "Fighting Blood," now at Grauman's Metropolitan, became pveved at the camera while the scene was being taken and charged directly at the camera. The animal advanced hardly more than a few inches, the teeth and flying hoofs of the enraged animal, but the camera was demolished.

SCHENCK SELECTS NEW TITLE FOR NORMA'S FILM

"Purple Pride" will be the name of the big French historic romance in which Producer Joseph Mayer-Metro has represented his star, Norma Talmadge. The picture has been in the making for two months under the tentative title of "Ashes of Vengeance."

The change to "Purple Pride" from the name of the book from which this gripping 18th century drama was adapted was made yesterday. The new name is believed to be more in keeping with the dignity and magnificence of the new production, which is the most costly film feature in which Norma Talmadge has yet been cast.

"Purple Pride" is being directed by Frank Lloyd. It will be in ten reels and presents Miss Talmadge surrounded by the costliest settings ever assembled. There are twenty-two principals in the drama, including Cartwright, Mrs. John Beery, Courtney Foote, Josephine Crowell, Betty Fraser, Merdoux, Hubert Leaveson, Carpenter, Andre de Beranger, Howard Truesdell and Mary McAllister.

This super feature, which will cost practically a million dollars when complete, is scheduled to be ready for cutting by the middle of next month. It is the last picture which Frank Lloyd will direct for Norma Talmadge. It is scheduled for release next fall.

CAMERAMAN "FOILS" THE ENEMY ALIAS MR. STATIC

That good old standby about necessity being the mother of invention found practical demonstration recently when the Reginald Barker company packed a number of oil stones into the snowy fastness of Jasper National Park, Alberta, Canada, to prevent static in the brilliant scenes being photographed for "The Master of Women," a Mayer-Metro special which Mr. Barker is making with an all-star cast.

Static is the curse of motion picture photography. While the bolt-wool is to the cotton industry, static is to the production of cameramen. Generally, it is frictional electricity generated in the camera box which results in tiny flashes of light on the film. To combat this effect, Percy Hilburn, chief cameraman for the Barker unit, kept the camera at a distance from the tripod of each camera, thus insuring enough warmth in the camera box to prevent the frictional electricity caused by the frigid zone in which they were working.
MATT MOORE IS ON MAT FOR MORE HUMOR

Matt Moore has upped the tranquility of Los Angeles by his presence. He has become a humorist, and as Mrs. Moore often says to her boys, "a humorist in one family is enough entirely. Tom and Owen have always been humorists, but Matt has ever swept the living room into the dirigee of drama.

But life is a grand thing and Matt the score is catching up with his humor. There was Tom, now, waving a red flag and the screen humorist of the make the world laugh at "Hold Your Horses."

There was Owen, again, waving flags in London town for "Piccadilly Jim" and adding remarkable realism to "The Poor Sin." But, in the meantime, put the mute of pathos on the singing Irish heart of him, and told of the majesty of Death in "Back Pay." This became the dramatic roles in "The Storm," "White Tiger" and "Drifting."

The humorists spotty characterizations under helmets and opera hats, but they showed only a part of Matt Moore.

Marshall Neilan, also Irish, wanted a great actor for a role that would be spoiled by acting. He offered Matt the part of "Minnie." It was the real beginning of Matt Moore himself on the screen.

Today, Matt Moore stands out ahead of the Moore family as the whimsical clown and he is middle-distance with his greatest opportunity to lure the lugubrious world into the enchanting kingship of laughter. The story is Fred Niblo's production of "Captain January," in which he plays the part of B. H. Mayer and Metro. Matt Moore has the title role and Niblo is letting him play it as he feels it. Therefore, the film becomes a characterization that will add to the success of the picture and enliven Matt of the Moores as the most humorous of the screen.

AL GIVES CUPS GALORE

Al St. John will soon replace Tercisochore as the patron deity of the dance if he continues to present silver trophy cups with the 14-month promotion of the Famous Players-Lasky Company. Al gives silver cups to his patrons.

Miss Ferguson Entertains

Helen Ferguson, well-known and popular film star, was host to a large gathering of motion picture "celeb" this week at her home in North Hollywood and a small gathering in Hollywood. They participated in an exciting game of Mah Jong in the course of the evening's festivities. All those present were Mr. and Mrs. Ralph Graves, William Russell, Mr. and Mrs. Hunter Harkin, Laura LaPlante, Vole Vale and Al Russell. Miss Ferguson is at present under contract with Famous Players-Lasky Company and is proving "The Unknown Purple" at the Goldwyn studios.

Clubs to Shine

Southern California's exclusive and popular film stars are to be well exploited by Director Oscar Lewis in the starring vehicle for Metro. "To Whom It May Concern" is the working title of the Rita Welsh story which Roy Taylor has written the scenario and it deals with the adventures of a taxi driver who inherits a state of California. Viola Dana will be seen as a harum scarum young flapper who finally shows she has the real goods on him when the crisis comes.

T. ROY BARNES TO STAR IN SHORT COMEDIES

T. Roy Barnes, famous comedian and well-known character in motion pictures, has signed a 14-month contract with the Grace Page Productions, recently organized in Hollywood to produce two-reel domestic comedies.

Announcement of the signing of Mr. Barnes, who is to start work immediately upon finishing his present engagement with Cosmopolitan Productions, was made by Miss Page who is also the author of the stories in which T. Roy Barnes will be featured. Deed Mahoney, formerly with Famous Players-Lasky Company, will write the continuities. Mr. Barnes is considered one of the most popular types in pictures, having appeared in dozens of photoplays during the past few years under the names of several different producing companies. While with Columbia, Mr. Barnes starred in the recent comedy feature production, "The Go-Getter," and co-starred with Matt Moore in "Down and Out of Time." He will be directed by Al Davis, who is well known in the film world, who is now assisting Philip Carson in the filming of "The Dramatic Life of Abraham Lincoln," being made by Rokett Productions.

Mrs. L. Elena Wilson has come to Hollywood to make her home and is visiting her cousin Wilson, also her ex-husband and he has evidenced recently, "Big Hearted." Al presented one trophy Tuesday evening at the Winter Garden, and will give another at the Ship Cafe on Wednesday evening, June 5. He also claimed for himself a patron of citrus culture by hanging up a cup for the best fruit rack display at the Anaheim orange show, and at the Ambassador Dog Show he will give a trophy for Boston terriers. Al is at present working on "Clues," a detective comedy under his present Fox contract.

BOOM IN BUILDING DEPRIVES STAR OF EXERCISE

Edward Gibbon, popular film actor and all-around athlete who has been cast as one of the principal players in the new John M. Stahl productions of "The Wanters," has disclosed that he either will have to take up his residence at the border of health and a strenuous exercise which he has been in the habit of enjoying for the past few years.

What has caused the actor to take such a course is nothing more than the great building boom which has occurred in Hollywood within recent years.

Up to a short time ago it was the habit of the actor to don his still active uniform in the morning and go over to some vacant lot in the neighborhood to exercise his muscles by running and jumping. But now the last vacant lot has been utilized for building purposes and Gibbon has found it necessary to change his daily exercise for want of some open space.

Therefore, rather than discontinue this exercise, which has kept him in the best of physical shape, the actor is looking around for a house at the beach where he can get out on the sand whenever he pleases and exercise to his heart's content and further, need not worry about some home builder coming along and depriving him of his "out-door gymnasium."

VITAL PHOTOGRAPHIC DISCOVERY ANNOUNCED

Revolutionary discoveries at the Goldwyn laboratories have done away with the need of photographic dark rooms, and made it possible to develop film in brilliantly lighted laboratories with out danger of "fogging" the emulsion.

Experimental "dark" rooms at the Goldwyn plant proved the merits of the discoveries, and now work has begun which will make visible all the steps in the development of the thousands of feet of film handled at the studio.

Up to the time of the new discoveries, photographers had to work in the faint light of low candle power lamp bulbs, gleaning as near as they could in the gloom to get best results.

In the new dark rooms, there is not only greater speed in handling of the film, but, besides, a clearer, brighter product than has ever been possible before.

Claire Virginia visited her friends Governors on their trip to New York—Alfan Dana, who picked her from the ranks of the extra.
DAVID BELASCO IS DUE HERE NEXT WEEK

David Belasco leaves New York, June 4th, for Los Angeles, it was learned today in a wire received from the impresario's eastern offices. He will come direct to the Warner Brothers studios, where he will start the throttle for the production of the two Belasco-supervised motion picture productions, "The Tiger Rose" and "The Gold Diggers." Mr. Belasco will be accompanied by Leore Ulrie, Broadway's most important star of today, who is to be the featured artist in "Tiger Rose," and his stage managers and assistants, all of whom will be located in the new Warner studios.

Elaborate plans are being formulated by the picture men of Los Angeles, headed by the Warner Brothers, for a reception to be held for Mr. Belasco, before his departure. Some of his scenes are to be shown." Harry M. Warner, senior member of the production firm, who came to the Coast three weeks ago to plan the coming season's output, will remain here until Mr. Belasco has become familiar with the studio situation.

It is understood that on his return from the West, Mr. Belasco is to be tendered a most unusual "send-off" as exhibitors, producers, playwrights and artists have joined together to bid him "bon-voyage." A committee of prominent Californians, including leading Los Angeles business men, will greet the beloved playwright-producer on his arrival here.

Murphy Finishes Another

Joe Murphy has finished his engagement with the James A. Gordon-Carter Organization for whom he acted as assistant director to Harry Revier in the making of "The Supreme Test." Joe is now considering two offers of other producers. Mr. Murphy was for years assistant to Allen Curtis, who made the famous Gale Henry-Miltburn Moranti comedies.

Lederer Returns

Otto Lederer, who has been touring the state of California making personal appearances with the film "Forget-Me-Not," has returned to Hollywood and will resume film activities here. Mr. Lederer will be best remembered for his excellent performance as Solomon Levy in the original production of "Abe's Irish Rose."

Dorothy Seay, child actress, is working on studios for the under direction of Frank Lloyd in "Ashes of Vengeance" starring Norma Talmadge.

NO WONDER BRUCE RESISTS ABUSE

"I guess I'll be banished again," since Gertrude Guerri, inquired of Director Frank Bouse, to whom he has been loaned by Warner Brothers for the Arthur Harbor National production "Dust in the Doorway."

And sure enough the part is that of a youngster whose thoughtlessness either neglects him for foolish galantries. In every one of the seven pictures in which he has played featured roles in his year and a half of screen work, little Bruce has portrayed a kидle at whom life has failed to smile. It all began with "The Bachelor Duddy," which won him nationwide notice and in which he played the youngest of the five orphans.

In "Love in the Dark," he was a youngster whose mother was killed and whose father went off the wagon or away to reform, as adopted by Viola Dana, he romped through the film apparently not feeling the lack of parental influence at all, which he supports Priscilla Dean, will show him as an American film producer in China. "Brass," which features him with a cast of notables and Alexander Warner's contract, pictures him in a similar role of abandonment.

His genuinely gifted portrayals of a woful little orphan have won him the title, bestowed by critics all over the country, of "The Baby David Warfield of the screen." But Bruce, who is half-past three and has a mind of his own, says he does wish they'd let him belong to somebody once in a while, so he could dress up in his nice white sailor suit.

NOW SAY SOMETHING ABOUT PANIC

A program of production for the coming season unprecedented in the history of the motion picture industry, has been laid out and is now well under way at the several studios where First National pictures are made on the West Coast and in the East.

At the United Studios, Hollywood, where a bulk of the West Coast production factories are, are unusual scenes of activities.

At this studio is First National's own producing unit, which is now engaged in making "The Huntress," a romantic comedy-drama of the old out-doors, starring Colleen Moore. Before "The Huntress," is completed, the same unit will begin "Thunder Gate," a thrilling, dramatic story of Chinese and American life, the cast of which will include favorites as Moore Sylvia Brewer, Virginia Brown Faire and Robert McRae.

Then while this elaborate feature is still in making, the unit will begin production on a farce comedy, "The Temperamental Band," and then comes "Flaming Youth," Warner Fabian's famous sensational story of floating love.

The extensive First National program also calls for the early film of Gertrude Atherton's well-documented "The Vanishing," "Black Oxen," and a number of other picturizations of famous book and stage successes.

Norma Talmadge's "Purple Pride," which is being produced by Joseph M. Scheen for First National, is expected to be completed within the next three weeks. Miss Talmadge's comedy is also nearing completion at the United Studios. This will be followed by "A Dangerously Mad," featuring the same star.

Within two weeks producer Sam E. Rork will begin his next big production for First National, "Ponjola," in which Anna Q. Nilsson and James Kirkwood have prominent roles. About the same time Edwin Carewe will begin "The Bad Man," with Holbrook Blinn in the title role.

At the same studio Arthur H. Jacobs has begun production on his next Frank Borzage-First National picture, the temporary title of which is "Dust in the Doorway." Preparation is also being made by Producer Maurice Levee for Maurice Tourneur's next First National production.

At the Louis B. Mayer Studio production is well under way on John M. Stahl's "The Wancers," a brilliant comedy of New York City life, while at the Thomas H. Ince studio the First National program calls for the early production of "Anna Christie," Eugene O'Neill's prize play of a runaway with scenes rights for which cost the top notch price of $100,000.

SCENARIO EDITOR RESIGNS FOR STAGE WORK

That he may devote his entire time to his new stage stories, Frank Dazey, scenario editor at Warner Bros. studios, has been granted a leave of absence to take effect at once, although his contract extends far into the future does not expire for six weeks.

Dazey is the author of "Peter Weston," the picture thunderbolt in which Frank Keenan has been meeting with overwhelming success. The play originally showed here in Los Angeles, and after a successful run in various Tom Wilkes theatres, was ordered east under the name of Sam H. Harris, New York impresario, and Wilkes' partner in the New York production was originally booked to open the Sam Harris theatre in New York, October 1, but has been shown ahead of time. Its premiere there September 1.

The Untame," a new story by Dazey was purchased by Wilkes last week and is expected to have its world premiere at the Alexander theatre in San Francisco within the coming month. It is because of this play, that Dazey found it impossible to devote his attention to the picture scenarios. Frank Keenan is coming to the coast next week to go into final details for the Dazey "Peter Weston" prior to its New York showing.

With Dazey's departure from Warner Bros., the big work there will probably fall on the shoulders of Grant Carpenter and Julian Joseph, the men whom are now busyly engaged on new scripts. Dazey is the husband of Agnes Claire Johnson, famous authoress.

GRECIAN STAR AND HIS WIFE RETURN TO MOVIES

After five years touring in vaudeville all over the European countries and America, George D. Colovos and his wife, Madame Septimus Vasilikite Colovos, arrived in Los Angeles a short time ago to make their home in Hollywood.

Mr. Colovos is a native of Greece. He came to America in 1905 and received his education in St. Louis. His wife, Madame Septimus Vasilikite Colovos, is the daughter of one of the finest families of the South and is a true Southern type. Colovos himself, wrote a scenario, one of the most thrilling comedy dramas, adapting his story from true life, to be produced for a motion picture of 7,000 feet.

"Spect" Walter O'Donnell, a new film produced discovered on the Pacific coast, plays his first picture under the Brothers picturesque of Sinclair Lewis."Main Street."
Weekly Wake-Up—CAMERA’S News Section

**News and Gossip About the Moving Throngs of Movieland**

**Eulalie Jensen Denial**

Eulalie Jensen, who is playing one of the leading roles in George D. Baker’s “The Magic Skin,” has had her press department issue a bulletin correcting the story that “The Magic Skin” is a propaganda picture demonstrating the merits of a well-known facial soap.

**Jimmy is Lucky**

Any time “Jimmy” Morrison, popular leading man of the pictures is downtown late and does not care to drive out to his Hollywood apartments, he will have a royal welcome at the new Biltmore Hotel after it is opened next October. Jimmy’s full name is James Woods Morrison, and he is a namesake of James Woods, who has come here to be general manager of the new hotel.

**Comes Another Satire**

“Mother’s Jargon” is the title of an animal travesty on “The Covered Wagon” which Reed Hustin has submitted to W. N. Selig as a comedy starring vehicle for “Mary” the educated chimp of the Selig Zoo four-foothand stock company. It is said to be a clever satire of the James Cruze picture of days of ’49 and will be produced at Grauman’s Hollywood Egyptian Theatre.

**La Plante Joins Thomas**

William La Plante, prominent Los Angeles attorney and motion picture producer, has been appointed personal representative for Richard Thomas, the young producer-director. Mr. La Plante and Mr. Thomas will arrive in Hollywood at the middle of June to perfect arrangements for the distribution of Thomas pictures recently produced. The titles of these productions are “The Silent Accuser” and “Phantom Justice.” The latter picture was temporarily known as “Other Men’s Money.” Both will be shown as six-part features.

**Dumbness of a DamSEL**

Elliot Fair’s press agent informs us that she had a letter from a girl who was so dumb that she thought “Fair and Warner,” now playing at the Marquee, was the name of a vaudeville team and that Elliot Fair was the fair of the team. Elliot is now playing opposite James Baggot in the Altair production of “Eagle’s Feather,” which Edward Slloman is making for Metro.

**Baggot Rejects Offers**

King Baggot, once the screen world’s most popular matinee idol, is sticking closely to his directorial knitting at present. This week he turned down two opportunities to make personal appearances at $500 each, because he is busy making an all-star Jewels production built around Baby Peggy. The California Valencia Stage Show at Anaheim wanted King to appear as King Valencia with Maryon Aye as queen.

**Patron Liked “Heroin”**

Some enthusiastic theatre patron wrote to Lee Partin, manager of the Egan Theatre, telling him how much he enjoyed the acting of Grace Carleye, the heroin (correct spelling) in “Morphine,” Oscar Apfel’s drama of the drug habit as applied to social circles. Lee replied that he never heard of “heroin” being in “morphine,” and Oscar Apfel got all “hopped” up about it. Lee expects to see “Morphine” on the screen, which starts, it is said, in Minneapolis, after they have their winter supply of coal and coke.

**This Film is Promising**

The first of a series of feature pictures to be produced by Victor Fisher Productions has been completed and, according to those in direct touch with the trend of film production at the various studios in Hollywood, it bids fair to challenge in quality some of the pictures produced by the older established companies. The picture has been titled “Dumbness of a DamSEL” and prominent among the principal players in the cast is Lucy Beaumont, whose performance is said to be one of the high lights of the whole production. Before entering motion picture Miss Beaumont was an actress on the legitimate stage, appearing in such well-known plays as “Miss Alday’s Dress,” “The Little Lady in Blue,” “Chu Chin Chow,” “John Ferguson” and many others. She perhaps scored her greatest success as Mrs. Wiggs in “Mrs. Wiggs of the Cabbage Patch.”

**Miss Daw Engaged**

Marjorie Daw, screen favorite, who was recently married to Eddie Sutherland, assistant director to Charles Chaplin, has been engaged by the Mission Film Company to play one of the principal roles in its latest drama of rural life, “The Barefoot,” which is being directed by David Kirkland.

**Goldwyn Engages Ballet Master**

Carlos Sebastian, ballet master and dancing instructor has arrived in Los Angeles to create the ballet episodes for “In the Prince of the Pines,” which has just been completed at Coast. Emmett Flynn is directing at the Goldwyn Studios.

**Sebastian has appeared with such eminent dancers as Gaby Deols, the Holly Sisters, Mlle. Mistinguette and Polah Heart. He conducts the Sebastian School of Dancing in New York City.

**Babe Artists Star**

Baby Muriel MacCormac, Cob Watson, Jr., Jack Parker and Little Lee have been added to the cast of “Hollywood Hustler,” in which the following Screenland stars, members of the screen juvenile brigade, were guests at the South Lankershim Orchard, a new sub-division of the Universal City, last Sunday. The youngsters proved very popular with the large crowd that visited the tract, giving songs, recitations and dance numbers to the enjoyment of all present.

**Walker Winning Praise**

Joseph H. Walker, well-known cinematographer, has just finished photographing “Richard the Lionhearted” for Associated Pictures, which takes place on the French Beach, where all the big storm scenes for Associated Authors screen production of “Young Dick Daily” will be made. Walker is using some very interesting and novel camera effects of his own invention, and the film in both productions is said to be unusually beautiful throughout. The production is being directed by W. S. Van Dyke, and is under the supervision of Thompson Buchanan.

**Goldert With DeMille**

Much of the glamour and romance of the ancient Bible times will be represented in Cecil De Mille’s forthcoming picture, “The Ten Commandments,” at the plans at present call for a double cast, one part of which will interpret the biblical version and the other cast will play it in its relations to modern times. For theheurest part, 4000 acre of the Nile in Egypt in the Mosiac time, De Mille has selected Clarence H. Goddert, a well-known character actor, who has carried character roles in nearly all of De Mille’s big productions.

Read This and Marvel

“A little over three years ago, Barbara La Marr played her first scene in John Ford’s picture ‘The Kent,’ for $1,000. She returned to the Mayer Bros. and had been put under contract to H. B. Warner, until his death, when she was engaged by Mayer to play the part of Jubal MacGregor in the picture that was directed by Donal Baker’s next Metro special, ‘The Master of Woman’ at a salary that is authentically quoted at close to $2,000 per week. The wagers of sin may be death, but the art of being a screen vamp apparently has a wage scale all its own.

Alan Keeps Moving

One of the busiest actors in the Hollywood film colony is Alan Hale, who is just at present working in three pictures at the same time. This popular artist who scored so heavily with his performance in “Robin Hood,” “The Covered Wagons” and “Master of the Telephone” is sharing his services with Jack Gilbert in “Cameo Kirby” at the William Fox studio, with Jackie Coogan and Mabel Paige in “Beau.” In the latter picture he is playing the part of the king, and in a picture being produced at the Fox studios with a full cast of stars.

**Jockey Club Popular**

The motion picture colony is evidencing great interest in the launching of the Southern California Jockey Club, which will revive horse racing at Culver City. Scores of well-known stars and their appendages are sharing their interests with the breed in the central enclosures, and still others are planning eastern trips to pick up strings of races for their own racing stables.

Mary is Finishing

Favorable progress is reported being made in the finishing of Mary Pickford’s latest picture, “The Street Singer.” Among the artists appearing in support of the star is Little Philippe de Lacy, five-year-old actor, and adopted French war orphan, who has been in such notable pictures as “The Dangerous Ace,” “Rich Man’s Wives,” “Omar the Tentmaker,” and many others. Little Philippe is considered one of the most beautiful children in pictures and has coarse and direct photographic faces that the screen has ever recorded. He was reared in Egypt in the desert and before the Great War. Very recently was captured during the World War by a Red Cross nurse who adopted him and brought him to America. She has been responsible for the success he has attained in motion pictures.
CAREW FINDS HELPING OTHERS IS EXPENSIVE

In addition to his achievements before the camera, Arthur Edmund Carew, noted as a stage star, has added to his interpretation of Svengali in the Richard Walton Tully production of "Svengali" a charm, a lack of vanity, and a genuine empathy that make of him a wonderful automobile repair man. Can not begin to imagine what he would have done to his car, knowing that he thoroughly understood the mechanism of the automobile. The actor's inexperience with repairing cars has been the friend's of another car, having now saved him one penny. Instead it has cost him considerable money.

Many times when the actor has been out on a pleasure trip he has met a friend on the road whose car was "stuck." Unable to locate a repairman in the neighborhood the friend in each case had asked Carew to fix the car, knowing that he thoroughly understood the mechanism of the automobile. The actor invariably has the ability to make the repair hastily and the friend preceded on his way.

That was fine. He enjoyed both the trip and the repair, but he has enjoyed helping to fix other people's cars. But it seems that every time Carew is asked to help a friend with the car he has ruined a good suit of clothes and that is why his knowledge of mechan- ics has cost him more money than he has saved by being his own repairman.

GREGIAN STAR TO STAGE HIS OWN PLAY HERE

George Rigs, well-known actor of stage and screen, who has played the principal role in practically every prominent Grecian play presented before the footlights, Mr. Rigs is now making arrangements to present the play at the Los Angeles theatre and in all probability it will be given a showing early in the coming fall. Should the play meet with success, the producer plans to produce another play. The actress-mother is in the cast and the actor promises a production of the play to which the actor has submitted the story declare it carries a tremendous appeal and is surely worthy of presentation before the footlights. Mr. Rigs is now making arrange- ments to present the play at the Los Angeles theatre and in all probability it will be given a showing early in the coming fall. Should the play meet with success, the producer plans to produce another play.

CAREW FINDS HELPING OTHERS IS EXPENSIVE

WHERE A BABY SAVES A SHOW AFTER ACCIDENT

"On with the dance! Proceed with the show!"

This was the shout of the audience which attended the musical hit entertainment in Hollywood a few nights ago. Several acts had been presented when the curtain and no announce- ment made as to what happened. A few minutes later the audience was: impatient, wondering what was holding up the show. In fact the curtain an accident occurred, which threatened to force the dis- banding of the greatest piece of entertainment. A little child, who was the last to appear on the programme, had had a chance to talk with the entertainer's opportunity to make an explanation.

Realizing the situation, Baby Marie MacGovern, favorite old film starlet, who was attending the show with her mother, hurriedly went on stage and told the audience what had happened.

No one in the audience knew that Baby Muriel had not attended a part of the programme, and they little realized that it was she who was "saving the show."

principal will spend millions of principle

The production cost of Principal Pictures Corporation's forthcoming releases reads like the assets of a bank. This corporation plans to expend three million dollars on feature photo- plays during the coming season. Twelve productions are listed for filming. These include sev- eral well-known plays, two stage plays, and a series of feature comedies starring Harry Langdon of footlight fame.

Principal Pictures Corpora- tion's studios are in Hollywood. Their production schedule is twenty-a-week. Behind the scenes is an army of technicians and directors. Their production schedule is listed as one of the largest in filmmaking for the 1923-24 season. Eleazar Boardman was an interior decorator in New York about twenty years ago and the portrait of Mr. Rigs to any one who can guess correctly how any one could be "the son of a shadow.

Rachel Riendeau has just finished a very interesting and unusual role with Mary Pickford in "The Street Singer," which is being filmed under the direction of Ernst Lubitsch. In this picture Miss Riendeau plays the part of an irate wife, who discovers her husband making ardent love to another woman. The love-making couple are seated upon a wall overlooking a castle moat, and as she was the rival indignant wife does is to cast her spouse into the water behind the wall, but terrifying the other woman, a fierce battle the other women, a fierce battle of fists follows. This production is of Spanish setting and Mr. Lub- itsch has made a perfect Spanish type and one whose ability to handle way- s in hand was unques- tioned. He has declared himself greatly pleased with her work. The production cost of Principal Pictures Corporation's forthcoming releases reads like the assets of a bank. This corporation plans to expend three million dollars on feature photo- plays during the coming season. Twelve productions are listed for filming. These include sev- eral well-known plays, two stage plays, and a series of feature comedies starring Harry Langdon of footlight fame.

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FINE ARTS ADDS TO THE HUM OF INDUSTRY

Several feature stories are in the course of preparation at the Fine Arts Studios, and from every indication this plant will be humming with production ac- tivities within the next two weeks. Finis Fox, having recently returned to Los Angeles with a contract for a series of feature pictures through Associated Exhibitors, is setting ready to start the filming of "Bag and Baggage," a comedy drama written by himself and adapted to the screen by Lois Zelher. He will produce the picture with an all-star cast and a number of the screen's best known artists are now being engaged.

Charles Mack, who has recently completed the formation of the Charles Mack Productions, returned to his Los Angeles studios this week from a trip to northern California with his director, Henry McCarthy, where exterior locations were selected for his first independent feature, "Beyond the Horizon." Actual filming of this story is scheduled to commence within the next few days.

Jess Robbins, who is produc- ing a series of comedy dramas for Vitagraph release, is getting things in readiness for the filming of a new story, the title and details of which he has not yet divulged. Edward Everett Hor- ton, who has been starred by Robbins in such successful stories as "A Front Page Story," "The Ladder Jinx" and others, will be starred in the new production.

Fred Caldwell, whose picture, "Night Life in Hollywood," has scored a decided success with exhibi- tors and the picture public throughout the country, is now getting ready to start the filming of another picture for this company, which bears the title, "Hogans for Hollywood." Several other stories are now in preparation for early filming at the Fine Arts Studios, which plant has recently undergone ex- tensive improvements to the tune of $250,000.

Guy Bates Post to Tour

Guy Bates Post will shortly return to the footlights. This time, however, his stage appear- ance will be in the leading mo- tion picture theatre where he will present a little sketch in conjunction with the showing of a motion picture. The sketch is titled "The Man From Ten Strike," just completed by Principal Pic- tures Corporation in Los An- geles. This will be the star's first stage appearance in two years, his picture in "The Man From Ten Strike" having helped the major part of his time during that period.
FEWER AND BIGGER FILMS, SAYS LEVEE

M. C. Levee, president of the United Studios and producer of Maurice Tourneur's First National pictures, declared this week in a flowing conference with a number of big Eastern film men, that the coming year will see the production of fewer pictures.

"The slogan is for quality pictures, not quantity," said Mr. Levee. "I expect to see just as much production activity the coming year as in the past, probably. For, the type of pictures will be bigger—much bigger.

Throughout the country it is now expected that a week's run in the large theatres is not long enough to give to the showing of the big productions.

"Instead of one week showings motion picture theatres in the larger cities are to extend the run from week to week, or a period of three or four weeks. In view of this situation every distribution producing organization in New York is planning to cut down the number of its pictures for next year and strive to make the type of pictures that will meet the requirements of exhibitors."

WALLY, WALLY WILT
THOU NEVER REFORM?

Wally Beery's running true to form. He even turns a few new wrinkles in villainy in "Purple Pride," Norma Talmadge's 16th century French romance which Frank Lloyd is directing.

Beery has been an ugly half-breed in Northwest Mounted Police pictures, a heartless fiend in Russian ones, and in fact has made film fans flesh creep in almost every picture he has ever played. In "Purple Pride" he adds to his laurels. Among his savage passages are the Duc de Tours in the Norma Talmadge film that of running his sword through a soldier whose sweetheart he has insulted, setting a huge dog to attack a small boy, beating up the brother of the soldier he has killed and rounding up his enemies in a tower and hiring a notorious torturer to abuse them.

In the cast of "Purple Pride," which Joseph M. Schenck productions will release through Associated First National are Conway Tearle, Courtney Foote, Josephine Crowell, Betty Francisco, Hector Sarzo and Little Jeanne Carpenter.

The addition of George Webb, Mervyn LeRoy and Browne, referred to as the wonder dog, completes the cast in support of Johnny Hines in "Little Johnny Jones," the George M. Cohan stage play being filmed by the Warner Brothers.

LLOYD DISCOVERS HE IS A COOK FOR SURE

When Lloyd Hughes was cast for the part of a camp cook in his latest picture "The Huntress," he did not realize that before he finished the picture he would find himself doing honest-to-goodness cooking.

But that is exactly what he was called upon to do a few days ago in the Santa Cruz District of California where the exterior scenes of the First National picture are being taken.

Lloyd, it may be stated, is a real cook as well a reel cook and he admits that he enjoys his own cooking—especially if the piece de resistance comprises that most delectable of all fresh water fish—trout.

Between camera shots he and Walter Long, who plays a "heavy" role in "The Huntress," found time to land quite a few of the finny tribe from the mountain streams which at this time of the year are fairly alive with the succulent fish.

Arriving back at the camp headquarters of the film company, Lloyd proudly displayed the trout that he and Long had caught. He then took them over to the camp cook and informed the knight of the pots and pans that he would be ready to make his supper of the fish within an hour.

But he failed to figure on the obstinance of camp cooks in general and this cook in particular, who informed Hughes that he had been engaged to cook only three meals a day, and that is all he would cook—three and no more.

But the famous juvenile player had set his mind on trout. He had the trout in his bag and he was going to have them for supper! So there was nothing for him to do but to put on an apron, clean the fish and cook them—and last, but not least—eat them.

Martindel at Goldwyn

Headquarters of Edward Martindel are now at the Goldwyn studio, where he is engaged in the leading character role of "The Day of Faith," which Tod Browning is directing. He declares that Goldwyn, despite the fact that it is fully three-quarters of an hour ride from Hollywood, is a grand old studio.

Radio gets them all! Ben Hewlett is completing his fourth week as the "heavy" in "Lightheart," Robertson-Cole's current production, but finds plenty of time to putter around with air currents and the like. "Great results," says Benny. We don't know whether he means hobby or vocation—maybe both!

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W. E. Burnham, General Manager
Room 3, Fuller Building, 6318 Hollywood Boulevard Hollywood, California.
## Pulse of the Studios

**For Week Starting Monday, June 4**

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-309

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Ass’t. Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
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<tr>
<td>BERWILLIA STUDIO.</td>
<td>5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.</td>
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<td></td>
<td></td>
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<td>Eddie Lyons Productions (Arrow release)</td>
<td>Eddie Lyons</td>
<td>Eugene De Rue McGill</td>
<td>Cooke</td>
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<td>Ben Wilson</td>
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<td>4811 Fountain Ave.</td>
<td></td>
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<td>L. H. Martin Production, Don F. Osborne, Mgr.</td>
<td>Bob Dillon</td>
<td>New Gerber</td>
<td>Hutchinson</td>
<td>Howard</td>
<td>&quot;Santa Fe Trail&quot;</td>
<td>4th Week</td>
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<td>Century Comedies (Universal release)</td>
<td>All Herman</td>
<td>Buddy Measinger</td>
<td>William Hyer</td>
<td>Al Herman</td>
<td>&quot;Buddy at the Bat&quot;</td>
<td>Editing</td>
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<td>CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.</td>
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<td></td>
<td></td>
<td>&quot;Present Arms&quot;</td>
<td>Holly 1st Week</td>
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<tr>
<td>Regent Film Company. (United Artists release)</td>
<td>Charles Chaplin</td>
<td>Edna Purviance</td>
<td>Rollin Tothero</td>
<td>Eddie Sutherland</td>
<td>Monta Bell</td>
<td>&quot;Public Opinion&quot;</td>
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<td>CHOICE STUDIO.</td>
<td>6044 Sunset Blvd.</td>
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<td>HARVEY MACDONALD Productions.</td>
<td>MacDonald</td>
<td>Gloria Joy</td>
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<td>Eddie Saunders</td>
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<td>HILL STUDIO.</td>
<td>Individual Casting. 4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Tag and Baggage&quot;</td>
<td>Preparing</td>
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<tr>
<td>Mervyn LeRoy Productions</td>
<td>(Asso. Exhibitors release)</td>
<td>Patsy Fox</td>
<td>All-Star</td>
<td>Landsers</td>
<td>Van Odel</td>
<td>&quot;The Barefoot Boy&quot;</td>
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<tr>
<td>ASSOCIATION PRODUCTIONS.</td>
<td>Harvey Mac Dougall</td>
<td>Norm Walker</td>
<td>Business Mgr.</td>
<td>David Abell</td>
<td>Chas. Hamm</td>
<td>Wallace Clifton</td>
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<td>FOX STUDIO.</td>
<td>Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr. Holly 3000</td>
<td></td>
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<td>Buildings</td>
<td>Stock</td>
<td>Ernest S. Davenport</td>
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<td>&quot;Battlin’ Buckaroo&quot;</td>
<td>3rd Week</td>
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<td>BURGESS STUDIO.</td>
<td>5510 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Wild &amp; Wooly&quot;</td>
<td>2nd Week</td>
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<tr>
<td>GARSON STUDIOS.</td>
<td>1845 Glendale Blvd.</td>
<td>Cowan</td>
<td>Coffee</td>
<td></td>
<td>&quot;Haven&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>GOLDSTONE STUDIO.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>&quot;What Women Want&quot;</td>
<td>3rd Week</td>
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<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting. Culver City. 761711</td>
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<td>&quot;Glad&quot;</td>
<td>11th Week</td>
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<td>Charles craft</td>
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<td>1438 Gower St.</td>
<td>Ben Verscheilier, General Manager.</td>
<td></td>
<td></td>
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<td>Schedule</td>
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<td>Monte Banks Productions, Inc.</td>
<td>Herman Raymaker</td>
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<td>Bill Williams</td>
<td>Leslie Goodman</td>
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<td>Andrew Maye</td>
<td>Hugh Faye</td>
<td>Ken MacLean</td>
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<td>“Hamma’s Baby Boy”</td>
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<td>Joe Rock Production, Inc.</td>
<td>Grover Jones</td>
<td>Joe Rock</td>
<td>Jerry Ash</td>
<td>Dave Smith</td>
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<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>J. Jasper, Mgr.</td>
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<td>Seeing</td>
<td>Dick Young Williams</td>
<td>George Larkin</td>
<td>Vernon Walker</td>
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<td>Staff</td>
<td>“The Sign”</td>
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<tr>
<td>Food</td>
<td>C. B. Dreyer</td>
<td>Carl Dreyer</td>
<td>Art</td>
<td>Art</td>
<td>Preparing</td>
<td>“Phantom Pack”</td>
</tr>
<tr>
<td>Assoc. Authors, Inc.</td>
<td>W. S. Van Dyke</td>
<td>All-Star</td>
<td>Joe Walker</td>
<td>R. I. Selander</td>
<td>Thompson Buchan</td>
<td>“Loving Lies”</td>
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<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>Paramount Pictures.</td>
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<td>Jerome Storm</td>
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<td>Wm. McAllister</td>
<td>Wm. M. DeMille</td>
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<td>Jane Darwell</td>
<td>Jax. Howe</td>
<td>Guy Wilke</td>
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<td>James Cruze</td>
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<td>Molly Chen</td>
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<td>The Trailers</td>
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<td>INCE STUDIO.</td>
<td>Horace Williams, Casting.</td>
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<td>Culver City</td>
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<td>Mrs. Wallace Reid Productions</td>
<td>J. R. Crone</td>
<td>Mrs. Reid</td>
<td>Henry Sharp</td>
<td>Ross Lederman</td>
<td>C. Gardner Sullivan</td>
<td>“Human Wreckage”</td>
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<td>John M. Dill</td>
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The Digest of the Motion Picture Industry

PARAMOUNT NEWS
(Continued from Page 8)

Wilson, Noah Beery, Robert Edeson and Frank Currie. The invasion of the motion picture camera into the Basin, where the automobile, the telephone and other modern conveniences are still unknown, serves to prove to a finality that nothing escapes the cameras eye. Production Editor Lucian Hubbard announces that the company will return shortly to the studio.

Production starts June 11th on James Cruze’s next Paramount picture, “Ruggles of Red Gap,” now being adapted by Thomas Geraghty from the book by Harry Leon Wilson. This is a wonderful story. Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, states that it will be given a great cast for its screen interpretation. With the man who produced “The Covered Wagon” as director, this should develop into one of the season’s most unusual photo-plays. Ernest Torrence, who has gone to New York especially to see “The Mountebank,” the stage success from W. J. Locke’s novel which is to be adapted to the screen with Torrence in the featured role, will return to Hollywood in time to start work on “Ruggles of Red Gap.” Walter Woods will enter in the capacity of production editor for this picture.

Paramount stars who a few months ago hastened Eastward to take part in pictures being produced at the Famous Players are now telephoning to Hollywood one by one. Last week Antonio Moreno drifted back to the West Coast, but before he was able to make his first appearance on the Pacific Coast. In the very near future, it is announced, Bebe Daniels and Agnes Ayres will also return, both having been in New York for more than a month. With the return of these popular favorites and the signing of new faces by Jesse L. Lasky, activities at the West Coast Paramount studio are shortly to be in full swing again.

George P. Axelrod goes to New York this week to play a featured role in the forthcoming Sam Wood production, “His Children’s Children,” for Paramount. Simultaneously with his arrival in the East, announcement of a strong cast for this picture is to be made. Axelrod’s last photoplay in Hollywood was “Sally Jane,” in which he enacted a featured role.

The Paramount West Coast studio has moved to Guadalupe, California! Two hundred miles north of Los Angeles, Camp Cecil B. DeMille sprawls over a site which stretch along the shores of the Pacific Ocean. The famous producer has taken more than twenty five hundred players, nearly twice that number of domestic and wild animals, and an unbelievable amount of chariots, costumes, makeup and properties, to Guadalupe, where he is now engaged in making starting scenes for the Biblical prologue of his current Paramount production, “The Ten Commandments,” from the story by Jeanne McPherson.

Camp DeMille is a hivel of industry. A continual line of trucks passes between the tented city and a nearby town, bringing in food supplies and necessities and taking out thousands of feet of exposed negative that will later be developed and cut into proper sequences for what internally held will be the greatest motion picture ever made.

To care for emergencies, Mr. DeMille is running the camp on the order of an incorporated city. He is the Mayor, and in his absence he has a Chief of Police, a chief of Fire Department and other officials connected to the metropolitan setup. A system is being set up for the garbage, a hospital, restaurant and stores are other features of this surprising camp. In one thing alone is it lacking the usual, food and drink. Water is the only thing to drink. A hiker calls people to work and dismisses them in the evening. Otherwise, one mighn not know that he is not among the stars of DeMille, California, and spend his days in comfort, while amusing himself by watching the gigantic progress of “The Ten Commandments.”

The cast for Mr. DeMille’s production includes Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles deRoche, Estelle Taylor, Rod La Rocque, Jane Faye, Neill, Edythe Chapman, Geno Corroda, Clarence Burton, George Field, John Randolph and Nobie Johnson.

“Children of Jazz” will be finished this week. This special Paramount production is an unusual cast, and stars Ricardo Cortez, Eileen Pency and Robert Cain, featured players; and Irene Dalton, Alice B. Francis, Frank Currier, Snitz Edwards and A. Edward Sutherland, cast in the Storm, and directing the picture with Ralph Block a production editor. Adapted by Beulah Marie Dix from the play by Harold Brighouse, it has as its central theme the clash of the modern children of jazz with a colony of islands people who still live and act the age of 1600.

The story is a novel story and is being given a superb treatment at the West Coast Paramount studio.

Nearing completion at the Famous Players-Lasky studio in Hollywood is Jack Holt’s current starring vehicle, “A Gentleman of Fashion.” This week in the exact replica of the famous old Waterloo Station, the terminal of the Great South-Western Railway in London, England, reproduced down to the signs on the walls and a pane of glass broken from a window, this set is a curiosity-arousing feature that speaks well for the technical artistry of the men.

When the final scenes are completed, production editor Walter Wood will put the picture into final shape for release.
"The Digest of the Motion Picture Industry"

OPPORTUNITY
(Continued from Page 8)

we have missed, we may be missing others that are crowding upon us.

We think we are the victims of blind chance, but often it is we who are blind, not chance.

The difference between the successful man and the failure, is that one saw his chance and took it.

The one time the Kaiser had the opportunity to use his power for the world's benefit, he used it to establish himself as the world's Dictator, and all he gained was exclusion in Amorongen.

The victorious Allies had the opportunity to reconstruct the government of an exhausted and devastated Europe, instead of which they constructed The Treaty of Versailles.

One afternoon a man on the race track was watching that he had just missed being a winner. A sententious race-goer remarked, "There are five more races, and there's a winner in every race."

It is well to know when to grasp the opportunity to speak; sometimes it is better to be silent.

We are told that "opportunity knocks once at every man's door," the fact is, it is always knocking but we are too pre-occupied to hear it.

We need wisdom to recognize our opportunity—and decision to grasp it.

BILL HART
(Continued from Page 7)

screen. Never in all Mr. Hart's career did his eyes carry a more overwhelming conviction of honesty than when he looked into mine and declared himself innocent. It came upon me then that if a great tragedy it was that he should suffer the penalties of guilt which I knew him to be innocent.

"Those who know him well have always believed him guiltless of the charges against him. My personal happiness that they have been proved groundless will be shared by hundreds of thousands. I am waiting the moment, which I hope will be within the next few days, when William S. Hart, one of America's greatest and most popular film stars, will come to me in my office and say, 'Mr. Lasky, I am ready to go to work.'"

A TECHNICAL MODEL

Did you ever count the number of "sub-titles" in a feature motion picture production? The average picture of lively action, well made, well edited and well titled, contains about two hundred and fifty. Pictures of a more subtle theme than action dramas often require many more. However, the rule is to use as few as possible, yet make the story clear that there will be no interest break caused by "thinking back" to get the meaning of scenes and situations.

"Judgement of the Storm," the first production made by the Palmer Photoplay Corporation, an organization of story experts, lives up to the reputation of its producers by being a model of technical perfection. Only one hundred and eighty subtitles are used! And while the action element in the picture is strong there is a great deal more of subtle emotional drama which, without such skillful handling, would have required many subtitles.
FROM U TO YOU

Two real western picture units are working at Universal City on condensed tales of the old West.

Francis Grandon is directing Jay Morley and Jay Marchant is directing Pete Morrison in such productions. Margaret Morris and Elinor Field are the leading women of the units.

Elinor Field, heroine of Reginald Denny’s starring successes, The Leather Pushers, is riding through the wild and wooly west for a few days between productions of the H. C. Witwer prize fight classics.

In a western picture he directed by Jay Marchant and starring Pete Morrison, entitled “Barin’ to Go,” she plays the feminine leading role. Other players are Jay Morley and Bud Osborne.

Herbert Rawlinson has again been cast in the role of an Englishman for his latest vehicle, “The Victor,” which is now being filmed at Universal City.

Edward Laemmle, whose direction of historical chapter plays won him considerable distinction and a new contract to direct feature plays for the Universal company, is guiding the making of the play.

Rawlinson recently finished work in “Railroaded,” a screen adaptation of the English crook dud, “Richard,” by Margaret Bry- ant. Edmund Mortimer directed it.

“The Victor” was adapted from “Two Bells for Pezusas,” by Gerald Beaumont.

Excellent progress is being made on the Universal Jewel all star special, “Harov,” in which Anna Q. Nilsson and J. Warren Kerrigan have the leading roles under the direction of Harry Warner. The picture is being made in the Garson studio in Edendale instead of Universal City.

The story by John Blackwood, prepared for the screen by three of the best known writers of the industry, Raymond L. Schroock, Lenore Coffee and John Goodrich, is laid chiefly in islands of the South Seas. Although a special production of the highest caliber, “Harov,” will be made in reasonable production time due to an efficient organization gathered together for this unit. Edgar Stein is the business manager.

Less than a month to go—

“The Hunchback of Notre Dame,” the elaborate million dollar film spectacle based on Victor Hugo’s story, which has been in pro-
duction at Universal City for seven months, is nearing the final sequences of dramatic action.

The star, Lon Chaney, has but a few scenes to play now, but a few more hours of torture in the most intricate makeup ever devised by an actor. He plays Quasimodo, the hunchback.


Percy Poore Sheehan adapted the story to the screen and Edward T. Lowe prepared the continuity. Sheehan has been supervising production with Wallace Worsley as the director.

An attractive matching of personalities is to be seen on the sets at Universal City where Gladys Walton is working on her newest starring vehicle, “The Untamable.”

Opposite her is Malcolm McGregor, one of the screen’s most promising younger leading men, and in support are John Sain- polis and Elta Lee. There are only four characters in the story, which is full of concentred drama depicting the inner struggles of a “two-souled” woman.

The other players in the picture and the director, Herbert Blaue, have expressed the opinion that in this story the matching of these two is particularly fortunate.

Baby Peggy has changed her nationality.

The screen’s youngest star has become an Italian immigrant baby for her latest starring vehicle, “Wanted, A Home,” which is now being filmed at Universal City under the direction of King Baggot.

It was written by King Baggot and Raymond L. Schroock, head of the Universal City scenario department.

Others in the Baby Peggy cast are Gladys Brockwell, Shelly Lewis, Betty Francesco and William H. Tower.

“The Love Brand,” is the title of the new Stuart Paton picture, work on which has commenced at Universal City. Roy Holliday is to be featured, and a large cast will be used.

San Juan Capistrano, home of the quaint old mission of that name, is to be the set- ting for one of the H. C. Witwer “Leather Pushers” stories being filmed at Universal City. Reginald Denny and his company, with Harry Pollard, director, have returned from a week on location there, filming the action, outside of the prize fight, of an interesting episode.

New Edwards avers that there is more than one way of being a dashing member of the Royal Northwest Mounted Police.

He says that it can be made a funny as well as a serious pastime and is proving it in his latest comedy at Universal City. He knows that it is funny, for he heard a proper man laugh during the filming of the first scenes.

The Universal laugh maker is working under the direction of William Watson. The story is a one reel travesty on the Northwest Mounted Police with the working title, “Red Riding Good.”

The comedy was written by Tommy Grey, head of the Universal comedy depart- ment.

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Through The Editor's Megaphone

One thing is certain, there never will be any acute shortage of motion pictures so long as Hollywood may last.

And, remember ye also, he, the party, who "parties" to excess can depend on becoming an excess certain to be dispensed with eventually.

We all have our faults, of course, which also of course, makes it seem the very essence of prudence to confine one's fault-finding to one's self.

This is the golden age for the small independent in the picture-producing field. The film industry is due to be ruled by new kings and these new kings will hail from the ranks of the present-day smaller independents. Natural political evolution insures some such a transition as this since all things having to do with progress—temporary triumphs and failures—are extremely transitory.

It is being once more demonstrated that it is a common tendency among picture producers to emulate. Simultaneous with Mrs. Wallace Reid's announcement of her plan to produce an anti-narcotic photoplay, dozens of others started filming such pictures and now as a consequence even before her feature is ready for release there are at least a half dozen such films on the market and being exhibited throughout the country. And, so long as a producer is an imitator, he's a mighty poor excuse of a producer!

Incidentally, it might be added, after the kings have had their flings on the screen, the plebeians shall once more be given opportunity to monopolize the attention just as they do in real life and especially in European countries nowadays. Down deep in their hearts the majority of photoplay fans are far more interested in the romantic story of plain Bill Smith than they are in the intrigues of royalty. Bill Smith's the fellow they want to see every day while most of them would not go across the street to see and be snubbed by a king.

One of most important items of news thus far this film-eventful year is the announcement of the expenditure of fully three million dollars on the deal whereby Charles Ray will take possession of the Cosmosart Studios. Charlie's ambition is to convert this studio into the most beautiful one in the world and by taking full advantage of the unusually striking "lay o' the land," he expects to work scenic wonders such as will make his new picture home a show-place worthy of world-wide fame. Verily, the more of this sort of enterprise in Filmland the better and Mr. Ray deserves unstinted congratulations.

The success of "The Covered Wagon" has had a tendency to give fresh impetus to a "back-to-oldtime-melodrama" movement and it is unmistakably obvious that a very large public will welcome relief from boresome society pictures of which there has been a surplus during the last few months. Melodrama as we know it in these ultra-modern times is simply red-blooded drama with, perhaps, a little abnormal exaggeration, oftentimes improbable, but such form of literature has the power for causing human nerves to tingle and—who knows?—it may be that Prohibition has something to do with the apparent demand for such stimuli! At any rate, melodrama already is back into its own and its return is in no way unwelcome.

There is quite a controversy on—a friendly one—as to the justice of killing the two-reel comedy. Undoubtedly there are powerful forces at work to end the heyday of the short comedy subject in favor of the full-length feature mirth-provoker and many of the leading stars already have abandoned the old field for the new. However, we'll wager a cookie full o' raisins 'n nuts that there will never be a time when the market door can be closed on two-reelers which possess qualities conducive to hearty laughter. But, there IS the point—there must be something to amuse highly or else the comedy of any length shall cease!

Charlie Chaplin is about to complete his big feature. "Public Opinion," in which he will introduce Edna Purviance as a star. No one outside of his studio has seen any part of this film yet and no one knows how wonderful it might be as a cinema classic, but just the same, it's a foregone conclusion that a very vast majority of all the inhabitants of all fandom are wishing with all their might that Charlie will not permit whatever directorial genius he may possess to interfere with his genius for spreading joy as a comedy star. The loss of Chaplin's picturesque pictorial personality from the screen would be one of the most regrettable losses imaginable right now.

Weather conditions and money conditions are both favorable to a maximum production of motion pictures in Southern California just now.Everybody seems convinced the present wave of prosperity is sure to remain with us for at least two years. A vast majority of the people in the field are working and the liquidation of old debts is going on as it never did before. Most everybody (excepting occasional editors) can boast good clothes and good bank accounts. The spirit of distressful Panic is certainly broken. Few untoward contingencies could arise in this era to disconcert one. All in all, everything is lovely and the geese hang high. Therefore, again, all in all, why should there be any expressions of pessimism in any quarter? Why not forget all woes past or present, real or imaginary, and buckle right down to the game of solving the problem with earnest effort!
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A Studio Building Climax is Capped

Now comes a climax in the unprecedented activities in the field of studio expansion development within this busy capital of motion pictures. For several weeks the newspapers have been filled with announcements of plans to enlarge various picture-making units and to build new ones, and a majority of the announcements have proven official. The actual proposed work has been accomplished or is in the course of being accomplished. Explicitly, Los Angeles' studio-building boom has been real—amazingly so—and when all this renewed zeal is spent itself, it is a foregone conclusion that available equipment for the making of motion pictures in this community is going to be something to marvel over.

Approximately three million dollars are being devoted to the latest development to be proposed—that of the Cosmosart Studio property recently purchased by Charles Ray and Albert A. Kidder, Jr., the legal adviser and general manager. The development and realization will be handled by a new corporation now being organized by Mr. Ray and his associates to be known as the Charles Ray Enterprises Corporation.

This sum, which is to be underwritten by one of the large bonding houses of the city, will completely transform this twenty-acre property in the heart of the north Wilshire district skirted by Beverly Boulevard for a mile and by First Street, Virgil Avenue and Juanita Avenue. From this area covering a space of more than two city blocks, it is promised, will evolve the most beautiful motion picture studio property in the country and an exclusive new shopping center. The developments look forward to the upbuilding of a commercial picture plant with a capacity of about a dozen independent producing units, besides affording greatly increased facilities for the two super-productions which Mr. Ray will make yearly.

The new Charles Ray Enterprises Corporation will concern itself with very extensive real estate development as well as working out the picturesque and ornate studio enterprise.

Among the buildings included in the plans are apartment houses and many business structures. Some of these will relate directly to the film industry, as they are expected to house subsidiary lines of trade which have grown up in Southern California in connection with motion pictures.

The line of the new Beverly Boulevard, which is to be a 190-foot driveway to the ocean, bisects a large triangular piece on the corner of the property. On this piece is to be erected a tall Class A business structure to be occupied almost entirely by one of the large costume companies and a studio furnishing company now negotiating for tenancy.

On the other corners of the tract spacious and ornate exclusive apartment houses will be built. One of these possibly will take on the dignity of a first-class tourist hotel.

The First Street frontage of the studio grounds, which is now being paved, will be devoted to a building to house a branch of one of the leading Los Angeles banks, and there will be numerous adjacent structures for stores. There is room in the spacious tract for a considerable number of dwellings which are a part of the general plan. These are to be erected by the corporation with a view to variety and beauty such as will give practical scenic scope to the studio's facilities for outdoor picture shots.

The development of the studio proper will be on a very extensive scale. The most important of the structures will be a new administration building designed to exceed in size and beauty anything of the kind in Southern California.

It is on the landscaping side that changes will be made most pleasing to the eye. The conformation of the twenty acres is such as to lend itself to elaboration of great beauty. They are to be made into what may be called a spacious sunken garden, with its natural lake skirted by paved drives and walks, spanned by bridges and dotted by green pathways.

On the bosom of the lake is to rest the Mayflower, most unique of scenic sets yet built, which cost $60,000 and is now at the present Charles Ray studio on Fleming Street, where it was used for scenes in the star's forthcoming production, "The Courtship of Myles Standish."

(Continued on Page 22)
San Francisco, Cal., June 4.—Louis Graf, President of the Graf Productions, and J. Hesser Walraven, publicity man of the organization, went to Los Angeles on Monday, and will be there a week on business connected with important developments for the company. While there they are making their headquarters at the Hollywood Hotel.

Charles Eyrton, general manager of the Famous Players-Lasky Studios, came to San Francisco last week to welcome his wife, Kathryn Williams, on her return from a tour of the Orient.

Al Wilkie, publicity man for Goldwyn, and at present attached to the company making "Greed" here, spent a few days last week in the South on business.

The picture-making expedition being sent around the world by the Intrepid Company of this city on a yacht has postponed their date of sailing until September first. Their complement of members is almost full, but a little more time is necessary for the installing of all the equipment on the boat, and completing all the many details of the arrangement for so long a voyage.

Ray Moore, head location man, and business manager for Goldwyn, spent several days in this neighborhood the first of last week, and went North on other business for the organization.

Tyrene Powers, accompanied by his wife, arrived in San Francisco last Friday, and after a few hours here went on to Los Angeles, where he will lead in a picture to be made by Goldwyn, called "The Day of Faith."

A picture-making outfit, headed by Emory Johnson, arrived in San Francisco last Friday, with the battleships of the Pacific Fleet, having taken pictures of the trip up the coast, and their arrival here. As the cameramen had the cooperation of all the naval officers, and the use of the searchlights of the battleships, they obtained some of the most remarkable pictures, both by day and night, ever taken of a naval fleet in motion. The picture-making party consisted of Emory Johnson, B. F. Miller, Ilichard Morris, and Roes Fisher. They left on Saturday evening for the South.

Last Saturday night before several thousand people, who overflowed the Greek Theatre at Berkeley, Margaret Anglin gave her long promised performance of Hippolytus. It was produced with great grandeur and with an artful approach as possible in modern times to the original Greek interpretation of the masterpiece. Boyd Irwin, an Australian actor, well known to the films, played Hippolytus.

Abraham Lehr, Vice-President of the Goldwyn Corporation, on his recent visit here talked over with Eric Von Stroheim the progress of "Greed," expressed himself as much delighted with what he has seen of the film at the studio, also with the glorious and helpful assistance that the city officials, civic organizations, and the people generally have given in San Francisco toward the making of the picture. The company worked all last week at the little house in Oakland, and are now completing the trans-bay sequence. After its completion the work of about half the cast will be finished, and they will be released.

Louis E. Lurie, San Francisco capitalist, whose operations in theatrical properties have extended over a number of years, will, on June 26th, assume control of the Century Theatre, and at once remodel it into one of the leading picture houses of the country. The theatre will be re-opened as a picture house under Lurie's personal direction.

Mrs. Wallace Reid, known to the screen as Dorothy Davenport, will come to San Francisco this week to appear in person at the world's premiere at the Century Theatre on June 9th, of the big dope film, "Huma Wreckage," of which she is the central figure.

Jean Hersholt, of the "Greed" cast, wa the guest of honor at a recent dinner by the Norden Society of this city. Hersholt is native of Denmark, and first came to this country as a member of the Danish Commission to the San Francisco expedition in 1911. As his coming to play in this picture is his first visit here since the close of the expedition, he has been warmly welcomed by large numbers of his countrymen who are residents, and many of them old friends.

Charles Ruggles, who has recently completed a picture with Agnes Ayres for the Famous Players-Lasky company, has come to town as a visiting star at the Alcazar Theatre, where he was once a well liked member of the stock company. He will be here eight weeks, with a new play each week, several of them dealing with the players' strike and their possibilities for Broadway next season. Last week they played "Oh, Boy," an old favorite, but this week will see a new comedy of pills and prescriptions called "The Nervous Wreck."

Victor Seastrom and the company filming "Masters of Men" for Goldwyn, are due in San Francisco about June 9th. While here they will shoot some English country scenes in the lanes on the beautiful estates of Burlinge and San Mateo.

E. K. Lincoln has returned from California with a print of his latest picture, "The Right of the Strongest."

Mae Murray is closing her New York apartment preparatory to her leaving for Hollywood, where she will start work at once on, "Conquest," and "Milo, Midnight."

Jesse Hampton is taking a vacation in New York.

The Assistant Directors Association of New York have moved their headquarters to the M. P. D. A., 231 West 55th Street, where all future meetings will be held.

Jawn Friend McKee, Raymond McKee's bridle bulldog, who is appearing before the camera in New York, paid "Laddie Boy," the first dog of the land, a visit at the White House last week. "Jawn Friend," and Ray were in Washington on location.

After an election unmarked by politics, Hat Crane was this week elected to the office of comptroller, on the ticket of the Green Room Club. Fred Burt was elected vice-president, George L. Sargent, copyist; J. Frank Stephens was elected angel. The new officers have taken their positions.

"Victims," a propaganda play on "dope" peddling, has been put into rehearsal for immediate production. C. W. DeRose wrote it.

The new Griffith film, "The White Rose," opened a four-week engagement this week at the Lyric Theatre and marked the return to the screen of Mae Marsh, after a long absence. The acting of Miss Marsh invests this film with a charm that causes it to be a delight. Her portrayal is easily the feature of the film and firmly establishes her as one of the foremost emotional actresses of today. Ivor Novello, the imported half-English screen Apollo, plays the boy. He is handsome to a fault and lacks the "pop" and fire of Bert Lytell or Richard Dix, who played similar roles in "The Christian," "The White Rose" is a melodrama. The plot moves slowly and carefully, being relieved now and then by bits of humor. The first-nighters liked it.

Gloria Swanson and George Fitzmaurice attended the Sixty Club Dance last week at the Plaza. Mrs. Murray, and her husband, with his new mustache, were also on "deck."

If members of the Producing Managers' Association, curtial production, as Arthur Hopkins and Arch Selwyn have publicly threatened, in earth of an actors' strike next year, the Equity members themselves will organize dramatic companies and give their own shows. At least that is the substance of the statement given out to Broadway. The plan is to raise large tents on vacant grounds and present the plays under canvass in case the actors have difficulty in obtaining theatres.

Ann Luther has been cast for a role in "The Governor's Lady," which William Fox is making from the famous Behclos play.

The Canarder, "Acquitanian," took away several well-known people in the theatrical world when she sailed Tuesday for Cherbourg and South Hampton. Dorothy Dalton, the Paramount picture star, was snapped by the photographers before the ship left. George Paul and his wife, Ouida Berger, left for Rome, where he will start direct Sir Hall Caine's "Eternal City." Wallace Eddinger, who has just completed a tour of the country in "Captain Applejack," and Mary Nash, also sailed.

Frank Keenan, who closed in Chicago his season of twelve weeks in "Peter Weston," (Continued on Page 22)
Photography Progress----Did It or Didn’t It?  

By RAY H. LEEK

In the art or motion photography progress of the recent film of Preferred Pictures of that gripping romance of literature, the West and screen "The Virginian," for early June, approximately half a million dollars has been appropriated by the B. P. Shulberg organization to produce from the James Oliver Curwood story, an epochal picture that will serve to prove the actual forward strides of the screen art during the eight years that have elapsed since it first was portrayed before the camera. But, contrary to general belief, it is not expected to show that the improvement has had to do chiefly with photography, lighting and the other purely mechanical departments of photoplay making. Direction, action and the human element entering into them, productions have profited most from the experience of years, if the theory of the producers of the newest "Virginian" is correct.

The first surprise probably will be found in the fidelity with which the views of the author have been carried to the screen. William S. Hart attained his greatest stage success as the Virginian at an age slightly older forty-five. Dustin Farnum, the Virginian of the Paramount screen production, undertook the part at about the same age. But Wister spoke of his hero's age as ranging between twenty-four and twenty-eight during the period pictured in the story. A thorough canvas of the acting material on the West Coast and the East has resulted in the selection of Kenneth Harlan, at the age of twenty-eight to play the role in the new production.

Harlan, tall, athletic and strikingly American in appearance looks enough like the author's conception of the Virginian to have posed for the pen portrait. That he has played the part in four stock companies during his youthful stage career is an added coincidence rather than a reason for his selection for the part.

Tom Forman, who is to direct the picture, is combining the screen colony here for players to make up a cast in keeping with his project, while an entire staff of art directors are preparing the architectural and natural settings before which the story will be enacted.

David Belasco's Los Angeles stay promises to be an eventful one. In addition to "The Gold Diggers," in which he will have a supervisory interest, he will be given an opportunity to give the Belasco touch to one of his greatest productions, "The Boomerang," which Victor Schertzinger will film as soon as he completes direction of Jackie Coogan's latest picture.

Eve Unsell, who will work with the director, composer as scenarist throughout his latest series of productions, is preparing the screen version of the play, which is from the pen of those gifted literary partners, Winchell Smith and Victor Mapes.

The versatile Schertzinger, meanwhile, has added another duty to his many daily activities—that of supervising the erection of settings now being erected at the Shulberg studios for the production.

Advocates of motion picture-text books for the schools may find material for thought in the life story of Abraham Lincoln, now being filmed by the Rokett-Lincoln Film Company. If one is to accept the word of Cy Snyder, official purveyor of facts concerning the big production every scene is being shot in accordance with historical data in the hands of Director Phil Rosen and his staff of research workers. The story takes up the life of the Great Emancipator as a boy and carries it through to his assassination, said to be the longest role ever enacted for the screen.

"When a Man's a Man," a Harold Bell Wright story which is about to be filmed by Principal Pictures, has been prepared for the screen by Anees Leahy who has added one more accomplishment to her already long list of picture qualifications by so doing. Having served as a cutter, assistant director and research worker, Miss Leahy was acting (Continued on Page 22)
Essaying the Visualization of the Musical Classic

Charles Wakefield Cadman, eminent American opera and song composer, is composing a musical score for Goethe's "Faust" (not Gounod's opera story), simultaneously with the construction of the film script by Ferdinand Earle, the artist-director who will produce it.

Earle thus rests faith in American talent for the difficult task of resurrecting the ancient Gregorian Chant music, which he considers the fitting atmospheric vehicle to accompany his screen version of the medieval philosophical drama.

"Cadman's numbers are being written into the script, and the film will be directed with the structural requirements of the music in view," declares Earle.

"However, a distinctive experiment is to be tried whereby the tyranny of the 8 and 16 rhythmic measure will be more or less avoided. A new type of musical composition more closely fitted to the requirements of the varying tempo of screen drama will be solved."

"Pseudo music" is Ferdinand Earle's name for the new type of composition. He explains:

"This new music will have the relation of prose to metrical, rhymed poetry. That is a wider freedom and tonal plasticity and a more poignant response to sudden emotional visissitudes and modulations."

To prove this contention that the screen is to be the greatest medium of artistic and dramatic expression, Ferdinand Earle is constructing his entire script according to the laws of a sonata or symphony, thereby obtaining undreamed of unity.

In order that the musical score for Goethe's complete "Faust" will be as novel and radical as the rest of the production, the Earle studios in Hollywood are working on a new orchestra instrument to attain the supreme height of dramatic eloquence."

One novelty on which the composer Cadman and the artist Earle are working is a orchestral backdrop for an entire episode devoid of any hint of melody or figurative "a complex minor chord sustained until the dramatic action calls for a modulation (to instance into the major key), thereby creating a profound subconscious effect."

Another feature is the work to accompany certain scenes, in conjunction with the orchestra.

"Cadman's "Rubaiyat Rhapsody" and other orchestral pieces written for Ferdinand Earle's "The Rubaiyat of Omar Khayyam."

This is the first film of his recent series of the United States. They have also been published for the piano by a Boston music publisher.

Like the Rubaiyat music, the score for Earle's screen version of Goethe's complete "Faust" will constitute integral concert numbers, and will be published as well for the piano.

AN INTENDED MISTAKE

An amusing incident is related about the time when Carry Odell, well-known comedian and character artist, left the vaudeville stage and set out to launch himself actively in moving pictures. Finding it rather difficult to get an interview with different producers, Odell finally struck upon a novel idea. In his pocket he had the card of a popular film star. As he entered one of the studios in Hollywood he handed the card to the man at the door, asking for an interview with the producer. The card was taken to the film head and immediately Odell was allowed to enter his private office. As the producer recognized him as not being the man whose name was on the card he said: "Are you Mr. So and So?"

"Why no," replied the actor. "My name is Odell."

The card was shown to the actor who explained that he had sent the card in by mistake. However, he got his interview and, better than that, a good part in the producer's picture.

Virginia Brown Faire, one of the prettiest of the screen's leading women, has received numerous proposals of marriage, many of which have been from titled men, but she is still Miss in private as well as "real" life.

"Pai!" the educated canine who appears in "Ragged Lips," Viola Dana's new Metro picture, is the only dog in the world who can boast of two gold teeth.

WEIRD MUSIC TO MOTION PICTURE

Ferdinand Earle, American painter and poet who has been studying motion picture techniques for eight years, believes music can be an integral part with the pictorial art of the screen. Earle produced a film version of the Rubaiyat of Omar Khayyam, a motion poem produced as a motion painting, which soon will be released. His second cinema opus, to which he has now devoted 18 months of research and preparation, will be the "Faust" of Goethe, with its wealth of human interest, its immortal love drama, and its medieval philosophy.

Here are the ways in which Ferdinand and Earle is treasuring music into his motion tapestry of drama and art:

1. Old Gregorian Chant revised by Charles Wakefield Cadman.
2. Musical score written into Earle's film script.
3. Motion picture scenario constructed on pianoforte of symphony.
4. A prose music, discarding conventional measures, for instant response to emotional changes on the screen.
5. Subconsciously emotional reactions obtained by orchestral background minus orchestra.
6. Choral work in conjunction with orchestra.
7. New orchestral instrument invented to obtain musical effects hitherto impossible.

Courage is our greatest asset—if we lose that we are in danger of losing everything.

Of all weaknesses the most dangerous is fear.

We need Courage to overcome the conviction that we are a failure.

Without Courage our success may be the first step to failure.

It requires Courage to face the charge of being a "piker" when we are only trying to live within our income.

The more we know of life the greater our need of Courage in facing its problems.

It requires Courage to marry, often greater Courage to remain single.

There are times when we must have Courage to walk alone, but, let us be sure we are in good company.

We cannot have too much Courage, if we know how to use it wisely.

There are times when we can help our fellow-men more with Courage than with sympathy.

Courage to do right will save us from fear of the consequence that makes cowards.

Constance Binney is going to be a June bride. The happy man in the case is a rich young Pittsburgh business man.

There was a man—In the olden times, who

"Slew a lion, In a pit,
On a snowy day."

A great instance of the Courage that conquers. * * *

A great inspiration for us today. * * *

Courage does not fail at the fierceness of the opposition. * * *

Courage is not deterred by the disadvantage of the battle-ground. * * *

In the calendar of Courage there is no "weather permitting."
CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JUNE 9, 1923

DIRECTOR WILL RUN SCHOOL OF ACTING

Hollywood is to have a school of motion picture acting conducted by a director now producing special photoplays for the largest companies in the industry.

This director is Rowland V. V., whose latest film is Booth Tarkington's Pulitzer Prize novel, "Alice Adams," and who has signed with Fox for making a series of specials. The first of these is to be a photoplay of Gouverneur Morris's short story, "You Can't Get Away With It."

Mr. Lee announced his project the Fox studios this week. Perhaps, his idea is the finding of actors and actresses of quality from the ranks of play-actresses. He believes he has not had the opportunity of using such abilities as they exist because the directors have not used these abilities through actual work before the camera. In the course of this training under the watchful eye of the most experienced directors his salaries would have been such as to carry them out of pocket before the camera. In the course of training under the watchful eye of the most experienced directors his salaries would have been such as to carry them far from his reach.

"Nothing is more natural than the human inclination to depend upon the tried and true," said R. Lee. "But it is obvious, as a matter of economy, that the salaries of actors and actresses must be increased to the point at which actual force is less than actual force among those aspiring to the stage."

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NEW FILM CONCERN GETS UNIVERSAL WELCOME

Within a very few hours after the first announcement of the organization of the Delbert E. Davenport Productions was published last week, the members of this new firm were given cause for renewed confidence in their venture as a result of not only the numerous congratulations received from well-wishers among the film-making companies and state's rights buyers with offers of handling whatever products the new firm might produce. It does not often occur that the release people seek the untired products advertised in advance as innovations; on the contrary, the rule is that the producer is compelled to sell the release.

The organization of Davenport Productions has been occasioned by the promise of a revolutionary change in professional technique in the forthcoming photoplay features to be made by the Davenport company, and it seems those who have looked at the offer relative to this phase of the venture were impressed so favorably by the promises that returned widespread comment on it.

There is no doubt the proposed attempts to prove that an improved technique is possible will be watched with the keenest interest since the matter of matters facing the industry is capable of standing on its own legs, so to speak, has been a subject for much discussion for the last several years.

It is understood that one of the foremost producers in the business at present, recently predicted that this new technique would come from some one not now prominent in the motion picture industry as a producer and W. E. Burroughs, general manager of the Delbert E. Davenport Productions, is most optimistic in his claims that Mr. Davenport's scheme in this regard will accomplish all that any one could expect in the way of perfecting the manner of presentation of literature as a comprehensive and memorable visualization.

It is the plan of the Davenport company to start actual production on the first of a series of six feature pictures within two or three weeks and an actress that will be selected for each story.

Winifred Dunn, Metro's 24-year-old scenario editor, has completed the first installment of "Held to Answer," by Peter Clark McFarlane. It will serve as the second of new series of all-star specials.

POPULAR ACTORS JOIN IN BIG REALTY DEAL

Courtenay Foote and Conway Tearle have become the latest screen celebrities to utilize the possibilities of Los Angeles real estate, and, after careful consideration, they have purchased the 80-acre H o w - clear property in Hollywood as being the greatest possibilities of all. This promises to be the principal building block in Hollywood history, as the City Planning Commission has decided to widen it to one hundred feet, the Pacific Electric having secured a franchise to operate street cars on it.

Messrs. Foote and Tearle have selected thirty-two acres just west of Sherman Way, part of it being an apricot orchard, which is now being subdivided into large residence and business footage.

PRE-WAR BASIS OF PROSPERITY IS BACK

William De Mille returned this week from New York City, where he has been engaged for the past six weeks in the cutting and editing of his latest production for Paramount, "Only Thirty-Eight," and co-operating with his scenarist, Clara Beranger, in the preparation of the script for his next picture, "Circling Magic," adapted from Edward Knoblock's stage success, "The Faun."

Of unusual interest to the film industry is the business report that was brought back by Mr. De Mille. In a statement issued from the Famous Players-Lasky studio, he said:

"The motion picture theatre represents largely the conditions of the other businesses and industries of the United States. With photoplays houses everywhere reporting a return to pre-war basis, signs of a good year to come are unmistakable."

Due to the enthusiastic reception of "Grumpy" and "Only Thirty-Eight" on the part of critics and audiences everywhere, Mr. De Mille is at present the cynosure of attention from directors and producers. He is distinctly the only person capable of deeming the photoplay with the deft touch of reality and human feeling. He is the only one who can de-paint even further from the beaten path of photoplay production. The unusually strong cast will take part in the picture. The starting date has been set for June 20.

Mr. Van Dyke has been engaged for the role of Leandre in the forthcoming photoplay production of "Scaramouche."

AUTHOR VIES WITH FILM STARS IN BUYING REALTY

Actors, actresses and other members of the motion picture profession who have been causing no little amount of notice within recent months in Hollywood because their large real estate investments are remarkably promising, have anything on Fred Kennedy Myton, the famous author of screen stories, who has just added to his string of real estate purchases with a beautiful bundlager of French architecture in West Hollywood. After his day's work at the United Studios, where he is preparing the continuity for Maurice Tourneur's forthcoming picture, Myton can be found putting around the yard of his new home, adding gravel to the drive, trimming hedges, fruit trees and otherwise beautifying the place.

MRS. REID STARTS DOPE WAR IN FRISCO

At the urgent request of the San Francisco Center Club, an organization of 2400 professional and club women, Mrs. Wallace Reid left here Thursday for San Francisco to launch her national crusade against "dope" in the Bay City.

A number of Los Angeles dramatic critics and others prominent in the industry went with her to attend the world premiere of "Human Wreckage," Mrs. Reid's anti-narcotic film which will play an engagement at the Century Theatre in San Francisco.

A committee of club women and Acting Mayor Ralph McLaren met Mrs. Reid at the train on Friday morning. They escort ed her to the city hall where a conference was held in regard to the local campaign to be launched.

The opening gun in the crusade was fired Friday afternoon when the Center Club gave a big tea in Mrs. Reid's honor at which she spoke. City and government officials and men and women prominent in the affairs of the city were present to meet the guest of honor.

She will make a brief talk at the Century Theatre, and on Tuesday she will speak at the Business and Professional Women's Club which has arranged a special luncheon in her honor.

The attendance of local dramatic critics at the premiere of "Human Wreckage" has been arranged in view of the interest both locally and nationally in this unusual film. The picture will be shown in Los Angeles in three weeks.
KIRKWOOD IS HURT IN RIDE ON A TRICK NAG

James Kirkwood has enjoyed a lengthy period of success on both the stage and the screen, but his heart lies back on the stage. He has returned to his career recently when he gave his horse the wrong cue and happened to fall. It was an accident that caused a broken leg.

The actor was on horseback, quietly standing guard over the herd, according to the action. The horse, which had been running in circles, suddenly threw its head and began herding him back into focus. The shouts of the men and the unusual behavior of the previously well-behaved animal frightened the herd. When the breaker broke into a run they all followed suit, choking down on Kirkwood, who was directly in their path.

Kirkwood, being an expert horseman, slapped his mount with the reins to get them out of their way, not knowing that the animal had been trained to fall and pretend to be dead when se struck.

True to its training, the horse bucked and threw Kirkwood.

Kirkwood did a flying broad jump over the animal's head, spraining his ankle and dragging his knees and shoulders as a result. A shout of terror arose from the director, but fortunately, Kirkwood was unharmed, and there was a genuine lull in the proceedings for a moment.

But the injury sustained by Kirkwood has forced him to take a temporary break from his stage commitments. It is not yet clear how long he will be out of action. However, the production is expected to continue without interruption.

VIOLA AND SISTER TO CO-PLAY AFTER DECADE

Viola Dana and Edna Flugrath, film stars who are sisters in real life, will be sisters on the screen when they star together at the Metro studio in Miss Dana's newest starring picture, "The Woman of the Decade," which is directed by Ria Weiman, who has a film of his own in production at the studio.

The picture will mark Miss Flugrath's return to the American screen after an absence of ten years, during which she has been featured in productions directed by such stars as Shaw, in England and other European countries. It is also the first time the sisters have appeared together on the screen in pictures. The studio has planned for them a series of pictures.

MURPHY WINS JUDGE'S HIGH PRAISE

Maurice Murphy, the eighteen-year-old film starlet, who recently completed an important child part in "The Self-Made Wife," for which he plays the part of the hero's millionaire son, has been declared a star by Judge Philip Field of the New York High Court. Murphy has appeared in such films as "The Eagle's Feather," Metro's new all-star special. It happened on location, 550 miles from the studio, where Edward Sloman was directing a big cattle stampede for this unusual story of the West. Although 4,000 steers appear in this stampede, luckily for Kirkwood, the accident occurred when only a couple of hundred of the cattle were being used for the close-up sequence.

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YOUNG PHOTOGRAPHER IS WINNING RECOGNITION

J. Anthony Bruno, young and popular photographer in Hollywood, is celebrating the first anniversary of his present business this week.

Mr. Bruno came here from Boston three years ago to enter the motion picture business, which ambition he still cherishes. For two years he worked in various studios as cameraman and still photographer, also putting on the grease paint on many occasions when work in his regular line could not be secured. However, he grew tired of the uncertainties of getting steady employment with others and went into business for himself.

He was practically without funds when he opened his studio at 6412 Hollywood Boulevard, where he is still located and today he enjoys a big prosperous business from both the public and the motion picture profession, but he has succeeded in winning this recognition only after a hard struggle. He had many obstacles to surmount.

Mr. Bruno makes a specialty of making photographs of photographers for use in the offices of casting directors, he having made an exhaustive study of the requirements of those who select players from judging their photographs.

POLA STARTS HER 3RD FILM FOR PARAMOUNT

Production started this week at the Paramount West Coast Studio on Pola Negri's starring vehicle, "The Spanish Dancer," a Biograph-Langdon production which was adapted by June Mathis and Boulah Marie Dix from the book, "Don Caesar de Bazan." One of the strongest feature casts ever assembled will essay the principal roles in this story is the result of an extensive search and selecting of support, the opening scenes took place in a picturesque setting. Producer Brenon arranged a startling lighting scheme, with shadow effects that are said to be an innovation in the screen. Commenting on the picture, Mr. Brenon said: "The Spanish Dancer" should afford Miss Negri the greatest opportunity of her career. The selection of the heroine is the result of an exhaustive search for a vehicle befitting the genius of Paramount's great emotional actress. In my opinion that is the kind of picture the American people will love—high type of romantic drama. It will be a lavish spectacle of beauty and grace serving as a background for an inspiring theme."

EULALIE ENTERTAINS CAST AT NOVEL LUNCH

Eulalie Jensen, now enacting a featured part in George D. Baker's "The Magic Skin," recently entertained Director Wallace Worsley, Ernest Torrence and others of her associates in the production of "The Hunchback of Notre Dame," in which screen classic she recently essayed an important role, with a gypsy luncheon. The affair was held at the Universal ranch, and Miss Jensen wore the costume of a gypsy street dancer such as she appears in in the big "U" special. The luncheon was served in the open from a company "chuck" wagon, but the food was especially prepared by a well-known firm of caterers.

Following the completion of her work in "The Magic Skin," Miss Jensen will rest a few days at Big Bear before resuming her activities at the studios.

MARILYN MILLER HERE WITH JACK FOR SUMMER

Jack Pickford and Marilyn Miller, his bride of almost a year, are today cozily settled in Hollywood bungalow for the summer.

Miss Miller arrived in the film colony recently, following the losing of "Sally," the famous Ziegfeld musical show in which he has been starring for several ears. She expects to remain in the West for several months, until the new Ziegfeld show in which she will star next season ready for rehearsal. Then she ill return to the East, probably to Atlantic City where in all likelihood the new footlight offerings will be given its try-out.

"While at Atlantic City," said Miss Miller, "I will be unable to take a film while on the coast, had hoped to co-star in Jack's one picture production this summer, but the terms of my new Ziegfeld contract prohibit my appearance on the screen." Jack Pickford is now preparing to launch a new picture, the making of which will undoubtedly take up most of the summer. The new story has not yet been given a title, but it is understood that it will be a Kentucky mountains picture of the type in which Jack has won acclaim.

Miss Miller expects to spend her time vacationing at the studio, the beaches and on extended motor trips.

FEELING OFFERS $1,000 FOR A PICTURE IDEA

Movie aspirants, attention those who may harbor an idea or a scenario. Jot it down on paper and send it to Charles R. Seeling, film producer in Hollywood. Mr. Seeling made a startling announcement this week when he stated that he would pay $1,000 for the best idea for a motion picture that is submitted to him during the next thirty days. He explains he doesn't want full-length screen stories, but simply good ideas for stories which can be successfully developed by his scenario staff into screen material.

He says the ideas submitted should be expressed in not more than two or three hundred words in explanation. Mr. Seeling's address is 6940 Sunset Boulevard, Hollywood, and his star is "Big Boy" Williams, who will appear in the film. He says the best idea submitted to him is developed.

The offer will close July 15, so you who would care to enter and reap the next little sum offered the winner, get busy and send in your ideas.

DAYS OF FINISHING

Cecil B. DeMille, one of the world's foremost producers, and Will H. Davis, former manager of his company, have announced to Hollywood that "The Ten Commandments" will be released in January, 1929.

The picture, which has been in production for more than a year, will be released in a special four-reel edition. The picture, which has been in production for more than a year, will be released in a special four-reel edition.

Henry is Progressing

John Henry, son of a well-known Boston family and heir to his father's millions, who recently came to Hollywood to make a name for himself in motion pictures, has finished his work in the current Lux picture, "A Gentleman of Leisure," starring Jack Holt, which Joseph Henckel is directing, and he is now being seriously considered for work in other forthcoming Lux pictures.

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STUDIOS COMPETE WITH SCHOOLS, SAYS MARY

Motion picture studios in and around Los Angeles have, within the last few years, taken on the dignity of institutions of learning. In an article yesterday, Miss Mary Pickford, with leading colleges and schools of the country, according to the Daily News, says:

"Scarcely a week passes," she says, "but what students from our established university or other seat of learning, apply for admission to some one of the studios for the purpose of studying styles of architecture or modes of life and customs of some foreign country which is being conspicuously featured in a photoplay."

A group of students from the Architectural Department of the University of California spent a whole afternoon this week making sketches of Mary's set for the film, "The Thief of Bagdad," at the Pickford-Fairbanks Studios, and also preparing renderings of other districts as well as those now being constructed for Doug's new picture, "The Thief of Bagdad."

The Architectural Club of Los Angeles, also two hundred and fifty strong, descended upon the studio yesterday afternoon, and the university students had made their visit, and much valuable information was gathered, according to a letter of thanks from Lloyd Rally, secretary of the club.

The largest party to be accorded admission included more than two hundred "honor pupils" from the Pasadena high school.

In addition to this, requests have been made for permission to photograph the sets with stereoscopic cameras in order that the pictures obtained may be used in the instruction courses of the grade and high schools of Los Angeles.

All of which would seem to add a new dignity and a hitherto-exploited value to motion pictures.

Impears Early

Thomas H. Impears has made application for membership number one in the Southern California Jockey Club, according to Dick Ferris, equestrian impresario de luxe, who is the major domo of the syndicate of local financiers who are launching the new horse racing track at Culver City. Actual construction work is to commence at an early date, and many of the cinema celebrities are becoming stockholders in the enterprise.

Albert James, who has been business manager for the Jacques Tyrol Productions, Inc., for some time, has resigned his position.

RUPERT HUGHES RETURNS TO START NEW FILM

Rupert Hughes, author, composer and cineca director responsible for Saturday the King, his protracted Eastern trip. He came home via San Francisco, where he and Hughes met his wife, and they motored down the coast.

The author, whose ideas are always vivid and free from the least radical as to be subject to argument, has aroused a storm of controversy on this trip. His conversations about politics, music, art and women, and also about "Souls for Sale," his latest motion picture, have created more than a little flurry among critics and the press.

It is announced out at God's work that he will begin preparations for his next picture immediately, although the picture outline has not been announced. Rumor has it that he will do a film called "Law Against Law," which is about divorce, and should prove of exceptional interest under the Hughes handling.

MORANT COMPANY GETS REST DURING EDITING

The Milburn Morant Motion Picture Comedy Company who are making a series of eighteen two reel short comedies for the Architectural Digest, Inc., are taking a two weeks vacation while the first three comedies are being cut and anodized. Eddie Barry, one of the stars of the Morant Company, is taking a two weeks trip to Yellow Stone Park.

Milburn Morant is visiting San Francisco, his old home, which has he hasn't seen since the fire there.

Helen Kesler, the leading lady of the Milburn Morant Motion Picture Comedy Company, is taking a couple of weeks recreation with her folks. Joe Hams is not dead, he is only resting. He is staying at the hotel during his vacation in the cutting room, cutting the first three of the Morant Comedies.

Carew's Future Assured

After completing his work as Svengali in the Richard Walton Tully production of "Trilby," Arthur Edmund Carew is now negotiating with two different producers for leading character roles in forthcoming productions. It is interesting to note that before being cast for the role of Svengali, Carew concentrated his inquiries on other leading character roles, and most entirely on the straight, gaining but little recognition as a character artist. He has been here for some years, an earnest student of make-up and when he was offered the strong character of Svengali in "Trilby," he accepted without hesitation. His work in the picture has been of such high quality as to bring him the personal praise of both Mr. Tully and James Young, who is director of the picture. Svengali is to be continued without question the greatest work of Carew's screen career.

BACK FROM VAUDEVILLE FOR NEW FILM CONQUEST

Bert Howard, who has just finished his second consecutive season with the Orpheum Circuit, has decided to remain in Hollywood permanently and return to the screen, after his considerable experience in motion pictures, playing important character roles in the pictures of the classic of yesteryear, and in addition has written several successful photoplays which were produced by some of the larger picture companies. He will again start a double bombardment of the studios, as both as a vaudeville entertainer Howard was a first-class actor and enjoyed widespread popularity. He played titanic only, with Orpheum, Keith and other national circuits. It is his desire to duplicate this success in films, and toward this end he is working with Charles Mayer special and will have a carefully selected cast of real all-star calibers.

While no definite announcement has been made on the subject yet, it is understood that the title "Cape Cod Folks" is to be discarded in favor of "Women Who Wait" as the name of the picture. Interest in the making of this old New England classic as one of the biggest seen spectacles ever attempted in motion pictures will be greater than Mayer special and will have a carefully selected cast of real all-star calibers.

With Bernard McO城ville's screen version of "Cape Cod Folks" is to be released in November, and the directors are determined to have a well-cast edition. This is the fourth film to be made, and Mayer special and will have a carefully selected cast of real all-star calibers.

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Philippe to Aid Charity

Little Philippe de Lacy, who was rescued by a Red Cross nurse at Verdun during the World War, and later brought to America, is to act as one of the train stars at the Movietime show which is to be staged at the Ambassador hotel as part of the entertainment programme being presented Saturday by the American Legion for the benefit of the "war chest" of the Disabled Veteran of the World War. For the past year or so Little Philippe has been appearing in motion pictures and he has just finished the part of Mary Pickford's youngest brother in her current picture, "The Street Singer."

"Spring Magic" Soon

Wednesday, June 26, has been set as the starting date for William Deverell's next production for Paramount, "Spring Magic."

The title of the picture was adapted by Clara Beranger from Edward Strong's novel, "The Faun." Perhaps the strongest cast ever assembled for a William Deverell production is to take the leading roles in this production. The complete list will be ready for announcement next week.

In accordance with a plan expressed a long time ago, "Only a Shopgirl" was in the making, the C. B. Folk Series. It was completed and presented to Chicago working girl, and will send her to California to appear in a string of pictures. The girl name is Betty McDonald and was selected as the prettiest and most film type in the entire city and its outskirts districts from among thousands of girls who were considered for the opportunity.

When "Only a Shopgirl" was being made, C. B. Folk officials were so interested in the fact that employees were considered by Charles Mayer sufficiently interesting to be made the heroine of a play—a play which had been popular for a quarter of a century—that they see broadcast a notice to exchanges of the picture that if they would cooperate in selecting a girl, preferably a shopgirl, but positively a working girl, that girl would be given an opportunity for a screen career.

The request also had a two-fold idea behind it—the first to satisfy a longing for better things in some girl who had been in life to work in a shop as was the case with Mamie Moloney in "Only a Shopgirl;" the second an expression of ideas that has long been held by Joe Brandt and Jack Cohn of C. B. C.—the idea that one panacea for the ever-increasing salaries of present day stars is to create more and more stars to compete with them. There has been a belief on the part of many in the industry that if they can prove they do not need the present big stars, but can create in the public eye a new place for new stars, or for the generally all-around well-balanced cases, several of these not on the top rings will look around and realize they must meet certain demands, with the result that salaries will become more normal all around.
MARY COMPLETES FILM AND GOES ON VACATION
Mary Pickford's new costume production which is being made under the direction of Erast Lubitsch, is completed. At least, the final shots have been made and the film will go into the cutting and editing, although she will continue to supervise the cutting and editing.

To celebrate the event Doug and Mary yesterday set forth on a four-day vacation, accompanied by Mr. and Mrs. Frank Case of New York, Maurice Cleary, Sally James Farnham, famed sculptress, Edward Knoblock and other close friends. They will camp on the beach somewhere between Los Angeles and Santa Monica as the hotel accommodations do not suit them; they are always in a building and in a city. The hotel has to be in a great location, secret, to avoid the eye of curious stargazers.

When the group reached the beach they found it deserted, and all the cast and directing and producing and professional and other celebrities all week long at their studio. Among those who have visited the演员s have been Joseph Schildkraut, the star of "Lillom" on the stage, who also played the male lead in Griffith's "Orphans of the Storm"; Theda Bara, and the Princess Borzage who with Charles Chaplin as escort, visited the studio early in the week.

A delegation of Chinese diplomats and statesmen was also entertained by Doug and Mary last Friday.

BORZAGE SELECTS TRIO TO PLAY ONE BIG ROLE
Director Frank Borzage, starting his new picture for Arthur H. Jacobs, has achieved something unusual by engaging three persons to play the same character at widely different ages, but with something which stumps them as the same identical person of the play.

"Usually such a trio of players are matched by camera craft, make-up and so forth," says Borzage, "but in this case we have found three distinct individuals to match our idea, in fact, it is with startling realism that we see them playing the same person on the screen."

He goes on to say: "We had a difficult time to find the players, but we found them - J. Franklyn Collier, Jr., for the grown lover, a principal part. Then we worked down to Frank Marshall, and he in turn suggested the use of our old friends and the best of the boys - Eddie Quillen as an old liar, our splendid little Bruce Guerin to do the baby boy role, mainly because he showed the closest adaptability of character."

The rest of the all-star cast includes Esther Ralston, Richard Barthelmess, Clive Brook, Joseph Schildkraut, Fredric March, Aggie Herring, J. Farrell MacDonald and others.

ROOSEVELT OF JAPAN DISCUSSES AMERICAN FILMS
Tatsumburo Yamamoto, wealthy Japanese coal importer, and film fan, who sides with Americans in the far East as "The Roosevelt of Japan," recently visited Los Angeles, where he saw the talkie, motion picture for the first time in his life.

Like the letter-carrier who spent his vacation by taking a walking tour, Mr. Yamamoto was eager to see the filming of "The Goddess," being made at the United Studios by 1st National.

"I choose to see "Thunder-gate,"" the Roosevelt of Japan said, "because I was curious to see how an American company would create such a picture, portraying Oriental life and characteristics."

"I was amazed at the magnitude of the "Thunder-gate" settings and the care that must have been taken to include details that one would expect to be typical of Japan."

Mr. Yamamoto arrived at the studio during the taking of scenes in a Chinese Inn. The setting was designed after a famous—or infamous—resort in Canton which is known to travel writers as a place that has been called the most disgraceful hangouts in Asia for the riff raff from all corners of China.

As soon as the Japanese visitor arrived on the stage where the picture is being taken, he immediately recognized the setting. "I have been in that Inn," he exclaimed. It was then explained to him that the setting was designed under the supervision of Theda Bara, and it spent many years of his life in China, and who designed the Inn from his recollections of the famous Canton district.

Mr. Yamamoto was accompanied by his wife. They are visiting the United States in connection with business and pleasure trip. Mr. Yamamoto who is one of the most influential business men of the Japanese Kingdom has spent considerable time in China and is familiar with every aspect of life in that country.

"Such a picture as "Thunder-gate," the Japanese declared, "will leave a wonderful reception wherever it is shown in the Orient. Both in China and Japan the majority of pictures are made on merchant lines."

We naturally like to see pictures laid in our own country. The film-stores in such cases, will do much to further popularize American pictures in my country." The Japanese are especially critical in regard to pictures showing Oriental life. The average pictures produced by ourselves seem to get the proper Oriental atmosphere into his pictures. If he has an idea of what he thinks the Orient should be, not as it really is. From what I can see it is as "Thunder-gate." The fact that the technical people are all men who are familiar with that part of the world, I can see that he will make a picture that will ring true in every detail."

""Chinese" is being filmed by First National on a most elaborate scale. Nothing is being overlooked to make it the finest picture portraying Oriental life that was ever made. Joseph De Grasse is directing it. Among the principal cast are Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faive and Robert McKim.

FILM ANNOUCE WEDDING AT A PARTY
Miss Frances Primm, a charter member of the Reliable Photoplayers' Association, was hostess to a large number of members of the association a few nights ago at her home in Hollywood. The occasion being in honor of Voyre Hazen, well known film producer, who is going to Chicago shortly to launch his own producing company. The surprise of the evening came in the announcement that Voyre and Miss Lucille Simpson, that they have been married since May 31, none of the guests having previously heard of the wedding ceremony. Among these present were Sara Martin, Mrs. Constance O'Brien, Leon Luchinsky, Myrtle Stoezel, Virginia McCandless, William Hartigan, Ken Elise, Robert Lewis, Ted Beeber, Jack Norbeck, Robert Manning, George Lupie and others.
News and Gossip About the Moving Throng of Movieland

Griffin Joins Warners
Frank C. Griffin, recently a member of the Universal Players, has joined the Lasky scenario staff, has joined forces at the Warner Bros., where his brother, William, is now occupied as staff man on the "Little Johnny Jones" company, in which Johnny Hines is star, and Arthur Rossen is the director.

Shirley and Bernie to N. Y.
Shirley Mason is recovering rapidly from her recent major operation at the Good Samaritan Hospital. As soon as she is well enough, the clever little star and her talented director husband, Sydney S. Sherk, will hop the rattle for New York, where William Fox is entrusting Durning varied work from Pal, and has appeared before the recognition of his good work in the filming of Lincoln J. Carter's "The Eleventh Hour."

Valli Film Completed
Virginia Valli's latest starring vehicle, "The Lady of Quality," is nearing completion under the direction of Charles Healey and gives promise of being one of the most important pictures in which it has appeared since achieving stardom. Prominent among those supporting her in this picture is Joy Watson, Jr., ten-year-old film starlet, whose clever work before the camera is winning him fame.

Blue in "Harbor Bar"
Monte Blue has been cast by Associated Authors for the leading male role in Thompson Buchanan's screen adaptation of "The Harbor Bar," Peter B. Kyne's story of the coastal low "Richard the Lion Hearted" on the Authors production schedule. Monte has played the role of a sea captain in the new production, recently has appeared in 28 reel "Street Corpora tion in Broadway Rose," with Mae Murray, and with the two Gish sisters in "The Two Orphans of the Storm."

Joins Magazine Staff
E. Fred Franklin, formerly advertising manager of the Palmar Photoplay Corporation, has packed his brief case and departed for Hollywood to take the position of advertising director and business manager of The Story World, Hollywood's national magazine for writers. Before joining Palmar, Franklin was with the Palmar Photoplay Corporation in Chicago. Mr. Franklin spent four years in the national advertising agency held in Chicago. Mr. Franklin's place with the Palmar Corporation will be filled by Carroll B. Dotson, who was formerly Palmar representative in New York, before which he was with the Baton, Durstine and Osborne advertising agency.

Jane Starts Another
Jane Novak has begun work on her latest Chester Bennett Production, "The Lalilaby," from the story by Lilian Ducey, Chester Bennett is co-producer personally, and is assisted by Douglas Dawson. William Garwood is production manager, and MacKenzie is at the camera.

"Brass Bottle" in July
Maurice Tourneur's "The Brass Bottle," produced by M. C. Corporation, which organization has started filming a feature drama entitled, "The Barefoot Boy," this is to be the first of a series of six special productions to be made by Mission during the year. The cast engaged for the picture includes such well-known screen celebrities as John Bowars, Marjorie Daw, Laura La Plante, Fatty Arbuckle, Tom Murray, Marshall, Raymond Hatton, Otto Harlan and others.

Muriel With Comedian
Baby Muriel MacCormac, four-year-old film starlet, has been engaged by Clyde Cook, William Fox comedian, to play an important part in his latest film "Sing a Hello," which has been assigned to Baby Muriel after two other screen juveniles had failed to succeed in the role. One of the recent screen successes in which Baby Muriel has won a great amount of praise for her histrionic talents and clever mannerisms is "Poor Men's Wives," in which she was seen as one of the "heavenly twins."

Torrence Forges Ahead
David Torrence is running his famous brother, Ernest, a close race for stellar honors in the photoplay world. Within recent weeks David has been playing some of the most important roles of his career which gives every promise of bringing his name to the forefront soon. Of course, Ernest is by no means losing by his young brother's success in his work in many notable film plays, including "The Covered Wagon," establishing him in the hearts of the picture public as one of the screen's greatest character artists.

New Series Started
"So This Is Hollywood!" the first of B. C. Whatley's second series of "Fighting Blood" stories has just been completed at the F. B. O. studios under the direction of Mr. Whatley. George O'Hara and Mary Beth Milford head the all-star cast which includes Louise Lorraine, Albert Cook and Kit Guard.

Mack Writes for Cook
Willard Mack, actor and author of "Kick It," "Tiger Rose" and 28 other famous Broadway successes, has just completed a two-reel comedy in which Clyde Cook, famous Australian comedian, will be featured by Pro ducer Joseph M. Schenck. Clyde Cook is making his comedy at the Buster Keaton studio.

Filming in "Catalina"
James W. Horne has taken his company which is now filming "A Californian" for a number of scenes for the production. The cast of players in "Allomy" include Grace Darmon, Warner Baxter, Jackie Saunders, Ruby Miller, Clyde Fillmore, Herschell Mayall and many others of note.

Langdon Ready for Camera
Harry Langdon, one of the most popular vaudeville liners of the times, has closed his lifetime career and has just arrived in Los Angeles where he will make his home and enter the field of silent comedy. During a recent vaudeville engagement in Los Angeles, Langdon signed a contract with Sol Les- linger's Principal Pictures Corporation, covering the remaining years of his contract, and calling for the making of six feature comedies each year.

Old Trails Cross
Adam Hull Shirik, recently engaged as Scenario Editor and Publicity Director for the Grand Studio enterprises, including at present comedies by Monty Banks, Sid Smith and Joe Rock, and later to be augmented by another syndicate in both dramatic and comedy fields, was surprised to run across two actors who had years ago played opposite each other. He had written the libretto and lyrics and which Forrest Hartman produced at Idora Park, Oakland, Calif. These gentlemen were Larry Bowes and Jack Hender son. They had, in fact, been recalling the experiences of those days. Both Bowes and Henderson are talented comedi ans. One appears with Joe Rock, the other with Sid Smith productions. Stub Pollard, with Rock, was another who appeared in Shirik's plays for which Edward Gage wrote the music.

Preparing for "Ruggles"
Preparations for the start of James Wray's next Paramount production, "Regeneration of Red Gap," adapted by Thomas Gerachy from the book by Harry Leon Wilson, will be accelerated by Merced, and rapidly in New York, will return the first of next week to play a featured role.

Cannon With Warner
Raymond Cannon, who has just completed a role in "Mary of the Movies," a Willard production of life in Hollywood, has signed a contract with Warner Brothers by the terms of which he will undertake another of his enjoyable comedy characterizations in "The Printer's Devil." This comedy photoplay will be directed by William Beaudine and feature Wesley Barry.

Comes Another Star
"Doc" Soloman, all-round man has many reasons for walking on air this best. "Doc" has become the proud father of a future star. Pauline Francis, so the Warners have elevated him to the management of the transportation department, in addition to his duties as property depart ment superintendent. "Doc" derives his nickname from the fact that prior to the present prominence of the automobile, he was a veterinary surgeon.

Doty Scenarioizes "Gigi"
Douglas Z. Doty, Editor-in-Chief of the Advisory Bureau of the Los Angeles Photoplay Corporation, has added his name to a short story to his list of continuity versions and adaptations. Mr. Doty will be responsible for the continuity and adaptation of "Gigi," which stars little Dinkey Dean. Dinkey, like his predecessor, has his chance to star by playing with Charles Chaplin. He took an important supporting role in "The Pilgrim." Mr. Doty's screen writing career has been principally with Famous-Players Lasky.

Hiers is Homesick
Walter Hiers soon will return to Hollywood and the Lasky Stu dio. In a letter received this week from the comedy-star, he admitted a severe attack of "homesickness." Hiers left Los Angeles shortly after the completion of "Fair Week," in which he appeared opposite the leading role of Rob Wagner for Paramount, to make personal appearances in the West Coast, before which he has been in Toronto, Canada, and Minneapolis, Minn., where he is making appearances in connection with the showing of another of his starring pictures for Paramount, "Sixty Cents an Hour."
1,500 "EGYPTIANS" DELAY NOTED BISHOP

Bishop John J. Cantwell of the Catholic Diocese of Los Angeles explained Monday afternoon from ministering the rite of Confirmation at Santa Maria, Calif., had the unique experience of being delayed on his return trip by 1500 Egyptians and Chaldeans, "Israelite" bishops.

Two special trains arriving at Guadalupe, Calif., with players for Cecil B. de Mille's forthcoming filming version of "The Ten Commandments," checked for a while the dramatic and human regular passenger train to Los Angeles.

Learning of the purpose of the huge group, Bishop Cantwell decided to take a later train and drove four miles westward to a railway station where Bishop de Mille had built a huge camp as a base for the taking of exterior scenes before a reproduction of the city which Rameses II forced the Children of Israel to build. This forms a portion of the Biblical prologue which will relate practically the whole Book of Exodus, to the modern story evolved by Jeanie Macpherson.

"Mr. de Mille has a chance to make a great living, vital thing out of his Biblical prologue," said Bishop Cantwell.

"We have had Biblical films before, but unfortunately they have been largely of tableaux nature with but little real human interest. Mr. de Mille has recognized this.

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HELEN ANNOYED TO GET BACK TO FILM WORK

Helen Chadwick wants to change an old axiom.

"All play and no work dulls the edge of pleasure."" 

"All play and no work dulls the edge of pleasure.

After her happy one-month engagement for the first time in many months on the Goldwyn lot, she made a straightway for the camera of a well-known picture company. According to Miss Chadwick:

"Playing and resting is all very well for a short time, but after a while everything seems the same. I just can't begin to work soon enough. It's the contrast between play and work that brings real enjoyment."

SHORTER AND DIFFERENT PICTURES MORE NECESSARY THAN BIGGER AND Better ONES

Supplanting the time-worn phrase of "bigger and better pictures" comes Maurice Tourneur with the urge for shorter and different pictures.

That the industry needs pictures of not more than six reels in length can no longer be denied. It should offer different plot construction and handling of situations, is the contention of Mr. Tourneur, who, in conversation with M. C. Levee, has adopted a producing policy along these lines for their First National productions.

"We have had much of the cry for bigger and better pictures' during the past few years but what the industry needs today more than anything else are shorter and different pictures," said Mr. Tourneur.

"Many in the producing world have placed strong influence upon the word 'bigger.' They have indeed made bigger pictures of all sizes of sets, costage and in production costs. In short, they have applied the same methods of production in pictures which require more than bigness to make for success in pictures. This rush for physically big films has made many forget the two important items of story values, of logical plot construction and the general fundamentals which go to make successful screen entertainment.

"This trend of big productions has also brought about a same-ness of screen entertainment that must be overcome. What we need are those stories which may be indeed considered 'different'; novel treatment of such stories and productions not more than six reels in length.

"The Brats Bottle! I consider a sudden success, how they have come without losing any punch in it. The key to a perfect picture in eight reels I realize the importance of that feature which theatre owners can use to keep feature productions within the six-reel length.

"No producer can ignore this demand. Theatre owners want shorter feature productions so that they may give their patrons the type of program most popular with the public. With the longer feature production the theatre manager must sacrifice other features of entertainment on his program in order to turn out the number of shows every day that enable him to show a profit. This absence of other features causes dissatisfaction among patrons.

"With the growing demand of the exhibitor reaching a peak, producers must produce pictures that will have quick audience, the appearance on the screens of theatres throughout the country, of after-years, feature productions will soon be evident to the public.

"The realization of fewer pictures is now apparent. Every producer for the coming year has cut down the number of pictures he will release as compared to his output of the past year. This should force longer runs in the theatres of worthwhile attractions. I believe during the coming year, the leading theatres everywhere will go in for longer runs. The run of two and three weeks of pictures at a theatre will in time become looked upon rather than the exception and greater strides in this connection will be made the coming year than ever before.

"UNO VE HAF HERE VON LITTLE OF SCENE"

Ernst Lubitsch, who is directing Mary Pickford in "The Street Singer," seems to delight in love scenes. While placing people for a scene he will invariably ask, "Ve haf here a little of scene, yes?" In one such scene in this production, however, the lovers come to grief when Riene Raleigh, playing the part of the wife, finds her husband in the arms of another woman and immediately casts the lovers into the caste noot. Her revenge is slightly impaired nevertheless, for the two emerge from the water and proceed with their demonstrations of affection without the reach of the indignant wife, who looks on in unappreciable fury. Before coming to Hollywood and pictures Miss Raleigh was prominent in Chicago dramatic circles, playing leading roles in productions given for the benefit of disabled ex-service men. She was also with the old Essanay Film Company in the Windy City, but just for a short time. What success she has enjoyed she credited to Bertha L. Isles, well known theatrical producer of Chicago, from whom she received her early training in stage work. Miss Raleigh is considered to be one of the foremost of the younger character actresses in pictures and is expected to be versatile. Her best work has been done as an exponent of Spanish and Latin characters, especially in her role in the Pickford film.

ENID BENNETT TO PLAY LEAD IN "BAD MAN"

Enid Bennett is to play the leading female part in "The Bad Man," which is to be produced and directed by Edwin Carewe, who has recently signed with Holbrook Blinn in the featured role.

Miss Bennett was engaged to play the part after a most exhaustive search through film-dom for the actress best fitted, in appearance and experience, to enact the role of Miss Morgan Pelt, who forms the apex of a peculiarly typical situation in the film which is straightened out by "The Bad Man" in most approved fashion.

Although "The Bad Man" is essentially a comedy, it nevertheless rises at times to great dramatic heights, and at the acting of this type—the interpretation of intense drama and emotion—was installed on Miss Bennett's shoulders.

Few actresses now playing for the screen can approach in the interpretation of emotion picture patrons as Enid Bennett who has won favor in her portrayal of a variety of types in some of the screen's biggest productions.

She had an enviable stage career before deserting the legitimate for the silver sheet. On the stage she appeared both in America and abroad in support of Otis Skinner and later in support of Fred Niblo.

Miss Bennett has just completed playing the leading feminine role in "Captain Applejack," a Fred Niblo production and a comedy-drama which promises to be one of the best novelty pictures of the year.

One of her most recent successes was her portrayal of the part of "Naid Marion" in "Robin Hood," Douglas Fairbanks' fascinating action picture.

With the choice of a leading lady for "The Bad Man," Producer-Director Edwin Carewe may turn his attention to the assembling of the remainder of the all-star cast to interpret this highly entertaining stage success.

Production will begin about June 15.

Miss Leighton With Neilan

Lillian Leighton, well known character actress whose finely drawn interpretations had won her a place of distinction as far back as the "old Selig days," returns to the screen after a several months' illness in Marshall Neilan's latest production, "The Eternal Truth." Miss Neilan, who affords the comedy relief in this picture, is particularly remembered for her widely varied list of promotions. This includes the menacing, Boer widow in "Under the lash" and in支持 from "Is Matrimony a Failure?"
Who's Who and What's What in Filmland This Week

Making pictures on location has its advantages, as members of the Metro company now working on "The Eagle's Feather" are quite willing to testify. During the two weeks of their stay in the mountains of Oregon they had freshly caught trout every morning for breakfast, James Kirkwood and Louis Pepe, star of the picture, were in a contest as to who was the best angler.

Viola Dana has been shopping for a whole week in preparation of her role in "To Whom It May Concern," the contemporary production of her new series. In this picturization of Rita Wiley, Dana, company of 20 players, to more gowns than in any picture of her career.

George Siegmann, one of the best hated villains of the screen, who is appearing in the all-star cast of "The Eagle's Feather," is Metro's most elusive, "Half A Chance," the first three reel picture ever produced.

Rex Ingram, who is now directing a magnificent picturization of "Song to the Siren," for Metro, is learning the art of fancy diving from Malcolm McGregor, Metro featured player. Mr. McGregor was at one time the holder of the Metropolitan championship for low board fancy diving.

Now that spring has come, as the spring flowers bloom and the weather grows warmer, the Metro studio is preparing its new picture, "The Master of Man." The story is of a man who is left to take care of a small farm, but finds that he has a talent for it.

Ena Gregory has been engaged to play the Queen of Spain in Emile Charnier's production of "The Master of Man." She will appear in the film as the wife of Sam de Grasse, who plays the role of King Philip II, tyrannical monarch of Spain in the sixteenth century.

Katherine McGuire, one of the most popular stars of Metro, is engaged to play the leading female role in "The Master of Man." She will appear in the film as the wife of Sam de Grasse, who plays the role of King Philip II, tyrannical monarch of Spain in the sixteenth century.

Mahlon Hamilton is nearing the completion of his role opposite James Agney in the Metro picture, "The Fighting Soldier." He has been working on the picture for several weeks and is expected to finish it soon.

Arthur Rankin, who appeared in "The Fighting Soldier," is now vacationing at his home in Laurel Canyon.

James Woods Morrison has been named for the leading role in "The Unknown" under the direction of Roland West for fall release. Morrison has been featured in many important roles during the past few years but he has never before had the opportunity to display his dramatic ability in a role of this nature.

Alan Hale, well-known and popular actor, who scored a decided hit with his performance in "The Red Rooster," "The Covered Wagon" and other screen successes, is finishing his work in "Long Live the King," his biographic versatility that he will enjoy in the forthcoming special.

Vera Stedman, Jinnie Clemens, Florence Gilbert and Laura Larnie are supporting "Bull" Montana in "One-Wild Day," his current Hunt Stromberg-Metro comedy.

E. M. McDermott, who recently finished cutting Booth Tarkington's popular story, "Penrod and his Friends," is now working on "The Printer's Devil," starring Wesley Barry.

Frank Strayer, who has been appointed assistant director to Harry Beaumont, is directing "The Big Fighters," in which Hope Hampton, Wildham Standing, and Louise Fazenda head an elaborate cast.


Elizabeth Rhoades has been placed under contract by Sol Lesser productions, with which company she is now on location at Prescott, Arizona. She is playing the part of the mother in "A Man's Man."

Voyte H. Hazen, who has been serving as one of the assistants in the production of "The Hunchback of Notre Dame," is preparing to leave for Chicago, where it is reported he is to direct and produce feature playdates.

The cowboys who appear in Metro's all-star production of "The Eagle's Feather" are uniting in an effort to teach the historic "The Cowboy's Lament" to Mary Alden, the featured player.

The Gold Diggers," Avery Hopwood's famous stage play, is now being produced under the direction of Harry Beaumont. Hope Hampton stars in the leading feminine role in the production.

Kenneth Gibson is nearing the completion of his role with Nora Talmina in "Purple Pride," produced under the direction of Frank Lloyd.

Clyde Fillmore is now playing one of the leading roles in "Alice in Wonderland," a Robertson-Cole all-star production being filmed under the able guidance of James Horne.

Muriel Frances Dana, the child star, is one of the few children in the pictures who plays a piano. Baby Muriel has been a student of music for the long period of three months. She is now four and one-half years of age.

Louise Lorraine, former member of Universal, has signed with Robertson-Cole to appear in C. C. Witwer's "Fighting Blood" series.

Mary Jane Sanderson has returned from a three-weeks trip to Catalina, where she spent her vacation with her mother and a half-dozen books.

Harry S. Northup left for San Francisco Wednesday to attend the premiere of Thos. H. Luce's anti-narcotic picture, "Human Wreckage," starring Mrs. Wallace Reid.

In "Human Wreckage," Mr. Northup is playing the part of the king of the dope ring, one of the strongest roles of all the 37 he has given to the screen.

Pierre Collings, who is now photographing "Allimony," seems to fall into good luck. He formally "shot "Daytime Wives" under the direction of Emile Chautard, and on his return home last night found that his cleaner, who had called for one suit the week before, had left two suits at the house, when making delivery. Collins called the cleaner and made the case clear. Collings now has only one clean suit.

The cowboys who appear in Metro's all-star production of "The Eagle's Feather" are uniting in an effort to teach the historic "The Cowboy's Lament" to Mary Alden, the featured player.
### Pulse of the Studios

**For Week Starting Monday, June 11**

Cameral intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-860

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<th>Director</th>
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<td>BERWILLA STUDIO</td>
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<td>J. Ince</td>
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<td>&quot;The Love Trap&quot;</td>
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| BRENWOOD STUDIO | 4811 Fountain Ave. | 598-146 |
| CHAPLIN STUDIO | Alfred Reeves, Gen. Mgr. | 1416 La Brea Ave. | 4070 |
| Regent Film Company, (United Artists release) | Eddie Grady | Olga Purvine | Rollin Totherson | Eddie Burtutah | "Public Opinion" | 27th Week |
| CHOTING STUDIO | 6044 Sunset Blvd. | 439-764 |
| Sokolowski | Dorothy Devore | Nrophy | LaVell | Jas. Clemens | Conklin | 2-Reel Comedy | Editing |
| Underwood Productions. | John Gilbert | Don Short | Louis | Max Gold | Harvey Gates | "Snow Drift" | Preparing |
| Christopher Productions. | | | | | | | |
| Leslie T. Peacock Productions. | | | | | | | |

| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | 598-165 |
| Finis Fox Productions. (Asso. Exhibitors Release) | Finis Fox | All-Star | Londers | Van Ossell | Lois Zellner | "Tug and Baggage" | Preparing |
| Mission Film Co. Norman Walker, Business Mgr. | David Kirkland | All-Star | David Abel | Chas. Hamm | Wallace Clifton | "The Barefoot Boy" | Editing |
| Fred Caldwell Productions. | Fred Caldwell | All-Star | All-Star | Rouseville | "Hogan from Hollywood" | Preparing |
| Miss Mack Productions. (Western Pictures Exposition). | Floyd Jackman | Chas. Mack | Chas. Mack | "Beyond the Horizon" | Preparing |
| Jess Robbins Productions. (Vitaphone release) | Jess Robbins | E. Everett Horton | Roberts | Comedian Drama | Preparing |
| FOX STUDIO. | Arthur Forde. 1401 N. Western Ave. | Fred Kley, Studio Mgr. | Holly | 3000 |
| Friss Fox Productions. | John Marshall | Bronson | Wm. Hills | Mack | "Battlin' Buckaroo" | 4th Week |
| Jack Ford | Betty Grable | John Gilbert | Dooley | Paul | "Wild & Wooly" | 3rd Week |
| Dunlap | Chas Jones | | | | | |

| FRANCIS FORD STUDIO. 6040 Sunset Blvd. | 2632 |
| Rocky Mt. Productions. | Al J. Neils | Bill Patten | Morey Hughes | F. W. Raymond | Neils | "Battlin' Buckaroo" | 4th Week |
| GARSON STUDIOS. 1845 Glendale Blvd. | Wilshire | 81 |
| Metro Release. | Harry Garson | Nelson-Kerrigan Richardson | Cowan | Coffee | "Haven" | 7th Week |

| GOLDSTONE STUDIO. 1426 Beachwood Dr. | Philip Goldstone Productions. (State Rights release). | Paul Keyser | 761711 |
| Van Staff | All-Star | John | John Reynold | Eddie Smith | Mathis| "Creek" | 11th Week |
| Charles Brabin | All-Star | John | John Mack | A. L. Robe | Outda | "Six Days" | 12th Week |
| Newton | All-Star | David | Dave | Thomas Field | Lovett | "The Rendezvous" | 12th Week |
| Ted Brewster | Wm. | John | John | Fodo | Kavanagh | "The Day of Faith" | 4th Week |
| Geo. B. Baker | Wm. | John | John | Erald | Whittaker | "The Magic Skin" | 8th Week |
| Victor Beacham | Wm. | John | John | King | Erald | "Master Man" | 6th Week |
| Emmett Flynn | Wm. | John | John | Man | June Mathis | "In the Palace of the King" | 6th Week |
| Cosmo Productions. | George W. Hill | All-Star | Leroy Orcher | George Butcher | Frances Marion | "Daughter of Mother McGin" | 11th Week |

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<td>HOLLWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.</td>
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<td>R-C STUDIO. Melrose and Gower. 7830 Gower St.</td>
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<td>ROACH STUDIO. Culver City. Warren Doane, Mgr.</td>
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<td>&quot;Little Out&quot;</td>
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### Universal Studios

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<td>Fred Datig</td>
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### Universal Film Manufacturing Co.

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<tr>
<td>Richard Stanton</td>
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<td>Wm. Parker</td>
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<td>Wallace Worsley</td>
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<td>Harry Pollard</td>
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<td>Herbert Flache</td>
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### Dinky Dean Productions

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<tr>
<td>Lew Lipton</td>
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### Andy Gump Productions

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<td>Norman Taurose</td>
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### Jimmie Aubrey Productions

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<td>W. Hayes</td>
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### Vagittagor Studios

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<td>W. S. Smith</td>
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### Warner Bros. Studios

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<td>H. W. Wall, M. D.</td>
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### CAMERARIE

"The Digest of the Motion Picture Industry"

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Scenario</th>
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<tr>
<td>Phil Rosen</td>
<td>All-Star</td>
<td>Curly-Broening</td>
<td>Al. Kelley</td>
<td>&quot;Life of Abraham Lincoln&quot;</td>
<td>4th Week</td>
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### Ray Studio

**ROCKETT-LINCOLN COMPANY.**

**Chas. Huber, Casting.**

**Holly 2176**

**RAY STUDIO.**

**Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.**

**Holly 7945-6**

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<td>B. D. Russell</td>
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<td>Logan-Bayham Productions</td>
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<td>Emel Del Lord</td>
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### Sennett Studio

**1712 Glendale Blvd.**

**Mack Sennett Comedies.**

*First National release.*

**F. Richard Jones**

*First National release.*

**Joe De Grasse**

**Sam. E. Rork Productions.**

**First National Comedies.**

**Jas. Vandress**

**First National Productions.**

**Jas. Wether**

**UNIVERSAL STUDIO.**

**Manager.**

**Louis B. Mayer Productions.**

**Clune’s Studio, 5360 Melrose Ave.**

**Fred Niblo**

**Frank Borzage Productions.**

*First National release.*

**Edwin Carewe Productions.**

*First National release.*

**Joseph M. Schenck Productions.**

*First National release.*

**Frank Lloyd**

**Sam. E. Rork Productions.**

**First National Productions.**

**Joe De Grasse**

**UNIVERSAL STUDIO.**

**Manager.**

**Louis B. Mayer Productions.**

**Clune’s Studio, 5360 Melrose Ave.**

**Fred Niblo**

**Frank Borzage Productions.**

*First National release.*

**Edwin Carewe Productions.**

*First National release.*

**Joseph M. Schenck Productions.**

*First National release.*

**Frank Lloyd**

**Sam. E. Rork Productions.**

**First National Productions.**

**Joe De Grasse**

**UNIVERSAL STUDIO.**

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**Joseph M. Schenck Productions.**

*First National release.*

**Frank Lloyd**

**Sam. E. Rork Productions.**

**First National Productions.**

**Joe De Grasse**

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**VITAGTAGOR STUDIOS.**

**1708 Talmadge.**

**W. S. Smith, Gen Mgr.**

**598131**

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**5842 Sunset Blvd.**

**Holly 4181**

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**WARNER BROS. STUDIOS.**

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**Dr. W. I. Schuster**

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**H. W. WALL, M. D.**

**PHYSICIAN AND SURGEON**

**Post Graduate Chicago and New York**

**Holly 102-82; 57288; 602 Hollywood Blvd.**
Director Bob Horner is happily—he's just made another find and this time it's none other than petite Martha May Voss. Martha hails from Huntington, West Va., and is some dancer. Recently she was engaged by Horner for a small part in his latest production, "The Virginian Outcast," featuring Marjorie Daw and Jack Perrin. So impressed was Horner with her splendid work that he immediately engaged her to do the ingenue in his production "Midnight Limited," which is under way.

It was during the filming of Sherwood MacDonald's circus picture, an old lady was tearfully telling the police, how she had been robbed of her purse when Crash! and all eyes turned. It was only Tiny Sandford, who had attempted to sit in a studio chair, but the chair refused to stand for him.

Tiny, who is doing the heavy, only weighs 300. "Not fat, just large," exclaimed Eddie Saunders, the assistant director, as he proceeded to bawl Tiny out for breaking up the props.

---

"CAMERA!"

**WANT ADS**

**AVAILABLE NOW—** Bell & Howell with complete studio equipment. Blaine Walker, 541 South Olive Street, Telephone Main 3746.

FOR SALE—Pomeranian puppies, six weeks old; one male, one female. Also two black, one male, one female. These are little beauties and pedigreed stock. Call 2901 June St., Phone 577-698.

FOR RENT—Bell & Howell camera, 120° shutter, full equipment, excellent condition. Phone 577-674.

FOR RENT—High-grade still outfits, $5.00 per week. Lottie, The Big, Photographer, 5874 Hollywood Boulevard. Phone 437-902.

FOR SALE—Erie camera, equipped complete for studio. Tanur, rare of "Camera!"

FOR SALE—To responsible party by week or longer, new Bell & Howell camera, 110° shutter, complete for studio. Also new Eastman No. 2 8x10 still camera with Gourz-Dager 3½ inch lens. Phone 594-506.

Much of the romance of the "old west" will be presented in Roy Stewart's latest picture, "The Love Brand," which is now in production at Universal City.

---

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**AN INCREASE** in population without a corresponding increase in savings means decreased demand for labor and lower wages.

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**The Digest of the Motion Picture Industry**

---

Hugh Hoffman

Scenarist and Production Supervisor

Glady Walton unit, Universal

Current production, "The Untamable"

Herbert Blaché, Directing

Recent releases, "A Dangerous Game," "The Love Letter." "The Town Scandal"
“The Digest of the Motion Picture Industry”

FINDING “BEN HUR”

By Donald H. Clarke

During the past year many guesses have been made as to who will be the players in the picturization of General Lew Wallace’s “Ben Hur.” Few—if any—actors and actresses of note on stage or screen haven’t been mentioned for one role or another. Writers on motion picture subjects everywhere have picked their favorites; thousands of letters received by Robert B. McIntyre, casting director for Goldwyn, are sufficient proof of the great public interest. The pastime of home and study in the case of “Ben Hur,” brings up an interesting point, and one, apparently, that amateur casting directors seldom consider. It is this. Until the actor for the title role is finally selected, and the latest official word is that he hasn’t been, it is utterly impossible to pick any other players.

A moment’s thought is sufficient to show why this is so. The members of “Ben Hur’s” family must look something like him at least. If he is a strapping, dark complexioned chap, Tirzah his sister, cannot very well be a tall blonde and his direct opposite. On the other hand, Messala, the villain of the historic story, must be a contrast to “Ben Hur,” just as Iras, the “vampire” must be a foil for Esther, the gentle heroine.

Just as “Ben Hur” must have a personality that is at the same time romantic and noble, and a figure that denotes strength, so must Messala have an equipment of qualities that are the opposite, except in the matter of physique. There he must be able to contend with the hero. It would be as ridiculous to pick an actor for Messala that clearly was overshadowed in the physical prowess by “Ben Hur,” as it would be to select a “Ben Hur” that appeared delicate beside his foe.

Merely a suggestion of the problems that face the Goldwyn organization in the actual casting of this long anticipated photodrama has been given above. Work has been going forward for months in the preparation for final choice of the players, just as it has been on the continuity, the sets, and the plans for locale.

Many tests of leading—and available—players in the proving of the title role have been taken both at the Culver City studio and the New York offices. When decision is finally made, the rest of the task of casting will not be so difficult, as each candidate for the part suggests immediately to the trained eyes of the executives the particular group, or the particular type, of players with which he should be surrounded.

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picture field and the reality development of one of the most valuable tracts in the entire city was brought about by W. H. Grant of the Grant & Campbell Co., after more than a year of labor with the complex factors involved.

J. E. Bowen, president of Cosmopolitan and an expert engineer, whose foresight in 1919 was the selection of this fine site, with its natural scenic advantages for picture-making, will probably be associated with the new Charles Ray Enterprises Corporation.

Charles W. Flack, a prominent attorney and former mayor of Macon, III., will probably be interested in the new company.

PASTOR IN ADDRESS HITS AT MODERN CONCEPTION OF MARRIAGE

That the lack of a proper sense of moral obligation between the contracting parties is one of the causes of the failure of many modern marriages is the opinion of Dr. Henry Neumann, Brooklyn, N. Y., pastor who is considered an authority on domestic questions throughout the states of the east.

Following a showing this week of the motion picture production "Brass" before an audience of clergymen and jurists, Dr. Neumann, who is head of the Brooklyn Ethical Society, discussed the novel, from which the picture is taken.

"Brass" presents in a striking way the reasons for the failure of so many marriages of today, Dr. Neumann declared.

"Most of the characters show their inability to understand the fact of obligation in a married life," he continued. "They are easy going and self-gratifying. Marriages are wrecked because persons entering that state try to cut off moral obligations to their partners.

"The book is called "Brass," because one of the characters said her wedding ring was not cold at all, but only brass, cheap and tawdry.

"How many marriages today are simply that? The moral responsibility and ethical obligation which are essential are lacking."

Instead of so much propaganda for birth control and more adequate divorce laws, Dr. Neumann said, "It would be more to the point if propagandists put their energies to the institution of the moral responsibility for the husband and wife, both before and after marriage."

Dr. Neumann said the present generation of young people is "trained as a race of sentimentals and emotionalists, for which marriage is certain to bring disillusionment."

"Marriage is not yet civilized," he continued.

"There is degeneration as well as progress. A single generation of capricious, undisciplined freedom may be sufficient to wipe out the spiritual gains of the centuries."

"It is quite right for a husband and wife to be scrupulous of their manners and appearance before marriage, but it is just as essential afterward. The author of "Brass" makes a point that inconstancy is not as bad in marriage as unkindness. The Chinese have a proverb that man more often stumbles over molehills than over mountains."
BERT HOWARD

Comedy Leads    Character Parts

Many years of big-time vaudeville on Orpheum, Keith and other circuits.

Have had motion picture experience, playing important parts in screen classics made by some of the first film companies.

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.... also an adept scenarist Have written several successful motion picture stories. At present have some scenarios for disposal.......

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Our quality the best.
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Evans Studio

Lyman A. Pollard
6039 Hollywood Blvd.

Ruth A. Dowdall
Holly 2560
FINIS FOX, AUTHOR, DIRECTOR AND PRODUCER
NOW PRODUCING HIS FOURTH INDEPENDENT PICTURE
"BAG AND BAGGAGE," AT THE HOLLYWOOD STUDIOS
A Leading Role

In motion picture production is being enacted by this shop, and it is conceded to be without parallel in the scope of its service. The proper embellishment of a set is accomplished only through the most intensive study, and great care in the selection of appropriate furnishings. We are equipped to aid the most painstaking producer in the business. We buy, sell, rent and exchange.

Antique Furniture—Oil Paintings Bronzes — Statues — Bric-a-Brac

Make-Up Headquarters of the Motion Picture Industry

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The Editor Advances Some Opinions

Foreign competition in the raw film line is becoming quite pronounced. There is a veritable flood of a German product in the country at present and although many cameramen do not like the composition of this stock so well, it is perfectly apparent that there is a very active market for it. The best evidence of it is that American companies are showing more solicitude in the matter of "getting the business." Meanwhile, competition, so long as it is fair, is never a bad thing.

The inevitable movement of centralizing picture-making on the Pacific Coast. Many of our "steady home talent" who have been working back east for some time are returning to resume studio endeavors here. Simultaneously an almost unprecedented number of stage artists of note are joining our colony to both work in pictures and to enjoy vacations. It is more than ever a certainty that Los Angeles is destined to become as much of a mecca for members of the acting profession as li'l ol' New York. Nor will any set do more to make life lively in li'l young L. A.

Now that we have had our era of historical and costume photoplays, to what class shall the next era belong? Some say melodramas of the old-time sort with up-to-the-minute settings. Others say comedy dramas in which there is incentive for tears and mirth in equal quantities. Still others hold that baffling mystery is due to hold the screen for a while. However, let them all be right in their predictions just so long as one fact remains conceded—the story must be human and of general interest. Whoever can write stories which ring true from the human angle need not worry about trying to write masterpieces.

During the last fortnight there has been just the slightest lull in production activities due principally to a quite general finishing up of big productions at various studios, but it is already patent this little lull is to be followed by even augmented activities. Some of the biggest pictures of all times have just been started or are about to be, including Cecil B. DeMille's "The Ten Commandments" and Douglas Fairbanks' "The Thief of Bagdad." These two productions alone will give more people employment for a longer period than an average dozen films and there is certainly no occasion for any panic feeling in any quarter.

Whatever may happen to the program picture, it is just as well. The public has reached that stage of natural fastidiousness where seeing the same old thing in the same old way has ceased to be bearable and therefore it is necessary to develop the bigger and better pictures. But, as of the more conservative producers are pointing out, "bigger and better" is not a term synonymous to "costlier." It happens all too often that it takes more money to make a good photoplay. Now, above all times, is the time for genius to assert itself and to make its influence felt irrespective of the personal financial status. Verily, it is a healthy condition the elimination of the machine-made program picture brings about and one from which much good in behalf of the cinema art is sure to be derived.

It is said that eastern and mid-western picture theatres are doing a better business right now at the outset of the warm season than they did last winter at the height of the season. It is noticeable that as the army of unemployed dwindles, the attendance at all classes of theatres increases and in these times of "the heyday of the movies," the cinema emporiums are getting the bulk of the increase. It is all very important since business conditions seem certain to justify the mid-summer release of many pictures which ordinarily would be held for fall showings. The importance of this is, there will have to be more photoplays made to fill the gap next fall and the more photoplays they make the more prosperous everybody in filmland will be. So let the merry tendency go on merrily.

Some of the big producers are once more discussing the feasibility of having stories written especially for the screen. It would seem that the "re-hashing" of old published material and of unsuccessful stage plays cannot continue indefinitely. Therefore, it would undoubtedly be a fine thing to make immediate preparations for supplying the inevitable dearth by listening to the reasoning of advocates of the original story. It is to be sincerely hoped that some one big producer will take the initiative in starting the ball rolling in the right direction by abandoning all other stories excepting original screen ones just as soon as many of them abandoned the latter class some time ago. There can be no questioning the fact that there will never be a distinct screen literature unless it is especially written as such and with the idea of it living. So here's repetition of an oft-expressed hope—may the original come into its own after all!

The fad and fashion for chasing the false gods of alleged exploitation as a means for "putting across" inferior pictures cannot be eliminated by a mere ignoring or a nonchalant assuming that no harm is done thereby. As a matter of fact, exploitation in some cases is the most dangerous enemy the motion picture industry as a whole has and it is high time that the common habit of employing the whole category of such attitudes should be stopped. The "greatest" picture of all history has been made so many times that it has long since become most monotonous. The "greatest" cast has been assembled so many times that it has ceased to be the least bit alluring. The "greatest" book ever written has been picturized so many times that there are hundreds of them. Need there be any more of the modern manner of exploiting motion pictures? Why not, instead, a simple, straightforward presentation of the facts concerning each production? Would it help Wrigley one iota to call his chewing gum the greatest confection ever made since the creation of the world?
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The Artistic Counterpart of Bonaparte

It is more than passing strange and indeed unusually interesting how a certain line of arts will pursue an artist. The case of William Humphrey, now portraying the role of Chevalier de Chabbrillane in R. In-

rant's production of "Scaramouche" at the Metro Studios, is extraordinary inasmuch as he has played one single character in no less than a score of different stage plays and

photoplays during his brilliant histrionic career. And, that character is none other than Napoleon. In fact, he has characterized this famous personage more times in more produc-

tions than any other living actor and he has not finished with him yet, for he is now writing a Napoleonic photo-drama in which he will play the stellar role when it is produced by one of several film concerns he is present negotiating for it.

During the last fifteen years every time anybody presented a play in which Napoleon was an important character, William Hum-

phrey has always been selected to play it, perhaps his most noteworthy appearance in his part was in the stage offering of "More

Than Queen," in which he supported both Julia Arthur and Blanche Walsh, but due to his remarkable performance was later starred in the piece. Almost equally as notable was his Napoleonic interpretation in "Mme. Sans Gene," in which he so distin-

guished himself as to be hailed by critics as "the very reincarnation of Napoleon himself seemingly."

Other highlights in Mr. Humphrey's artistic revival of interest in the Little Corporal were in "Mlle. Mars," in which he created the role in Mrs. Langtry's American presentation after Lewis Waller had originated it in the London engagement, and with Mary Manning in "Glorious Betsy." Still another one of his stage appearances as this same great military genius was in "Imperial Divorce."

Little less active has Mr. Humphrey been as same Napoleon in the motion picture screen. He has "Napoleonized" for the entre-

tainment of movie fans in fully a dozen different photoplays and whenever there is a picture in which this historical celebrity figure seems producers never conside

anybody else but William Humphrey. Many think his best performance on the screen was in this role in the very first three-reel picture ever made by Vitagraph quite a few years ago.

According to all the available paintings of Napoleon, Mr. Humphrey is, physically, almost his exact counterpart. He looks at least enough like him to be a brother and for many years he has studied every book on the man and every pictorial illustration of him until he has acquired as a matter of second-nature all of his known mannerisms even to his way of standing or sitting.

"Years ago when it became apparent to me that I was destined to essay characteriz-

ing the great Napoleon indefinitely, I began a most assiduous study of the man," Mr. Humphrey says. "And, I've been at it ever since I have gotten so filled up with information regarding him and ideas I have formed from that information that I simply had to write as an outlet for the vast store, which explains why I am devoting all of my spare time to writing a Napoleonic story for picture screen."

Although Mr. Humphrey is best known on the West Coast as an actor, he is also a di-

rector of very wide experience, having been behind the megaphone in the making of several important picture features.

WILLIAM HUMPHREY

There Are Directors--And Directors

For whom does the motion picture direc-

tor really work? Directors of films have been classified as "commercial" or as "artistic."

So familiar has the public become with the pictures of today that thousands of picture-
goers can look at a film and immediately tell you who directed it.

One man is noted for his human treatment, one for pathos, others for comedy, a few for spectacular scenes, two or three for the masterly handling of children, one or two for daring treatment bordering on, if not quite, risque, some for individual and original touches, some for rapidity of action or smoothness of sequences. Some are noted for gorgeous settings, jazz sequences, mob scenes and a very few for appealing simpli-

city.

Yet all of these shades of directing can be turned into two separate and distinct classes — "commercial," or "artistic."

Box office history tells us that commer-

cial pictures are the financial successes and that simplicity is the best quantity that can be injected into a film. The pictures which have really become the milestones of pic-
ture progress are the stories of human emotions, told simply and in a human manner.

The great "artistic" pictures have not been financial successes from the reason that all else has been relegated to the back ground in an effort to create "art."

Few picture-makers understand that art is not merely artistic effects; art is just as real in homely background as in the gran-
deur of the most splendid scenes. Art must be in acting as well as in pictorial effects. Americans, on the general average, are not strong for things overly artistic, they want to be entertained.

But if you can entertain them in an artis-
tic manner without detracting from the strength of the story they will appreciate it to the extent that they will help to make box office history by their attendance of picture shows.

By this simple reasoning it must be ded-ucted that directors are working for the general picture-going public rather than for producers, releasing organizations or for any certain class.

With this idea in mind First National's own producing unit has purchased a limited number of the very best stories of the year. Stories which can be transcribed to the screen in a beautiful manner yet retaining all the dramatic strength of the original ve-

hicle.
Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., May 11.—Victor Sjöström, the great Swedish director now making his first picture for Goldwyn, "Masters of Men," and some twenty-five members of his cast and staff, arrived in San Francisco on Monday. They will work for a week or ten days at Half Moon Bay, and on location near Burlingame, and San Mateo. The cast includes Joseph Schlickraut, Creighton Hale, De Witt C. Jennings, and Patsy Ruth Miller. James Hogan is production manager, and came to town several days ahead of the company.

If a Snow, who made the now famous "Hunting Big Game in Africa" picture, will leave in the very near future for a return trip to Africa. They will on this expedition go farther into the interior, and expect to make even bigger and better animal pictures, also to bring back to this country a whole ship load of live animals, for zoos, and public exhibition purposes. His son, Sidney Smith, will be cameraman with the party.

Albert Wilkie, who has been doing the publicity for Eric Von Stoehheim's production of "Greed," has resigned his position with Goldwyn, and left San Francisco on Sunday for the South, to accept a very flattering offer from the Famous Players-Lasky Corporation. Fitz Tilden, of this city, will take his place with the "Gold" company.

Jack Holt spent most of last week in San Francisco, and returned to the South on Sunday.

Chester Conklin, Mother Ashton, little Austin Jewel, and the twins have all finished their parts in the production of "Greed," and have left for their homes in the South within the last few days. The big picnic sequence is being shot this week, and on its completion one or two other members of the cast will be released. Mrs. Jean Herriot, and little son Allen, have arrived to be with Jean during the balance of his stay here.

Something really new in the way of moving pictures had its world's Premiere at the Civic Auditorium on June 15th. It was "Frante Sole," the first moving picture opera that America has ever seen; a picture with an opera score played and sung while the action takes place on the screen. The picture is built on the life of Saint Francis of Assisi, and the story is from the pen of Marie Corel, well known screen dramatist of Rome. It was produced under the direction of Ego Falena, in Rome and in the actual scenes where At. Francis lived and moved. The musical score was written by Luigi Mancinelli and was rendered by an orchestra of eighty musicians, with twenty-four soloists, and fifty voices in the chorus, directed by Alexander Slavisky. The whole production will be given on the very highest scale of artistic performance, and is being taken care of by more experienced personnel than ever.

After the run of the picture here it will go to the Auditorium at Los Angeles.

Oakland is to have a very grand fete and pageant the latter part of this month, and the first of July, on the lake at Lake Merritt. Harry Reed, the famous and well-known picture writer of the movie world, is the director, and among other things a moving picture will be made in connection with the pageant. The shores of Lake Merritt will be transformed into the "Island of Oz," and our old friends the scarecrow, the tin woodman and all their companions will be there assisted by a company of some five hundred people. Richard Melvick, well known to the silver-screen as a daring wild west and trick rider, and his three wonder-fully trained horses will be a part of the show, and altogether it promises to be quite a party.

"The pair of Hellions," first picture made by the Stereoscopic Productions, was previewed at the Civic Auditorium in Oakland last week to an audience that seemed to enjoy it very much. The next picture of the company will be started at the Pacific Studios next week.

The world's premiere of Mrs. Wallace Reid's picture "Human Wreckage" took place at the Century Theatre here last Saturday night. The picture is not only a wonderful lesson, but a well played, and really interesting picture. Mrs. Reid came to San Francisco for the screening and made a personal appearance, and a very dignified and appealing little speech.

Thomas Ince and his wife were in town over the weekend to be present at the first public showing performance of "Human Wreckage."

Edward Johnson of the film world of Hollywood is in San Francisco just for a little holiday, and change of air.

Fritz Ridgeway is the headliner at the Orpheum this week in a novelty, called "A Wife's Honor." It is played in three reels and given an effect of a picture with every thing on the stage in black and white, and shutter lighting.

Along New York's Rialto

By RAYMOND McKEE

Sophie Tucker has purchased a home in Los Angeles.

"Human Wreckage," the anti-narcotic photo-drama, with Mrs. Wallace Reid, distributed by the Film Booking Offices, opens in New York at the Lyric Theatre following the run of Griffith's "White Rose" in that theatre. The premiere will happen July first.

Mimi Palmer, a new star, will make her appearance this week at the Capitol Theatre. "The Ragged Edge" is the second Distinctive Production to be released through Goldwyn. The role of the young hero is played by Alfred Hunt.

Police Commissioner of New York City, Richard E. Earleight, has written a scenario, and tells his fellow "Friers" that a certain producer has made arrangements with his wife to film.

D. W. Griffith is casting his next picture. It is to star Al Johnson, who will play two parts, that of a brown skin lover and also a straight white man.

"The Meanest Man in the World," produced by Principal Pictures Corporation, in Los Angeles, will have its world premiere on Broadway with the George M. Cohan Theatre as its home.

Juianta Hansen, who was cured of the drug habit, will have Mrs. Flite's role in "The Dice of the Gods," when the piece is put on tour.

William LeBaron, production manager, Joseph Urban, designer, and Luther Reed, scenario writer, of the Cosmopolitan, left for California this week to attend to the preliminaries for the filming on the coast of Marion Davies' next picture, "Yolanda." Miss Davis is now on her way to Europe to attend the world premiere of her "Lillian Old New York," which opens in London.

Ann Forrest is being sued for $20,000. It happened this way: about a year ago Ann was stopping at the Hotel Netherland. She caused home one evening to find her jewels conspicuous by their absence. Ann phoned the police who later recovered the jewels from a woman employee of the hotel. So happy was Miss Forrest that she decided not to press the charge against the poor unfortunate. So she dismissed the maid and then called for lawyer counsel for her. Now this poor unfortunate, who took the gems, up and sued Miss Forrest for $20,000 for being maliciously arrested. If she wasn't why did Miss Forrest press the charge she maintains.

Jacques Tyrol, president of the producing corporation which bears his name, this week announced that Henry James, former business manager of this concern, has resigned and that he is no longer affiliated with that concern.

Bernie Durning is in New York making ready to do a special picture for William Fox, with an all-star cast. Shirley will join him later.

Christie Cabanne is doing one of his own brain children at the Metro studio with an all-star cast.

The Shuberts have leased the Centra Theatre to William Fox from September 1st to February 1st. Fox will use the house for his special film showings, opening with "When Winter Comes."

"Enemies of Women," with Lionel Barrymore and Alma Rubens, moves to the Cameo next Sunday from its eighth week on Broadway, pumping from house to house. It will run indefinitely. Alan Crosland directed this in Monte Carlo.

Minta Durfee, Roscoe's wife, will open in a vaudeville act in New York real soon. She had a wire from Pappy yesterday in Chicago telling her that she was accepted by the exclusive crowd and was playing to capacity. Arbuckle is leading the number and has a comedy which badly falls.

(Continued on Page 22)
"No motion picture can compare with a great painting as a work of art," recently wrote a New York reviewer. The reason is that the film is the work of an organization of specialists, whereas the painting represents the personality of one individual. The reviewer doubtless will be interested to learn, however, that he soon will be given an opportunity to view an exception to that rule. For the Tom Forman production of "The Broken Wing," which just has had its first studio preview here, may safely be said to represent the personality of the director alone. The youthful director, formerly a featured player in Paramount pictures, a scenarist, soldier, and Texan who knew every foot of the cow country in which he spent his youth, has made use of first hand information in the production story which, as written by Paul Dickey and Charles W. Goddard, had so successful a run on the New York stage. When the play first was acquired, to be filmed as a B. P. Schulberg production, Forman was named as director because of the opportunity for aeroplane thrills, military maneuvers and big treatment of the sort that has contributed to his fame as a supervisor. But Forman contributed an additional detail to the work by announcing that he would himself write the screen version of the play. On its completion he visited Northern Mexico, New Mexico and the various "locations" in which the most spectacular phases of the picture have been filmed. He organized the two Mexican armies and led them into the comic encounters that form one feature of the story. While he worked with mechanical experts in the planning of what is declared to be one of the most impressive aeroplane feats ever accomplished before the camera.

Also, the director can claim such credit for the selection of the cast which, headed by Kenneth Harlan and Miriam Cooper, includes such favorites as Richard Tucker, Walter Long, Miss Dupont, Evelyn Selbie, Ferdinand Munier and Edwin J. Bradley. When it is considered that the director also cut and edited the production, it may safely be said to come as nearly representing the personality of one individual as so complicated a thing as a film production may do.

It looks as if the picture fan who yearns to see his or her favorite in person would have a real opportunity to satisfy a life-long craving this summer. The motion picture exposition, to-be staged here from July 2 to August 5 promises to offer a greater number of stars, starlets and featured players than ever before have been seen at one time. Advance announcements indicate that Doug and Mary, Charles Chaplin, Kenneth Harlan, Thomas Meighan, Gaston Glass, Orville Caldwell, Pola Negri, Barbara Larr, Ethel Shannon and all our favorites will shine simultaneously for the visitors. And, since President Harding is scheduled to make a personal appearance during the exposition, there should be plenty of political, as well as screen notables to fill the eye of the visitor.

To seekers after literary inspiration, Olga Printzlau offers these words of advice: "get yourself a bungalow-studio in the heart of a zoo and start work."

Miss Printzlau, writer of a greater number of screen successes than any other contributor to screen literature, has done just this thing. Seated in the interior of a picturesque bungalow structure in the heart of the Selig Zoo, the bobbed haired scenarist is at work on her most ambitious story—a screen version of "Maytime," the tuneful comedy that now is being played by half a dozen companies on the speaking stage in as many cities.

Looking out of Miss Printzlau's front door one views an elephant or two, engaged in their daily occupation of reducing the hay supply on the lot. To the left are long rows (Continued on Page 22)
It happened so long ago—the story of Little Bo Peep—so long ago that there is no one left who can remember. Ireland was more famous then than it is today, a glowing green land set in an amethyst sea—in whose valleys and on whose hillsides the quaint hospitable peasant folk dwell in prosperity. It was there—on Ireland verdant hills, that Little Bo Peep first opened her eyes upon a brand new world.

She was the only child of Patrick and Sally MacMahon, and for almost two short years she had frolicked about the clay floor of the humble cabin that was built of mud and roughly piled stones and filled always with the pungent odor of smoking turf upon the hearth. True, there were those among the inhabitants of the neighborhood village who claimed that Patrick had no love for the child,—he having longed for a son and heir, and having been deeply disappointed when the tiny girl-child had been born. But if this were true, Bo Peep was far too young to understand, and the gentle little mother who had brought her into the world protected and shielded her from the gruff brusqueness of the disappointed Patrick.

And now the child, a little story is concerned,—the story of Little Bo Peep as it happened many, many years ago.

It was fast approaching twilight. The sun had slipped behind the emerald hills, and the lonely little cabin of the MacMahons nestled drowsily against the hillsides in the deepening shadows. From somewhere came the distant low of cattle, and now and again the tinkling of bells the returning herds broke the still quietness of the twilight hours. Patrick MacMahon stood at the edge of the gently flowing stream, driving his sheep ahead of him into the shallow water—urging them on with wide sweeps of his powerful bare arm,—his deep voice carrying clearly through the silent hollows of the hills as he called to the barking sheep dogs. On the other side of the stream he picked up the winding path again, and soon the sheep were swarming into the fenced-in pasture lot.

His flock safely stayed away for the night, Patrick turned his steps toward the cabin of mud and stone that dozed among the shadows. He was hungry—and he knew that within those homely walls a fire of turf would be burning on the hearth, and over it the savory odor of his supper would seep out from beneath the lid of the huge black kettle to greet him. He quickened his step, urged on by his contented anticipations.

Then in the open doorway he stepped short—there was no fire glowing on the hearth, and the hure kettle on its crane was silent. The two roughly built stools were over-turned upon the clay floor. The muddy broom lay across the hearth as though it had been suddenly dropped there. Several copper pans had fallen from the walls where they were wont to hang in neat rows. The place bore a look of hurried departure,—of neglect—as though she who had left had no thought of the two who had come home, hungry, in the twilight.

Patrick entered the cabin and looked quickly about, his great fists clenched at his sides. He surveyed the tiny room again, off the larger one stood ajar. He threw it wide and peered within. Sally, his wife, was gone.

For a minute he stood leaning against the low frame of the doorway, his deep chest rising and falling with his heavy breathing, his shaggy brows drawn low above his deep set eyes, his strong white teeth clamped together with the firmness of a steel trap—making the muscles stand out like tortured veins around his cheek bones. The room was just as it had always been,—save that the peg on which her shawl had hung was now vacant.

And in that first awful moment, Pat, ever quick at drawing his own conclusions, arrived at what was to him the only plausible excuse for the emptiness of his little home. She, his wife, had left him! **not alone** she had destroyed his honor and dragged his good name at her heels through the muck of the path she had chosen to follow—and she had dared to face him in her weakness! She had gone while his back was turned—and left him only the drags of a life gone suddenly bitter!

Then, into the burning tumult of his thoughts crept the consciousness of the little plebeian cry of a child.

Patrick turned back into the deepening shadows of the strangely changed room. In a corner a tiny nite with tumbled golden curls sat on a heap of straw, her little shoulders shaken with her sobbing, her dirty little fists digging themselves into the eyes from which the tears were streaming. Patrick stares at the quivering little figure in silence; and as he stares there deepened in his eyes a look that was not good to see. He passed one hand across his forehead, and for a moment seemed as though his great body was about to crumble and fall. Then, with a sound like that which comes from a wild thing faintly hurt, he raised his great bare arms above his head, and in a voice that was choked with fury he cried—

"May every curse in God's universe descend upon him who has taken her from me! And may he drag her to the very depths of the bottomless pit at his side!"

This thought came to the sobbing child in the corner. Two little hands went out to him in a pathetic appeal for comfort, and between her convulsive sobs the child repeated again and again: "Mama!—Bo Peep—want—Mama! Bo Peep—want—Mama!"

The man's muscles grew taut as he looked at the pitifully helpless little figure,—"and she left me—that!" he muttered beneath his breath—"she left me something that will grow up to look like her,—a living curse that will come from me! A weak foolish thing that will grow to be a woman!"

Far into the night Patrick MacMahon sat brooding, cold from the day's toil endured before him through the tiny window that framed a bit of moonlit world beyond. And in a corner of the darkened room the half smothered wall of a child rose and fell, until, from the sheer exhaustion the sobs that trembled through the little body grew longer and far—

(Continued on Page 20)

"AMBITION"

By Eric Mayne

"From well, I charge thee, fly away Ambition. By that sin fell the angels."

Wolsey's fall has dislocated his ideas, or, at any rate, his power of expression.

Ambition is not a sin.

Ambition did not cause either Wolsey or the anarcho to fall.

Milton attributes the fall of the angels to Pride,—he also was guessing.

Without Ambition Wolsey never would have been a Cardinal. With Ambition and good judgment he might have been a Pope.

Ambition led Wolsey to a position of great power, then he became proud, arrogant, despotic, and—he fell.

It is better to be Ambitious and wise, than to be Ambitions and otherwise.

Napoleon was Ambitious; but not wise. He sacrificed the men of France, he undermined his financial stability, he destroyed its prestige to satisfy his desires for power.

It is not a compliment to a man to call him a Napoleon of fortune, or a Napoleon of anything else.

Napoleon was a bankrupt. If he had fallen leading the troops, he professed to love so much, in that last charge, he would have had desperate heroism to his credit.

In 1811 Napoleon terrorized Europe. In 1815 he was protected from those he had led to ruin, by those he had tried to destroy.

Lincoln had Ambition. Ambition to solve a great problem. To ensure the freedom of humanity. To give civilization strength and dignity to the people he loved and served.

Ambition to do good to all, made him one of the world's greatest men. It spurred him to do a noble work that commands our admiration and reverence.

"Fling away Ambition," and stand in the bread line of mediocrity.

Contemptuous without Ambition retards the progress of progress.

Let wisdom guide our Ambition and we shall march toward the world who help to make life better and brighter.

Lincoln did not fling away Ambition, but he held fast to love, honor, devotion to his country, reverence for his God.
UNITED IS READY FOR GREATEST SUMMER

With the $800,000 improvement program now nearing completion at the United Studios, arrangements are being made by M. C. Levee, President of the plant, to handle the greatest summer producing activities in the history of the studio.

Contracts have already been signed by Mr. Levee to house the producing of several companies this summer and negotiations with five other producers of prominence are practically closed. This will mark a new summer producing record for any leasing studio in the industry and is made possible through the building improvements and enlargements in the big leasing plant which have been under way for the past two months.

This announcement is another definite indication that the present producing boom in Hollywood will continue through the summer contrary to the usual July and August let-up in production evident the past four years.

Foremost in producing activities at the United Studios this summer will be Joseph Schenck and Associated First National Pictures with the largest number of companies. Among the producing organizations to the usual United at this time are Manager Parke, Ed Kalman, Sam Rask, Arthur Jacobs, Edwin Casey, William Muroc, Harry Davidson, Allan Levee, Jack Dillon, Lynn Reynolds and John McDermott.

As soon as the new buildings and other improvements on the United lot are completed, the eleven organizations already signed, will be in full operation. Others will closely follow as soon as additional studio facilities now in work, are provided.

Bowers Misses Ocean

John Bowers, often called the "water spaniel of the movies," is having a dry time on location at Prescott, Arizona, with the company producing "When a Man's a Man," from Harold Bell Wright's novel. Not that Bowers is hankering for the beverages Mr. Volstead taboosed. But the company has a daily dip in the Pacific, and it is too far from Prescott to motor to the ocean. Bowers is busy by nine o'clock in the morning, made ready for work on the set. When in Hollywood he rarely misses a morning for a plunge at Santa Monica.

AL CHRISTIE RETURNING FROM EUROPE JULY 1

At Christie cables from Venice, Italy, where he is presumably looking over boats and gondolas, judging from his interest in yachting at home. He has recently joined the California Yacht Club and is studying the best types of cruisers in home and foreign waters. Mr. Christie will return to his studio about the first of July and in the meantime his directors are working on pictures which were planned for fall release.

Mr. Christie reported from London last week that Betty Coogan's first film, "Famous Popular," created enormous popular following in the British Isles, and her forthcoming pictures to be made in Italy are an important topic of conversation in film trade circles in London.

250 CHARIOTS IN UNIQUE RACE ON DESERT

The fastest and largest charge of chariots in 3,000 years took place at sundown Monday, on the 120-square-mile dry lake at Muroc. It is said that not since the days of the real Pharaohs has there been an equal to the dash across the huge flat expanse of two hundred and fifty chariots, five hundred horses and five hundred men. These representatives of ancient Pharaonic Rome II in pursuit of the Children of Israel, and the scene was a climax of Cecil B. DeMille's historic production of "The Ten Commandments."

Residents from all portions of the Mojave Desert gathered on the great natural speedway to watch the reproduction of ancient military greatness.

The chariots were driven by soldiers of the Eleventh United States Cavalry and the 16th Field Artillery. Each carried a civilian.

Ten teams ran away and were not stopped by Evelyn F. Pau, production engineer, of the town.

The scene is said to have been the largest equestrian stunt ever staged for motion pictures. The racing horses gained a speed of nearly 45 miles an hour on Muroc Lake, the largest absolutely flat expanse in the world.

Eileen Percy has been signed by the United Artists Corporation for a leading role in "Yesterday's Wife." This feature, directed by Dorothy Arzner, is one of Columbia's largest releases of the year. Portions of the film will be shot in the desert, where the company will distribute.

GLORIA REALIZES LIFE AMBITION IN "ZAZA"

Gloria Swanson began the fulfillment of the most cherished desire of her screen career at the Paramount Long Island studio this week when she started work in the title role of "Zaza." Under the direction of Allan Dwan, who has made preparations for this picture that insure it being one of the most spectacular he has yet produced.

Ever since Miss Swanson became a star she has had a desire to play "Zaza." Her interpretation of the role in the screen play, which has been adapted from the opera and play by Albert Shelley Levine, will have all the fire and zest that the famous "Zaza" has had in the past if her enthusiasm has anything to do with it.

"Zaza" will be the first Paramount picture Miss Swanson has made in the east, all her work heretofore having been done at the Lasky studio in Hollywood. No cast of stellar proportions has been selected by Mr. Dwan to support Miss Swanson. H. B. Warner, who is at present playing the part of the President in the Harvard prize play, "You and I," will play "Bernard DuFrenoy" opposite Miss Swanson. Ferdinand Gottschalk, another member of the "You and I" company will play "Duke De Brissac." Lucille LaVerne will be "Aunt Rosa," and Mary Thurman will have the part of "Eliza Palame." Other members of the cast are Riley Hatch, Ivan Linow, Marie Sheldon, Edna Wheaton, Eleanor Dell, Laura Oakley and Hazel Webb, a dancer.

FORT RETURNS HERE TO PURSUE HIS FORTUNE

Garrett Esher Fort, scenarist and playwright, whose one-act sketch, "Moonlight," made a favorable impression at the Screen Writers' Play Room last Saturday night, has returned from his prolonged stay east. Mr. Fort intends to devote himself to free lance continuity work and titling. He has recently finished "The Critical Age," Ernest Shiptman's picture, which is being released through Hodkinson, and has also completed a contract with Archie Comedies, Inc., an eastern independent concern formed to film P. G. Wodehouse's novel, "The Indiscretions of Archie." Mr. Fort was formerly assistant scenario editor for R-C Pictures Corporation, and did a number of shorts for Pauline Lord, Dick Stockton, Sessue Hayakawa and Doris May.

FRISCO TO HAVE FILM FINANCE COMPANY

It has just been announced that San Francisco is to have a new moving picture financing corporation on a very large scale. In fact the actual paid in capitalization is one million dollars. Louis Graf, President of the Graf Productions, is at the head of the new organization, and he has just returned from a trip east where he spent a week on business connected with its formation. Mr. Graf has returned to San Francisco to confer with his associates on the project, the details of which will be whipped into shape at once.

The object of the organization is the financing of picture producers, but owing to the fact that no two pictures are alike in their varied needs, and conditions, no set policy can be announced. However, it is stated that the organization will be such as to let the producer live and give him a fair chance.

Although Mr. Graf has studied the picture production situation through first-hand experience in making pictures, the Graf Productions will not in any way participate in the benefits of the new corporation, as their future productions are already sufficiently financed, with surplus laid away, and the money of the new organization will be kept strictly for the needs of other producers.

SULLIVAN SEeks PLots FOR TALMADGES IN N. Y.

C. Gardner Sullivan, who was recently appointed head of the Paramount Pictures Corporation in New York looking for material, Mr. Sullivan will not only be in charge of the continuations of future Tal- madge productions, but will act in an advisory capacity as to what type of production shall be produced.

"I am a firm believer," said Mr. Sullivan, "in Constance Talmad-ge's ability to portray emotional roles and serious drama quite as successfully as her de-lightful comedy roles. I am bearing this particularly in mind in buying new Constance Tal- madge material, so any of your readers, who have a good story up their sleeve, with comedy, tragedy or anything remotely, and laughter intermingled with tears, may send it to me at the Hotel Colonne.

Mr. Sullivan will be in New York only ten days, returning to the Scheinck Productions at the United at the end of the month, the early part of next week.
MARYON YAY GETS FIVE-YEAR JOB WITH TRUART

Tack up an ace card for Maryon Yaye!

This popular little Miss of film fame has placed her name on the dotted line of a big, fat movie contract. There were reasons for this to be the day when film czar and Attorney Herman L. Roth of Hollywood Productions Company, tried to explain each and every one of them to the actress.

But the clause that attracted the attention of Maryon was the one which stated the length of her contract—five years. Of course the salary was to be considerably above what she received upon her appearance. But insofar as that part be concerned, Maryon's perfectly satisfied.

In fact, it was in connection with her new Wood Production banner. This is a sister organization of Truart that has already signed Larry Sennn for a period of six years.

There has been in the film world for several years. Coming to Hollywood direct from the footlight world, the pretty maiden has been with the two studios and has risen rapidly, having played important roles in many of the recent first-class pictures.

Her most recent work has been with Principal Pictures Corporation in "Meanest Man in the World," soon to be released.

During the life of her new contract, Miss Yaye will journey east and to Europe on various productions. This has been her life's ambition—her dream of seeing the world. Miss Yaye was one of the original thirteen "baby stars" selected two years ago by the "Wampas." The names of the girls beginning with their letters announced at that time that each of the thirteen girls they selected would have a guaranteed role in filmdom. Miss Yaye, therefore, helps the prophecy of the "Wampas" prove and gives the faith placed in her by her organization.

"Havoc" Nearing Completion

"Havoc," Universal special production from the pen of Lenore J. Coffee, well known scenario-artist and author, is rapidly nearing completion. It is a colorful story of the Orient and has a string of players heading J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and Winifred Burroughs. The picture is a very big and attractive set has been built and the company expects the production to be one of the unique pictures of the year.

Following a vacation since the completion of "Sawdust," Gladys Walton's circus story, Japan- way, the director, has returned to Universal City. He has several new stories in view and will direct on his next within a few days.

VETERAN WHO SAW AND HEARD LINCOLN SAYS FILM VERSION OF HIM IS TRUE

Capt. Harry H. Carmack, Civil War veteran, gave the opinion this week that the reproduction of Abraham Lincoln's Gettys- burg Address, which Mr. Harry H. Carmack, Film Lincoln Company staged this week at Sawtle, is faith- fully done. As a historian of Pennsylvania in all particulars. Capt. Carmack's opinion is to be regarded as that of an authority on the subject. Mr. Carmack was present at the dedication of the Gettysburg burlar grounds in 1863.

"I have raked my memory," Capt. Carmack told Mr. Rockett of the Rockett organization which is producing "The Dramatic Life of Abraham Lincoln" for which the reproduction was made, "to see if your scene is unfaithful in any of its details, but it is as true as the day I saw it. The lay of the land and the people have selected it corresponds almost directly with that on which the Gettysburg scene was.”

The crowd stood at Gettysburg. Your crowd and their costumes are Gettysburg come to life.

"I have seen the Lincoln," Capt. Carmack continued, referring to George Billings who is enacting the title role, "is in order. His height, his stature, his manner are those of Lincoln, and he delivered the address—I notice he knew it by heart—much better than the "Billings'" voice too. It's a real orator. Your cabinet, your Stanton, your Seward, couldn't be told from the original. The way he leaves my house, I don't go to see pictures so often, but this is one that I am going to see when it's finished. It's the kind that America needs.

Capt. Carmack is at present a member of the honorary firing squad at the Soldier's Home, Sawtle. At the age of sixteen he ran away from Bethany College in West Virginia to join the Union forces as a private in 1863. Later, he was a resident of Harper's Ferry, Va., and his family divided between the North and the South. He is the cousin to the late Senator Car- mack of Tennessee.

Philip E. Rosien is directing the production. Mr. Robert Kurbe and H. Lyman Broening are the cinematographers.

LANDON STARTS NEW COMEDY SERIES HERE

Harry Landon, who signed with Principal Pictures for a series of comedies, has arrived in Los Angeles and has started the first of these new productions at Principal Pictures studios, Hollywood.

Sol Lesser, president of Prin- cipal, signed the noted comedian when he was playing a vaude- ville engagement in Los Angeles. Landon has been approached many times with reference to picture work but always had considered the stage so far in advance in the two-a-day route.

All Goulding has been selected to direct the company. Gould- ing made the Baby Peggy pictures for Universal and has been in the comedy fold of directors for many years.

It is the intention of Principal Pictures Corporation to surround the new comedy star with ex-ceptionally well-known comedy players and no expense or time will be spared in giving the pub- lic the highest quality in comedies.

Landon is noted for his abil- ity to create and direct over comedy situations. He was regarded as one of the ace comedians on the bigívideocircuits and when he severed his associations with the footlights, he found the hands of the directors of the circuit who expressed their loss but assured him of greatest success in his camera work.

Kit Guard, who plays the fight trainer in "Fighting Blood," is in the interest of one of the world's most aristocratic families.

COSTLIER MOVIES NOT NECESSARY, SAYS COOGAN

"Bigger and better pictures," says Jack Coogan, senior, who is supervising the entire produc- tion of Jack's first picture for Metro's, "Long Live the King," is suffering the fate of many an- other slogan. In short, it is being replaced by making "costlier productions," and that is the one error into which the producers must not fall, mainly because of the exhibitor and the public, who have to pay at almost every turn of the season.
OLD-TIME CAST OF "BEN HUR" IN REUNION

A unique reunion, fraught with sentiment, was held at the Goldwyn Studio here recently, consisting of members of the original cast of "Ben Hur," best beloved of any stage production. Of the original cast a dozen or more came to Los Angeles recently, where William Farnum, whose famous characterization of Ben Hur is well remembered; Emmitt Corrigan, who first created the title role, and then played Simonides; Mabel Burt, who played Ben Hur's mother, and W. J. Kolker, who played Drusus and then Messala. William S. Hart, who for several years portrayed the villain, Messala, and then became Tragedal, who was the messenger, Maltac, were unable to attend.

The reunion is interesting not only as its dramatic value. No camera has ever caught a performance in Bill Farnum's big blue-gray eyes as he greeted, for the first time in many years, the little white-haired woman, Mabel Burt, who played his mother. Not many words were exchanged at first in the little group—just everybody bravely smiling and trying to overcome the tears. "How many times has he it?" "When did we play together, Mabel?" asked Mr. Farnum. "I'm afraid to say, Will" (she always calls him Will) "if the fear will it seem too long ago."

June Mathis, who is personally adapting "Ben Hur" to the screen, presided at the luncheon table, with Messala on her right and Ben Hur on her left. "Success for Ben Hur is already written on the heights," said Miss Mathis in addressing the diners, "for the great man who created it on the stage to the living, beautiful play that it was, have carried it far above the screen and now rests with the screen to give that immense scope of which it is capable, to make 'Ben Hur' immortal."

WING IS ADDED TO U'S SCENARIST STAFF

William E. Wing, well-known writer of motion picture plays, has been added to the scenarist staff of the Universal Pictures Corporation.

Wing has just completed the screen adaptations of "Overland Red" and "Ridgeway of Montana," and is now engaged in writing the continuity for "Wings." He also wrote the starring vehicle, an original story by Raymond L. Schrock and Hart- ton, and is working on a story by Paul Dehn as a starring vehicle, another original story by Raymond L. Schrock and Hartton.

He has written 435 original stories for the screen, all of which have been sold, of which many of have served as starring vehicles for some of the biggest stars of the screen.

PALMER TO FILM STORY OF SMALL-TOWN DOCTOR

The Palmer Photoplay Corporation, which inaugurated a unique five per cent basis for advancing producing policy with the filming of its first screen drama, "Judgment of the Storm," evidently is not content with proving its point about the superiority of "original stories," over "adaptations," but by original authors. It is announced that the story for the second of their productions has been purchased, and that camera work upon it will start shortly at Thomas H. Ince Studios.

"Trusis" is the temporary title of the screen play about to be produced. As with "Judgment of the Storm," by Ethel Stylies Middleton of Pittsburgh, the new story, was written by a hitherto unrecognized author, trained in screen play technique in this country, in a story laboratory and clearing house. The author is Dr. Walter G. Hallstead, a practitioner in the city of New York.

"Trusis" will begin soon. It is called a murder play, but technically that little adaptation or continuity work will be needed, according to the fact that it itself constitutes a big point in the Palmer Corporation's struggle to establish an independent and distinct literature for the screen, of stories written by trained screen playwrights directly and expressly for that medium.

"Our practice of paying unknown screen authors royalties—a uniform rate of one thousand dollars in advances, five per cent basis for five years—has attracted a high class of creative men. This is something, Manker, President of the Palmer Corporation. "Its effect is already being felt, not only by producers, but by original authors to whom we supply original screen plays."

Among the writers who seem to be producing the best material are those hitherto unknown. Dr. Hallstead has never sold fiction or scenarios before, although he has written many of the latter during his training course. Mrs. Middleton was also an unrecognized genius before we filmed "Judgment of the Storm."

Another unique feature about our undertaking to film better can be given: consistently. In the case of "Trusis," the material has been written, edited, and played, and it, this activity, is the fact that our organization works as a self-contained unit, which trains its own work force, picks its screen play material from work, and produces the whole, the wholesale, if you will, our nucleus of a new epoch in cinematic art; an era of independence from the older medium of expression, "Judgment of the Storm," was written, our first production, has far excelled our highest expectations, and we believe that we can go even far better with our second production."

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BRILLIANT TRIO CAST FOR "THE ACQUITAL"

A trio of players whose work has been highly approved by the public will soon make a second screen attempt to win the hearts of its fans. Dorothy Manners, a leading woman who has come up in the profession under the sheen of Esther Ralston, leading woman of Hoot Gibson's "Blinky," and several other Universal pictures, Otis Harlan and Frank Currier, character man of long established repute, and Eddie Gribbon, the comedian who has furnished "comedy relief" in a dozen dramatic features at Universal City.

"The Victor" is an adaptation of Gerald Beaumont's story, "Two Balls for Pegasus," and the director is Edward Larmme, maker of historical serials and dramatic features. The hero is an Englishman of rank, who turns prizefighter in America and thereby turns his family's social world upside down.

Goodwin Re-engaged

Harold Goodwin, who took a big step upward in his career when he was granted a delay of the leading male leading role in "The Flint," and who has appeared in a dozen Universal pictures, has been signed by Universal for the next Hoot Gibson vehicle, "The Ramblin' Kid."
ELECTRICAL CHEF IS BURIED BY HOT CARBON

Lew Johnson, chief electrician of theemme studios com-
pamy, was severely burned on the right hand by hot carbons during filming of the final scenes of Miss Talmadge's latest photoplay, "Purple Pride," at the United Studios, Holly-
wood.

The scene was in a large castle representing the days of Charles IX of France. One of the large spotlights on the highest run-way became loose and toppled just as Director Frank Lloyd gave the order to shoot. Luckily, a single rope held fast to the light, snared, cracked and broke, spilling hot glass and burning carbons.

Johnson shouted for Miss Talm-
idge's publicity man, who rushed in to seize her just in time to ward off a large piece of burning carbon, sustaining very painful burns on the right hand.

"Purple Pride" is being made by Herbert Wetzel and Samuel M. Schenck for release through Associated First National, Inc.

Apgel Formerly a Banker

If Oscar Apfel ever is handed a script with a banker for the lead, you may be sure his leading man, for he can handle the role himself. The Metro di-
rector, who is making Viol
dana's "The Girl Who Dared," started his business career as a teller in Cleveland, Ohio. The drawbacks of banking passed upon him, then he became an actor, later a stage director, and then a successful motion picture director. Among his best known pictures are "The Squaw Man," "Brew-
ster's Millions," "Rum
tan on the Box" and "Ten Nights in a Barroom.

"West" Writes Song

Wesley Barry, besides burst-
ing into adolescent youth, has also blossomed into song composes with a composer's quill; a song entitled "If I Knew You Really Loved Me," which will soon be published. His admirers are wondering if the song is the result of spiritual inspiration, or whether experience is to blame. He is now busy on his latest Warner Brothers picture, "The Private Life," written for him by Julien Josephson.

Fred Farrell returned this week from Laguna Beach, where Henry Otto was filming "Temple of Venus" and has been engaged by James Flood to work in his next Fox Production.

Florence Campbell has been signed by Grand Studios to work in the Monty Banks Productions. Miss Campbell has just com-
leted "My Trip to Paris" for Fox, where she has been engaged in the "Temple of Venus" being pro-
duced by Director Henry Otto.

BUDDY, FILM CANINE, GETTING NEW HOME

We have all heard about the sumptuous homes occupied by motion picture stars, but little has been heard about the luxury quarters of the canine stars, who often figure so prominently in pictures. Buddy, the intelligent film star, who has held important parts in many screen successes, wishes to announce through his master, Howard, that he is having a new mini-
ture bungalow constructed on the quiet, east side of Laurel Canyon. When complet-
ed Buddy will give a house warming party to his many friends, with bones being a fea-
ture of the menu. He has just finished an engagement at the Fox studios where he played in support of Dusty Farman in "The Man Who Won."

Upon returning from his vaca-
tion, John Rikklemann, secretary and treasurer of the Fine Arts studios, who is pre-
pared to read in the press stories stating that his plant has been burned to the ground, said, 'The Fine Arts studios has not been sold,' says Mr. Rikklemann, 'it still remains in the hands of myself and my brother, Deverich, president. Any re-
ports to the contrary are errone-
ous."

Dorothy Seay has been cast to do a gypsy part in Pola Negri's "The Spanish Dancer" being produced at Lasky's by Herbert Brennan.

TYREONE POWER ARRIVES ON GOLDWYN "LOT"

Tyrene Power, one of the leading figures of the American stage, has arrived in Los An-
ger to complete a picture accom-
panied by his wife and his sister, Bertha Knight, a former Los An-
gel girl and graduate from the old Los Angeles High School.

Power, who came West to in-
terpret the part of Michael Ans-
tel, in Tod Browning's produc-
tion of "The Day of Faith" at the Goldwyn studios, just closed a successful eastern campaign in "The Lights of Broadway."

Power comes from a family of actors, his father, Harold Power, and his grandfather, Tyrone Power I, are two of the out-
standing figures of the American and European stage. Besides being an actor, Power is an ac-
complished musician and a
villain who has, as his last will, his wife having sold for a thousand dollars.

"The Day of Faith" will be Power's next picture as it is expected to appear in "Where Are My Chil-
dren?" "The Black Panther's Cape," "Town Street," and "Fury."

Pete Morrison has just fin-
ished "Under the Border," a mining story, at Universal City. It was adapted by George Fpon from a story by Char-
lene A. Locan, former San Francisco newspaperman and now of the Universal publicity department. It appeared in story form two years ago.

Possibly About You——

E. Lloyd Sheldon, production editor at the Paramount Long Island Studio, has returned to New York after a short stay in New London, Conn, where Thomas Meighan and a company of players are making scenes for "Back Home and Broke" under the direc-
tion of Ralph Ince.

Alfred E. Green and Thomas Geraty are at George Ade's home conformeering on the next production in which Thomas Meighan is to be starred, "All Mus. Marry."

These four men were responsible for "Back Home and Broke," one of Meigh-
han's biggest Paramount suc-
cesses.

Ann Little, daring star of "The Eagle's Talons" at Univer-
sal City, had a narrow escape during a cliff scene in one of the episodes this week. While wait1ng for a scene her foot slipped and she dropped part way down the cliff. A jutting shrub saved her. Too bad the camera missed it!

Ray Gray has completed his role in "Lights Out," the R-C production, and was immediately signed to play the role of Direc-
tion in I. C. Ktner's "Lightning Blood" series. The role which Gray portrayed is one which re-
quires subtle handling, a villain-

All But Three In "Greed" Cast

With the completion of this week's work on "Greed," Erich von Stroheim's picturization of Frank Norris's "McTeague," all but three members of the cast will have finished their parts in the picture.

Gisbon Gowland, playing the role of McTeague, Zasu Pitts, and Jean Hersholt will stay with the company, now in San Fran-
cisco, for the remaining scenes. Sylvia Ashton, Chester Conklin, Dale Fuller, Fanny Midgley, Hughie Mack and Joan Standing will return to Los Angeles.

Von Stroheim and the three remaining players will go to Death Valley for final scenes for "Greed," after work is finished in San Francisco.

Von Stroheim is expected to finish the picture in the early part of July.

GOLDEN CHANCES

The latest production from the Hal Roach studios, "What Should A Girl Do," directed by Erich von Stroheim utilizing Dana Murphy, boasts of an exception-
ally fine supporting cast, among which is Lois Goldin. Miss Goldin recently scored a de-
cided hit at the Majestic Theatre, Los Angeles, Calif., in "That's All," presented by the Wilkes Stock Company.

At the age of five she made her debut on the stage in "Mrs. Wiggs of the Cabbage Patch," playing the part of little "Tom-
my." She also has the distin-
guished honor of having been selected in a beauty contest for resembling Mary Pickford the closest of any of the other con-
testants. As winner of this con-
test she was engaged to ride on von Stroheim's photoplay "The Its of the Still Country" in her city.

Miss Goldin was born in Seat-
tle, Wash., and is now approach-
ing her 17th golden summer. She can already boast of a profes-
sional career that makes the vet-
crans of the footlights envious, and it is predicted by her many friends that she has a very bright future ahead of her in the playgoer world.
TO SHOW "YOUTH TRUMPHANT" SHORTLY

"Youth Triumphant," the initial Fisher Production, is now entirely finished with the work of titling and editing the film just concluded under the direction of Lillian Ducey, who also adapted the story from George Gibbs' book and staged the scenario.

The production will have an early Los Angeles release. Negotiations with various distributing organizations who have made offers to the Fisher company for world's rights on the picture, are now under way and a definite announcement as to the distribution of "Youth Triumphant" and future Fisher productions will be made within the next ten days.

Meanwhile, plans are already under way for the Los Angeles premiere of "Youth Triumphant" at one of the leading theatres here. Virginia Lee Corbin and other members of the cast will participate in person in the local presentation of the photoplay, and arrangements for stage, prologue and musical settings for this occasion will soon be completed.

Victor B. Fisher, supervising director, leaves for New York shortly with the master print of the production to sign contracts for the American and foreign distribution rights. The film will return to Los Angeles immediately with several new stories for early picturization and to take care of the enlarged producing plans of the company which call for double the output originally anticipated.

The work of Virginia Lee Corbin in this production and which marks her return to the screen after two years of theatrical engagements, is said to prove one of the outstanding artistic achievements on the screen during the current season. Anna Q. Nilson's portrayal as little Miss Corbin grown up, it is stated, is second only to the results registered by the girl actress.

Vidor Preparing "Wild Oranges"

King Vidor, the youthful Goldwyn director, who is personally adapting the Joseph Hergesheimer novel, "Wild Oranges," to the screen, and who will screen the work in the production in about three weeks. He will retain the same technical staff which assisted him making "Three Wise Fools," his first Goldwyn picture.

Fanchon Royer, a former editor or writer, turned director, Sherwood, at the critic's desk on The Story World and Photodramatist, Hollywood's foremost scenarist magazine.

POPPULAR ACTOR OWNS NIECE OF PRESIDENT'S DOG

Truman Van Dyke, who is just finishing the portrayal of the important role of Lee Godfrey in Rex Ingram's direction of "Scararamouch," is the proud possessor of what he calls "a canine of extraordinary distinction." And this is why—this dog he has just acquired is a niece of Laddie Boy, President Harding's widely famed pet and therefore the first dog of the land. Truman has christened his pup Dixie as a matter of recognizing his own loyalty to the south whence he hails and already Dixie is about the most talked-of and most admired animal in all Hollywood. With a pedigree the proverbial mile long, Dixie stands somewhat in a class itself so far as Southern California is concerned and although it betrays no signs of obnoxious ego, there is no mistake the fact that it is not lacking in family pride.

To President Harding goes a great deal of credit for making the Alreade about the most popular dog in all Coddop and it has now become noticeable in filmland that motion picture celebrities have vied with each other to increase the population of their kennels always a la Alreade. Thus far the score stands in Mr. Van Dyke's favor since he has been fortunate enough to corner one so distinguished in pedigree. Thus early he has been offered twice the amount he paid for Dixie, but he is steadfastly refusing all offers on the theory that "a dog like this is a dog of a lifetime."

Prior to concentrating his brilliant talents on feature photo-plays, Mr. Van Dyke was one of the foremost serial stars, he having won especial popularity as the hero of Seelig's "The Jungle Goddess."

BARKER'S LATEST FILM FINISHED WITH LEAP

What is considered one of the most promising of the many big dramatic spectacles now under way for release during mid-summer was completed last week when Reginald Barker staged a final thrill for his next Mayer-Metro special, "The Master of Woman," by having Pat O'Malley make a 125-foot jump from a precipice into a swirling river rapid to save Renee Adoree and Earle Williams from destruction in a water fall further on down the stream. Ordinarily, such a daring leap would have been an unusual event in Pat's life, but after the hazards incurred during the months spent in the snowbound interior of Alberta, Canada, the shooting of the dangerous Boy mountain Canyon Rapid near North Vancouver, the adventurous thrills experienced in the Big Bear country and the several savage fights in which he participated on the studio sets, this last effort is but another day's work to him. By photographing the jump from above, Percy Hilburn, secured a weird effect that will bring people right out of their seats no matter how much they paid for them.

"The Master of Woman" is Darryl Zanuck's new uncut production for Louis B. Mayer, and, according to all reports, it will stand out as his greatest achievement. A find for realism, as was proven by his starting a forest fire in "Hearts Aflame," he has expended every effort toward making his new picture ring true to the last foot of ground.

In addition to the players named above, the list of celebrities in the cast includes: Wallace Beery, Barbara La Marr, Josef Swickard, George Kuwa, Anders Randolf, Robert Anderson and Ed. J. Brady. Based on G. B. Lancaster's novel, "The Law-Bringers," the theme, while presenting North-West Mounted Policemen among its principal characters, is not a story of romance as was "Dixie," a famous red-coated soldier girl. Fiery romance, deeply-sewn love and tense drama predominates in the pictures which are packed with comedy, thrills, wonderful scenery and beautiful effects to maintain balance and even tempo. J. G. Hawks made the adaptation and Monte M. Katterjohn prepared the scenario.

Phillip La Vie is undergoing an operation at his home in Hollywood. His return to the screen will be immediate following the completion of the operation.

Truman Van Dyke

SHOWS N.Y. "BROADWAY"

Irving Cummings is in New York proudly displaying the negative of "Broken Hearts of Broadway," his latest heart-throb drama of metropolitan life, in his suite. Since the completion of the picture which stars Colleen Moore and Johnnie Walker, with a stellar supporting cast including Alice Lake, Tully Marshall, Kate Price, Arthur Stewart Hull, Freeman Wood, and Percy Mervin, Cummings has had several offers from well-known distributors who saw it in preview. Cummings, however, gave his word not to dispose of "Broken Hearts of Broadway" on the coast before showing it to certain eastern film magnates and he stuck to his promise by taking the film East.

Patsy Miller Returns

After many months absence, and the winning of high honors abroad, Patsy Ruth Miller will return to her studio home, according to announcement from the Goldwyn Studios that she will play the ingenue lead in Victor Seastrom's great production of "The Master of Men," from the novel by Sir Hall Caine.

Hampton is Returning

Jesse D. Hampton, the film producer, is returning to Los Angeles immediately and has given up his plans for an European trip this summer, according to Karl Anderson, Hampton's representative here. Anderson, who assisted Hampton on the production of "The Spillers" is now with Tod Browning on "The Day of Faith."
CAST OF "IN THE PALACE OF THE KING"

Dolores Mendoza ........................................ Edward Sweet
Don Mendoza ............................................ Edmund Lowe
General Mendoza ........................................ Hobart Bosworth
Inez Mendoza ............................................ Pauline Starke
Kingsley Mendoza ................................. Richard Dix
Perry, his secretary ................................. William V. Mong
Princess Eboli ........................................... Alleen Pringle
The Count Jester ........................................ Lucile Browne
George Gomez ........................................... Charles Clary

Cortez

Approximately 1,000 actors in addition to the principals were used. The scene set in the palace was shot while filming his army against the Moors in a conquest of Granada, and later, the victorious return of the army.

"TEA—WITH A KICK" GETS ACROSS WITH A KICK

"Tea—With a Kick," a sparkling comedy drama, in which more than twenty-seven well known artists appear, contained such a "kick" that Sid Grauman, now in New York on a business trip, personally booked the picture for presentation at his Third street theatre. Edward and his brother, Harry, producers of "Tea—With a Kick," were in New York at the time, negotiating for the release of the picture and were showing it before a gathering of film distribution officials.

Grauman happened to be present when the picture had been exhibited Grauman wired to Los Angeles to his office to make preparations to show the picture at his Million Dollar theatre for one week beginning June 18th.

This booking is in line with keen interest by the independent producers who heretofore have found it impossible to obtain a booking for their pictures in the Grauman theatres because it is generally known that these theatres are controlled by Famous-Players-Lasky Corporation and therefore seldom book anything but Paramount features.

The booking is considered not only a great achievement for the independents but for the independent producers in general.

Simultaneously with its opening at Grauman's here, "Tea—With a Kick" opened at the Hiale, New York, thus booked in two of the largest theatres in the country.

One of the largest casts that has ever been assembled for a picture of its kind appear in "Tea—With a Kick." Among them are Creighton Hale, who plays the lead, Doris May, Gale Henry, Hank Mann, Victor Peck, Louisa Fazenda, Billy Frey, Stuart Holmes, Rosemary Tieby, Shint Edwards, Sidney D'Albror, Hazen March, lanne Johnston, Irene D'Annable, Ralph Lewis, Edward Jollon, Chester Mitchell, Harold Tod, Earl Montgomery, Zasu Pitts, Dot Farley, Faller Fuller, Spike Reinking and others, truly a cast of unusual strength.

The picture was directed by Erle Kenton, one of the screen's foremost directors of satire pictures, who is remembered for his pictures, "Down On The Farm," "A Small Town Idol," "For Honor and Behave," and others.

While the title of the picture would suggest that it deals with prohibition it does not take sides with either the "wets" or the "drys." A feature of the production is a huge balett in which more than 100 dancers take part. Irene D'Annable, who is known in Europe as well as America for her terpsichorean novelties, and who was featured in the Chauve-Souris on the Continent some years ago, has been here the last many months, directed the ballet scenes.

The Halperins are expected to close it up shortly for the release of the picture and will then return to Los Angeles to resume work in the film producing field.

LOS ANGELES GETS DUNO ESTABLISHMENT

The return from the east this week of Paul Engstrom, president of the Duro System of Auto Refinishing, brings important news to the motoring public of Southern California and Los Angeles in particular. According to Mr. Engstrom, after having been closed whereby the manufacturers of the Rolls-Royce, Cunningham, Franklin and other cars, the most expensive automobiles are now turning their cars out with this new system of finishing. The most important part of Mr. Engstrom's announcement is that it is now possible to apply this system of finishing to cars in Los Angeles, at a price no greater than that of a first-class paint job.

Motor car manufacturers are now enthusiastic of the success that Duro has made in the east, during the rigid tests to which it was subjected. Mr. Engstrom declares the finish applied by the Duro System will not crack, scratch or fade, which fact is in line with the automobile men who have had any experience with automobile painting. It is said that the Duro System adds to the important advances in the automobile world and those families with its accomplishments do not hesitate to predict a most successful future for it.

AND FROM ACORNS GROW BIG TREES

Further indication of the general prosperity which the motion picture industry is now enjoying is evidenced by an announcement issued by Edith B. Arthur, proprietor and general manager of the Great American Screen Stars Wardrobe Exchange, that the establishment is moving to new and more spacious quarters at 1649 S. Western Avenue, near Santa Monica Boulevard.

In conjunction with a few associates Mrs. Arthur has built up a big wardrobe business within the last six months and the announcement of the removal to larger quarters augurs well for these enterprising and energetic young women. They are making a specialty of selling gowns, suits, furs, hats, shoes and other feminine wearing apparel which is placed on exhibition with them by some of the most prominent of Hollywood's cinema ladies, and the values which they are now in the process of collecting are quite attractive, selling beautiful apparel for almost halfprice, and attractive figures and known figures nearly 80 per cent.

The tremendous turnover of which they enjoy enables them to offer to the public an understandable significance is attached to this announcement than would be otherwise, but stop to consider that Mrs. Arthur began her business on practically nothing except several gowns which had been placed with her by a prominent actress who was interested in her proposition and interested in her proposition with an enthusiasm. Needless to say this same star still does business with her, and is taking an active interest in the business, which is her chief worry at the moment. Her confidence has been very well rewarded.

Fate Is With Her

Dorothy Chase, erstwhile public writer for Marjorie Warfield, Mickey McLean, and others, whose work in ingenue and character parts and bits has been creating considerable attention of late, thoroughly believes in the truth of that well-known adage concerning "a tide in the affairs of men." An interesting combination of circumstances, ranging all the way from a chance bit given her with the Katherine MacDowell Company two years ago, to a trip East and the temporary retirement of her sister, Marjorie Warfield, from the London stage, to her present occupation and rising successes. Miss Chase has played with such names as W. Berger, Century, Universal, Richard Thomas, Warner Brothers and others, and has just finished a bit in Rex Ingram's "Scaramouche."
TEARLE TO GET A BIG WAGE IN CONNIE FILM

Conway Tearle, one of the highest priced leading men in the business, has signed his signature to a Joseph M. Schenck contract. He will be the leading man in the forthcoming Constance Talmadge in "A Dangerous Maid," a comedy-drama of the time of the 17th century, which Victor Heerman will direct. Produced about 1928.

The consideration involved is said to exceed anything Tearle has ever received before. In securing him for Constance's first big historic sitcom, producer Joseph M. Schenck said to tearing several other producers who were angling for his services.

Through his superlative portrayals in Norma Talmadge costume plays Tearle has won himself a place among players of that type. His work in "Purple Pride," the Norma Talmadge spectacles of old France, which he was completing under Frank Lloyd's direction, is conceded to mark the highest point in his distinguished career.

Tearle established himself firmly as the head of that small company of film artists capable of playing aristocratic roles by his deft handling of his leading part in "The Eternal Flower," in which Norma Talmadge starred. It is said that casting indexes contain only 200 out of Hollywood's 30,000 performers capable of carrying aristocratic roles, and of these Tearle is the arch-exponent.

IRENE RICH RETURNS READY FOR NEW FILM

Ruddy of cheek and bright of eye, Irene Rich, accompanied by her mother, who is more like a big white goat than a parent, returned from a short vacation trip to San Francisco where she attended the opening of "Thrua," in which she plays one of the main roles.

"I had to go through another ordeal," says Irene, who altogether is too modest for so popular a person as you see, the whole object of having a vacation in San Francisco at the opening was for a personal appearance. I just hate 'em, and from now on I'm going to stick to my trade — no more stage for me unless I go on with lines and everything. We had a dandy time, however."

She starts her first Warner start of the year in "Thrua," which will play one of the leading roles in "Masters of Men," his first production for Goldwyn.

McRea TO RETURN SOON FROM CAMERA EXPLORATION OF ORIENTAL COUNTRIES

Henry McRea, American Camera Explorer, who left Hollywood almost a month ago, will sail with the members of his expedition for this country within a few weeks, according to advisices which reached his representatives here this week.

In the course of his quest of the unusual in scenes of the Far East, Mr. McRea reports a success even beyond the hopes he entertained at the start.

His pictures for the most part have been taken in the remotest districts of Oriental countries, where natives at times not only have never heard of a railroad or an automobile, but refuse to believe of their existence.

Their very ignorance was in many cases, writes the cinematographic explorer, an advantage to his party and its aims for, having never seen or heard of a camera, much less a motion picture, the natives in many instances none of the supersitious fear of being photographed.

The itinerary of the McRea expedition included Japan, China, Siam, and some parts of India, and in the gathering of the pictorial data, more than 100,000 feet of film was expended, not including the retakes made necessary by the spoiling of much footage by the oppressive tropical heat.

The idea directing the selection of the film materials for the McRea party was not panoramic but human. As the leader himself said, "It was a range of mountains or a lake lie in a country to which white man has ever seen dozens of photographs distinctive. They look about the same as any other mountains or lake; and the sublime descriptive of their remoteness will add little interest.

"But the people in such places will have never seen one staring, toms, their habits of life, their forms of worship, their creeds of mankind, to deny the construction of joy or grief—these vary enormously."

"What I have seen and caught with the camera is but a fragment, for all that it is a hitherto unknown fragment. The Orient has not really been touched by that, to see what we have seen is the only way to realize how little there is to picture. It would take twenty years to cover thoroughly the materials we have come upon, from which we have only taken the highlights."

WOMAN BOOKING AGENT OF N. Y. VISITS HERE

Ada Humbert, one of New York's best known theatrical booking agents and one of the pioneer casting directors in the film field, is a visitor in the city this week.

"A number of former legitimate actors now employed in the films in Los Angeles will re-appear in the role of Miss Humbert was once an important role in the film 'Woman.'"

While in the city, Miss Humbert is being entertained by Eula Jansen, well-known character actress leading woman, and James Woods Morrison, one of screenland's most handsome juvenile leads, both of whom the friendship of this booking agent from the days of their respective debuts in the dramatic realm.

MURIEL DANA'S SCREEN WORK WINS FAVOR

Some child stars always seem very proud of the fact that he or she has appeared in so many productions. One started even going so far as to say that she has appeared in sixty pictures, but Muriel Dana is proud of the fact that she has appeared in only eight pictures in all of life. Upon arriving in Los Angeles some time ago, Baby Muriel was seen by Thomas H. Ince and engaged for a very important role in the picture "The Woman!" Then followed roles in "Mother O'Mine," "A Pool There Was," "D'hand," "The Sunshine Trail." The two latter productions are as yet unreleased. To have acquired the friendship of this booking agent proves her work in these productions has been of the highest caliber.

GETS GOAT FOR "SUB"

Now that Harry Myers is cast as a newspaper publisher, in the Warner Bros. production of "Seaside," he is passing the same way that Larry Blye's latest Warner Bros. production, he is passing the days and daily events that make a publisher's life a vale of tears. Harry's first bit is to receive a goat in payment for five years' bond for his newspaper, delayed on chanced paper. He is wondering if someone is going to give him an elephant for life subscription.

FALLS INTO HARBOR

Sandy Roth, the assistant director of "Little Johnny Jones," the Warner Bros. production of the George M. Cohan stage success starring Johnny Hines, has a great deal in the proverb that "pride comes before a fall." Detailled to find a deep water spot on the San Pedro harbor, he was doing his best reconnoitering when he looked too far over the bank and slipped, tasting some rather muddy water.

SETS WRECKED BY DESERT SAND STORM

Making desert scenes for a production is not an easy task. Furtner evidence of this fact was carried home in the case of Principal Pictures Corporation's company filming of Harold Bell Wright's "When A Man's A Man" in the desert region of Arizona this week.

The company which includes among its artists on Paramount, Arizona, their headquarters while on location, and drove twenty miles into the desert. Here tents were pitched and sets erected for "shooting."

During the evening of the second day, a strong wind arose which seemed to grow stronger as night fell. Several natives of Arizona area the film players returned to Prescott for the night, but early morning filming was on their schedule and director Edward F. Cline, after a quick consultation with the members of the company, decided to remain where they were.

A few hours later a huge sand mountain rose in the distance and as it moved toward the movie camp, it enlarged itself into mountain size. A powerful gust of wind was warning and the company was awakened. Quick exit was the only thing that saved them from the rushing sand-storm which demolished their sets and ripped the canvas from their tents as a clown dog went by with a paper hoop in a circus ring.

The residents of Arizona state through this experience quickly and move rapidly with the wind, tearing away the brush and all other things involved in travel. They subsided almost as quickly as they formed.

Among those who were embarrassed by sandstorm were Marguerite de la Motte, John Bowers, Robert Frazer, June Marlowe, and a host of others equally popular in filmdom. The company returned at once to Prescott and set the next day to travel to "location" every morning, returning to safety in town at the conclusion of each day's work.

Louise's Birthday

Louise Fazenda is on the June birthday calendar. It's the twentieth, and on the same day, but not year, when, according to the learned comedy queen, the battle of Bunker Hill was fought. In the role of Mabel, chief of the "Gold Diggers" series, it was the battle which was to be knocked down. But maybe the shades of '96 were jogging the Fazenda elbow.
SEELING AND HIS STAR IN PLANE THRILLER

George Larkin, star of Charles R. Seeling Productions, and Doris Dare, his leading woman, miraculously escaped serious and perhaps fatal injury a few days ago during the filming of scenes for the company's latest picture, "The Tango Cavalier," in which the star was playing an important part. The experience of the players was related today following their recovery from cuts and bruises received in the accident.

Hanging head downward from the cockpit as the plane was preparing to pull Miss Dare out of a speeding automobile, the day was very rainy and one quite unfavorable for flying, especially for stunt flying. As Pilot Goebel dipped his plane toward the speeding car, it suddenly swerved and then dropped. Grabbing Miss Dare by the hands, Larkin was thrown violently against the car, which sped on as the plane swerved to one side and sped ahead a few feet from the ground. Although a bad cut on his head was bleeding profusely, Larkin, with shrewd grit, hung to the plane and to Miss Dare while both were dragged along the ground for many feet until the plane righted itself and Larkin worked himself and Miss Dare onto one of the wings and it then dropped to the ground and came to a stop. During the excitement Vernon Walker, cameraman, had to jump for his life when the plane came to a sudden stop directly beside the car which had been driven against the side unexpectedly. His camera narrowly escaped being destroyed by the plane. Charles R. Seeling, who was directing the scene, suffered cuts and bruises when he attempted to reach the plane and to retrieve his valuable apparatus. He was knocked over by the plane and received injuries to his face, legs and other parts of his body.

The players, together with Director Seeling, were rushed to a physician where they were given first aid treatment and then taken to their homes. The scene in which the accident occurred was later exhibited in the studio projection room and reviewed by the players who have viewed it. It is one of the most unusual and thrilling scenes of its kind that has ever been recorded by a motion picture camera and adds the greatest interest and value to the production.

Malcolm St. Clair, who recently completed his contract with Robertson Cole, for whom he directed H. C. Wittchers "Fighting Blood" series, has returned from his vacation out west at Laguna Beach. The drug stores will do big business in the cold cream departments it is predicted.

IF MICKEY BECOMES A GENERAL, THIS IS WHY

Talk about fighting blood! If little Mickey McBan applies the same spirit and enthusiasm to his film work as his forefathers Melville, MacBean and Robertson-Cole, the boy his age, he's going to be one of the brightest constellations in the film sky. This is no idle boast. The boy is a major star, who is now enacting one of the major roles in "The Temple of Venus" which is being made by the Fox Studios under the direction of Henry Otto, has often been referred to as film-making's most promising newcomer. Mickey is only one and a half feet tall, but it is not until one has glanced over his long and distinguished list of ancestors that the true appropriateness of the title is revealed.

He is a direct descendant of Donald Ban, one of the first of the Scottish chiefs, and a favorite character in Highland lore. In the early part of the tenth century, a merger of the Ban clan and McAlpin clan was effected only to be later nullified by a marriage of a member of the family to the Dhu. The result was two new clans, the MacBeans and the McAlpins. Mickey's people are all of the Ban group, and it was this tribe that produced Gillis MacBean, the hero of the Battle of Culloden. As time went on the name MacBean gradually changed to McBan, and the members of Clan Ban were named for their prowess as warriors.

Frederick McBan, who was Mickey's great-grandfather, was a major of the Second Dragon Guards of the Scots Greys, which has been rated as the best of Highland fighting units. He was slain at the Battle of Inman in Russia, and his son, Wesley McBan, who was a captain of the Seaforth Highlanders, was killed in South Africa during the Boer War. The record was further enhanced by Mickey's father, Fred McBan, who saw active service at the front during the World War. He was a member of the regiment that included Sir Harry Lander's son. Lander's son was killed in action, but McBan came through unharmed and is now technical director of the Trimble-Murphy Productions producing the Strongheart series. He was born in Edinburgh and was educated in the schools of that city, at Finsbury College, London, and is a graduate of Columbia University, New York.

All of these fighters are from his father's side, but his maternal ancestors are equally distinguished. His mother's father was one of the Camerons of Australia, and her husband was the last white to escape thesavages of South Australia. Though the McBans and the McAlpins were the first of the Highland clans, and among the top of their line are only six remaining members in the world today, according to the most authentic information. The McAlpin Hotel in New York was founded by members of this group, and is today in the hands of distant relatives of the little screen starlet.

With this warrior blood in his veins Mickey should be able to put up a good fight for celluloid stardom. Perhaps some day he will bring to the shadow stage a drama of those stirring days of Robert Bruce, of the time when the Highland clans held their own and protected their native land from the soldiers of the British kings; a picture replete with the beauty of the lochs and glens of that distant country, that will bring a new and more compelling theme to the silverhke. Let the role of Rhoderick Dhu and those other romantic heroes be portrayed by one who is from their clans. It may be some time hence, but it will be worthy of patience on the part of art lovers.

Ben Hewlett has just finished six weeks engagement with the Robertson-Cole studio, playing the "Heavy" in their special, "Lights Out."

It is rumored about Hollywood that Tiny Sandford, who is playing the heavy in Sherwood MacDowell's Cirkus picture featuring Gloria Joy, is looking for a letter of introduction to his family.

Tiny has been going at top speed the past few months and wishes he had been born twins instead, so that he could carry on his work and at the same time keep on speaking terms with the family.

Mr. and Mrs. Charles King of 1524 Hudson Avenue, announce the arrival of a nine-pound boy. Mother and son are doing nicely.

HOLLYWOOD SOCIAL LEADER ENTERS PICTURES

After a prolonged absence from the screen, Miss Goldie Pessendone, one of Hollywood's charming society maidens will again take up the more serious duties of characterizing the blonde vamp in the silent drama. Miss Pessendone's return has been widely predicted as the affirmative reply to the much discussed topic as to which is the more "dreadful"—the blonde or the brunette type of vamp, and is one of those screen beauties, blonde, her versatility, however, lending itself to a wide range of dramatic and comedy to heavy dramatics.

In her recent appearance on the screen Miss Pessendone, who recently essayed the vamp role in Leslie T. Peacock's production, "The Midnight Flower," in which she scored a decided success, made an attempt being pronounced by the critics as a superior piece of art. Previous to her accomplishments, Miss Pessendone made her debut as Wn. Farm in "The Tale of Two Cities," and with George Vailes as "A Dinner in the Country."

Miss Pessendone is a professional classical dancer of more than usual ability, having appeared by her achievements in this capacity and has also been booked with her dancing partner as "The Castles of the Coast."

Her stage and dancing career began at the age of four at which time she took the leading dancing part in the production of "Bea Hur." Miss Pessendone says that she attributes her success to dancing, expression and dancing to thorough study and concentration, having been an entrant in the Pennsylvania Institute of Expression, the Cummock School of Expression and has studied under Professor Miller at the American Institute of Music.

Miss Pessendone has also endeared herself to the Los Angeles and Hollywood Everyman for having so often lent her talent to charitable and other social causes, having depicted the role of Galatia, of Pygmalion and Galatia at one of the annual events of the Auditorium given by the Theatrical Mechanical Association; appeared with Lilian Burkhardt in the Four Seasons Tower, the "Kings Cup," a benefit for the Los Angeles Orphans Home and took a prominent part in the Sunbeam Society Ball to benefit the "Shut-ins" and invalids.

It was Lincoln's Move

Lincoln Plumer and family lived in Los Angeles three years. Last week, while motoring out Hollywood way, the little boy remarked, "Hollywood is the garden spot of the world."

Lincoln's address has been changed to the Hollywood Apartments.
Pulse of the Studios

For Week Starting Monday, June 18

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-360.

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr. Holly 3130</td>
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<tr>
<td>Eddie Lyons Productions (Arrow release). Eddie Lyons</td>
<td>Eugene De Rue</td>
<td>McGil</td>
<td>Cooke</td>
<td>Diltz</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Wilson Productions (Federated release). J. Ince</td>
<td>The Washburns</td>
<td>Linden</td>
<td>Stevens</td>
<td>N. Blair</td>
<td>&quot;The Love Trap&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Century Comedies (Universal release). Eddie Sutherland</td>
<td>Monte Bell</td>
<td>&quot;Public Opinion&quot;</td>
<td>23rd Week</td>
<td></td>
<td></td>
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<tr>
<td>CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070</td>
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<tr>
<td>Regent Film Company. (United Artists release). Eddie Sutherland</td>
<td>&quot;The Circus&quot;</td>
<td>4th Week</td>
<td></td>
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<td></td>
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<tr>
<td>CHOICE STUDIO. 6044 Sunset Blvd. 439-764</td>
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</tr>
<tr>
<td>Scott Sidney</td>
<td>Jimmy Adams</td>
<td>Nagy</td>
<td>Jas. Clemens</td>
<td>Comedies</td>
<td>Comedy</td>
<td>4th Week</td>
</tr>
<tr>
<td>Sherwood MacDonald Productions. MacDonald</td>
<td>Gloria Joy</td>
<td>Beckway</td>
<td>Eddie Saunders</td>
<td>Staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent Art Productions.</td>
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<td>Sphinx Productions.</td>
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<td>Underwood Productions.</td>
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<td>Suckard Productions.</td>
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<td>Better Picture Association</td>
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<td>West Coast Productions.</td>
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<td>Crescent Productions.</td>
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<td>Leslie T. Peacock Productions.</td>
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<tr>
<td>FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr. Holly 3000</td>
<td></td>
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<tr>
<td>Buckingham</td>
<td>Stock</td>
<td>Harry</td>
<td>Staff</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Al St. John</td>
<td>St. John</td>
<td>Ernest S. DeKep</td>
<td>Benny Stodoll</td>
<td>Rye</td>
<td></td>
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</tr>
<tr>
<td>Rolf Summervilla</td>
<td>Stock</td>
<td>Al Herman</td>
<td>&quot;The Circus&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lamberts Hillard</td>
<td>Tom Mix</td>
<td>Dan Clark</td>
<td>Eugene Ford</td>
<td>&quot;Lone Star Ranger&quot;</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>Erle Kenton</td>
<td>Lew Brice</td>
<td>Joe August</td>
<td>&quot;The Temple of Venus&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry Osse</td>
<td>Phyllis Haver</td>
<td>Schneiderman</td>
<td>Ed Peeny</td>
<td>6th Week</td>
<td></td>
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<tr>
<td>Jack Ford</td>
<td>John Gilbert</td>
<td>Max Gold</td>
<td>Harvey Gates</td>
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<td>Duxbury</td>
<td>Chas. Jones</td>
<td>Max Gold</td>
<td></td>
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<tr>
<td>FRANCIS FORD STUDIO. 6040 Sunset Blvd. Holly 2632</td>
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<td>Rocky Mt. Production Co. 1426 Beechwood Dr.</td>
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<tr>
<td>GARSON STUDIOS. 1845 Glendale Blvd. Wilshire 81</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metro Release. Harry Carson</td>
<td>Nilson-Kerrigan</td>
<td>Richardson</td>
<td>Cowan</td>
<td>&quot;Havoc&quot;</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>GOLDSTONE STUDIO. 1426 Beechwood Dr.</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Phil Goldstone Productions. (State Rights release). Staff</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. 76177</td>
<td></td>
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</tr>
<tr>
<td>Van Stormbein</td>
<td>All-Star</td>
<td>&quot;Battlin' Buckaroo&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Brain</td>
<td>All-Star</td>
<td>&quot;Wild &amp; Wooley&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melan-Urono</td>
<td>All-Star</td>
<td>&quot;Here's Looking at You&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Too Brown</td>
<td>All-Star</td>
<td>&quot;The Boss&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. D. Baker</td>
<td>All-Star</td>
<td>&quot;The Saga of Gypsy&quot;</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Victor Scatrom</td>
<td>All-Star</td>
<td>&quot;The Spirit of the Plow&quot;</td>
<td></td>
<td></td>
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<tr>
<td>Emmae Lynn</td>
<td>All-Star</td>
<td>&quot;The Unknown Purple&quot;</td>
<td></td>
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<tr>
<td>Cosmopolitan Productions.</td>
<td>George W. Hill, All-Star</td>
<td></td>
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</tr>
<tr>
<td>Carlos Productions.</td>
<td>Roland West</td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Monte Banks Production, Inc. 1438 Gower St. Ben Verschleiser, General Manager. Holly 162</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td>Herman Raymaker, Monte Banks</td>
<td></td>
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<td>Sid Smith Productions, Inc.</td>
<td></td>
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<tr>
<td>Joe Rock Productions, Inc.</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Williams</td>
<td>Leslie Goodman</td>
<td>&quot;Hats&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ken. MacLean</td>
<td>Chas. LeMont</td>
<td>Chas. LeMont</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
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<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
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<tr>
<td>Finis Fox Prod.</td>
<td>R. R. Beatty, Gen.Mgr.</td>
<td>Finis Fox</td>
<td>All-Star</td>
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<td>Supreme Art Productions</td>
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</tr>
</tbody>
</table>

| HORSLEY OFFICE BLDG., 1442 Beachwood Dr. |                   |                   |                   |           |                 |          |
| Bob Horner Productions (Independent release) | 1442 Beachwood Drive |                   |                   |           |                 |          |
| Horner |                   |                   |                   |           |                 |          |
| World Educational Films |                   |                   |                   |           |                 |          |
| Cha, R. Seelinger Productions (Ayon release) | 1442 Beachwood Drive |                   |                   |           |                 |          |
| Seelinger |                   |                   |                   |           |                 |          |

| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City |                   |                   |                   |           |                 |          |
| Palmor Photoplay Productions |                   |                   |                   |           |                 |          |
| Cortland Productions |                   |                   |                   |           |                 |          |
| Mrs. Wallace Reid Productions |                   |                   |                   |           |                 |          |
| Trimble-Morris Productions |                   |                   |                   |           |                 |          |
| Martin-McCoskey All-Star |                   |                   |                   |           |                 |          |
| Laurette Trumble Stroeschart |                   |                   |                   |           |                 |          |
| Assoc. Authors, Inc |                   |                   |                   |           |                 |          |
| W. S. Vandyke All-Star |                   |                   |                   |           |                 |          |

| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. |                   |                   |                   |           |                 |          |
| Paramount Pictures. (Famous Players-Lasky Release.) |                   |                   |                   |           |                 |          |
| Herb, Bresson |                   |                   |                   |           |                 |          |
| Wm. DeMille |                   |                   |                   |           |                 |          |
| Victor Fleming |                   |                   |                   |           |                 |          |
| James Cruze |                   |                   |                   |           |                 |          |
| Cecil B. DeMille |                   |                   |                   |           |                 |          |
| Geo. Seefeldt |                   |                   |                   |           |                 |          |
| John M. Stahl |                   |                   |                   |           |                 |          |
| Tom Forman All-Star |                   |                   |                   |           |                 |          |
| Vic Schertzinger |                   |                   |                   |           |                 |          |
| Joe Doolin |                   |                   |                   |           |                 |          |
| Art Dix |                   |                   |                   |           |                 |          |
| METRO STUDIO. Romainc and Cahuenga Ave. Harry Kerr, Casting. |                   |                   |                   |           |                 |          |
| Oscar Angell |                   |                   |                   |           |                 |          |
| Rex Ingram Productions. (Metro release) |                   |                   |                   |           |                 |          |
| Edward Soman Productions |                   |                   |                   |           |                 |          |
| Jackie Coogan Productions, Inc. |                   |                   |                   |           |                 |          |
| NEVA GERBER PRODUCTIONS. 6735 Holly Blvd. |                   |                   |                   |           |                 |          |
| NATIONAL STUDIO. 1116 Lodi St. |                   |                   |                   |           |                 |          |
| Pickford-Fairbanks Studios. Individual Casting. 7100 Santa Monica Blvd. |                   |                   |                   |           |                 |          |
| United Artists Release. |                   |                   |                   |           |                 |          |
| I. A. Hall |                   |                   |                   |           |                 |          |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. |                   |                   |                   |           |                 |          |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. |                   |                   |                   |           |                 |          |
| Hal Roach Comedies (Pathes release). |                   |                   |                   |           |                 |          |

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**CAMERAI**

| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr. |                   |                   |                   |           |                 |          |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. |                   |                   |                   |           |                 |          |

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**Holly 1431**

**Holly 1437**

**Holly 761731**

**Holly 2400**

**Holly 2448**

**Holly 4470**

**Holly 7901**

**Holly 2806**

**Holly 7780**

**Holly 761-721**
**CAMELIA**  
"The Digest of the Motion Picture Industry"  
Page Nineteen

<table>
<thead>
<tr>
<th><strong>ROCKETT-LINCOLN COMPANY.</strong> Chas. Huber, Casting.</th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Rosen</td>
<td>All-Star</td>
<td>Curly-Browning</td>
</tr>
<tr>
<td>R. D. Russell</td>
<td>Al Mohr</td>
<td>Fred Allen</td>
</tr>
<tr>
<td>Logans All-Star Productions</td>
<td>MacDonald</td>
<td>Kane-Walsh</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RAY STUDIO.</strong> Albert A. Kidder, Jr., Gen’l Mgr. 1425 Fleming St.</th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>HOLLY 2176</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.</td>
<td><strong>类型</strong></td>
<td><strong>Progress</strong></td>
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<tr>
<td>WILLY 7945-6</td>
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<td></td>
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<table>
<thead>
<tr>
<th><strong>SUNSET PRODUCTIONS. 7425 Sunset Blvd.</strong></th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Russell</td>
<td>Bert Longnecker</td>
<td>Ray Dyer</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>UNITED STUDIOS.</strong> 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting.</th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>HOLLY 4080</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th><strong>UNIVERSAL STUDIO.</strong> Fred Datig, Casting.</th>
<th><strong>类型</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td>570-081</td>
<td></td>
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<table>
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<tr>
<th><strong>UNIVERSAL Film Manufacturing Co. (Universal Release).</strong></th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>WM. Parke</td>
<td>All-Star</td>
<td>Tilting</td>
</tr>
<tr>
<td>WM. Segwick</td>
<td>All-Star</td>
<td>Doran</td>
</tr>
<tr>
<td>WM. Parke</td>
<td>All-Star</td>
<td>Dobie</td>
</tr>
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<td>Chapman</td>
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<td>Corbett</td>
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<td>All-Star</td>
<td>Webb</td>
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<td>Laemmle</td>
</tr>
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<td>All-Star</td>
<td>J. Myers</td>
</tr>
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<td>Warren</td>
</tr>
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<td>All-Star</td>
<td>Warren</td>
</tr>
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<td>All-Star</td>
<td>Clarke</td>
</tr>
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<td>All-Star</td>
<td>Smith</td>
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<tr>
<th><strong>VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.</strong></th>
<th><strong>类型</strong></th>
<th><strong>Progress</strong></th>
</tr>
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<tbody>
<tr>
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</tr>
</thead>
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<tr>
<td>HOLLY 4181</td>
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<td></td>
</tr>
</tbody>
</table>

<table>
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<th><strong>类型</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td>HOLLY 7940</td>
<td></td>
<td></td>
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</tbody>
</table>

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Wiltshire 4275
LITTLE BO PEEP

(Continued from Page 3)

ther between, and then at length sleep came to relieve the tortured little soul of the terror of consciousness.

At the end of fourteen years the little child who had cried herself to sleep on that frightful night of hunger and loneliness, woke up at dawn on the same straw mattress into which she had sobbed her first childishly grief. When the earliest ray of sun crept through the tiny window to caress the tangled flaxen curls, she stretched a slim bare leg from beneath her ragged blanket, brushed the lingering droppings from her eyes, and shook the loose straw from her head and shoulders as she jumped to her feet. She was dressed in the garments of a boy,—a pair of trousers that ended well above the knees, a loose blouse, girded in at the waist with a bit of rope, the sleeves of which fell away from her round white arms in tatters—leaving them bare almost to the shoulders.

As she drew water from the well and set it to boiling over the fire, the man in the opposite corner of the room turned over in his bed of straw and watched her with sulen, disapproving eyes. The girl was mixing meal and milk in a stone bowl, and as she worked she sang softly to herself with a voice as sweet as a meadow lark’s. The man in the corner rose from his bed and stretched his great brawny body. Then turned up upon the girl.

“Quit that infernal racket I tell you; It’s bad enough that I should see you—without hearin’ you all the time!”

So the singing stopped and the meal was ground in silence.

Since that night when Patrick MacMahon had returned and found his home deserted, a black cloud seemed to have settled about him, frowning him in and shutting out the sunlight from his life. And he gave vent to all his ill feelings against the world through unkindness toward any living thing, and in particular toward the daughter he wished had been a boy.

Among the villagers he was known as “Black Patrick,” and they often shook their heads in regret of the change that had taken place in him. The girl had grown up without friends or companions—knowing no love save that given freely by the sheep dog and the flocks she herded. Her father never called her by his name, and to the villagers she was known only as “Bo Peep,” the nickname given her by her mother.

While “Black Patrick” stood at the side of the cabin dashing his eyes with cold water, Bo Peep unlaced a fat sow and her ten chubby offspring to the hearthstone where she placed a bowl of milk for the tiny pigs. Then she turned back the blanket from her straw bed and gathered the soft woolly body of a baby lamb to her breast, crooning soft words to the little creature. She stood with it in her arms and rocked it gently to and fro, when the doorway of the cabin was darkened by the entrance of “Black Patrick.” The frown deepened upon his brow as his love fell upon the old sow and her young one.

“So,” he growled, “You feed the swine while I stand around empty!”

And with a saveral kicks he sent the little pigs tumbling across the door sill. Bo Peep’s eyes were filled with an unspoken hurt, and she quickly stowed the baby lamb away in her straw bed.

“You breakfast is cooking, father,” she said, then with a coaxing little smile she drew nearer to him, adding: “Come, let me take the bits of straw from your beard while we wait.” But Patrick brushed her roughly aside, saying:

“Thank you I can let half the day go by while you fool around with your eternal nonsense!” and the smile faded from Bo Peep’s lips, as she turned away to take the meal crumbs from the glowing coals.

In silence they ate their breakfast, while Bo Peep, under cover of the table, dropped
bits of food into the waiting jaws of a huge, shaggy shepherd dog. At length she timidly
addressed the sudden man who sat across the
table, "Father," she said, smiling up at him,  
"They say that today the Prince will pass
on this way to the hunt. I wish that I might see
him—only I couldn't leave my sheep—could I, father?"

Patrick scowled at her until her smile
was gone. He did not like that smile; it made
him remember things. "Faith!" he sneered.
"A pretty pass we've come to when a maid
can leave her flock and hie herself off to the
village for a holiday to see a paltry Prince
pass by!"

So Bo Peep did not go to the village
that day. Instead she gathered her curls up
under a peaked cap, adorned with a seragly
feather, and taking her little lamb under one
arm unlatched the pasture gates and fol-
lowed her flock of snowy sheep along the
winding stream to the hillside where they
grazed.

Along with her flock she sat beneath
a shady tree and watched the white clouds
drift across the sky—like so many sheep.
"The wind must be their shepherd," she
whispered to herself. Often she was lonely as
she sat there on the hillside; but she would
have been more lonely were she not able
to make companions of the beings who dwelt
in her imagination. She was sure that fairies
lived in the hollow trees, and she liked to
pretend she was one of them. She knew
that the birds understood when she talked
to them, and many of her sheep she knew
by name, and when she called they would
come and eat out of her hand. She wondered
about many things as she sat there alone,
and most of all she wondered why the birds
and the sheep and the fairies could not quite
keep her from being lonely. She did not
know that it was love—love which she longed,
—the love of a mother, and the need of a
human companion.

Suddenly the quick, muffled beat of
horses' hoofs upon the hillside trail broke
in upon her lonely musings. One of the great
sheep dogs stood alert, his ears bent for-
ward, his inquisitive nose sniffing the air ex-
citedly. Then he bounded away through the
trees and reached the path just in time to
dart suddenly over from under the under-
brush and bark ferociously at the heels of
the galloping horse. Frightened by the sud-
den appearance of the dog the horse stopped
short, reared up on its hind legs, pawed the
air with its forefeet, and then as it broke
into a mad run, stumbled over the barking
dog that darted across the path under its
very heels.

Bo Peep sprang to her feet. She had

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"The Digest of the Motion Picture Industry" Page Twenty-one

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NEWS FROM NEW YORK
(Continued from Page 6)

Charles Murray quit the C. C. Burr organization last week to retire from pictures. Charles says he may do one once in a blue moon for pastime, but not again as a steady diet.

If you Hollywoodians want to see a great show don't fail to see "Romeo and Juliet" with Jane Cowl. The Shakespeare play has just closed a twenty week run at the Henry Miller Theatre and will open in Los Angeles at the Mason July 5th.

The Annual Gambol of the Lambs at the Earl Carroll Theatre Sunday night is said to have grossed $15,000 for the organization. The programs brought $900.

Tears and laughter mingled freely Saturday night when Will Rogers cried as he said An Revoi to his pals (men and girls) at the "Polly's." Rogers left for the Coast.

heard the bawl of the dog, the cry of a man, and a heavy thud as the horse and rider were thrown to the ground. She left her sheep in a panic, as the cattle were flying in a wild group, and one paw lifted from the ground, the rider was nowhere to be seen.

And then when she found him—she tilted her head skyward with a look that could have broken the heart of a girl and kinked at his side and lifted his head to her lap. When her fingers touched the red blood on his cheek, he smiled filled with sudden tears, and to the dog that crouched beside her she whispered tremulously—"Oh Shamrock—see what you have done! He is hurt—he does not speak—and there is blood upon his face!"

Then resting his head upon a bed of moss, she went to his horse and took from behind the saddle a canteen of water, and bending over him again bathed his face with a bit of cloth torn from the tattered sleeve of her blouse.

Slowly the man's eyes opened, and as from a distance he heard a soft voice whisper: "Look Shamrock—he wakens! And soon he will speak to us!" For a moment more the stranger lay still and felt the soft touch of gentle fingers as they smoothed the hair back from his forehead. Then he drew himself up on one elbow and looked at the little figure that knelt beside him. The wide open blue eyes were smiling from the strength of his own, and the peaked cap, adorned with its seragally feather and pulled down low at a jaunty angle, allowed not even the cheek to protrude from beneath its edge. The man's lips parted in an answering smile: "You have been good to me little lad," he said.

The latest contribution of the speaking stage is the person of Joseph Schildkraut, he of "Lilim" fame, who has just completed work in the New York theatre Guild's production of "Peer Gynt." Mr. Schildkraut will play the leading male role in Victor Sennstrom's production of "Master and Man," now under production at the Goldwyn studios.

Gambling on the future popularity of today's screen favorites, a hazardous occupation of picture producers in the past, appears to have more security as much greater business capacity as a London Lloyd's policy. The straws that show the direction of the wind now are being used to show the location and volume of screen applause.

Back of the announcement that Kenneth Harlan has signed a long term contract with the United Artists, nothing to be said about the conditions, is a story of the manner in which favorites are identified by the producer.

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As the Editorial Mind Works

Fortune smiles on the one who smiles on misfortune and everything in all creation frowns on any frown. So, why frown?

Occasionally there is reason to doubt someone, but as a general rule, doubts are uncalled-for. Filmland is no place for Doubting Thomases just as it is no place for Cheap Johns. The chap who is most welcome is the Tom, Dick or Harry who's in earnest and will work assiduously and honestly.

Troublesome times are ahead in the Ruhr nor is the Chinese situation encouraging and the Balkan question is up again, all of which is mentioned merely to remind one and all just how lucky a fellow is to be living amid the glories of Southern California, where peace and prosperity rule supremely.

"Opera de Photoplay" is one of the possibilities of the early future and in fact it is being tried in a practical way right now. What, with musical movies, can be the next goal for those ever in quest of something new under the sun which is supposed to shine upon no such a thing!

Although you do not hear so much about it any more, the high cost of living is still well elevated. We bought a new straw the other day and if we had bought it one day earlier we would have saved fifty cents. We're not complaining, but we are pointing out the incontrovertible fact that prices seem as reluctant to come down as wages are to go up.

Motion picture people will find much to appeal to their artistic desires in the symphony concerts to be given in the Hollywood Bowl this summer and it is to be hoped that they will prove their willingness to support something so worth-while in musical uplift. Meanwhile it will help prodigiously to have it become known generally that photoplayer as a body are more interested in the best there is in music than they are in "wild parties," which have been so greatly exaggerated by the press at large.

Liquor is getting more plentiful in Prohibition America every day. In fact, it is getting so plentiful that the prices are being reduced amazingly. Practically none of the best citizens are helping in any way to have the liberty-denying law enforced and as a consequence it is the greatest farce ever written as legislation. Now why in the name of every ordinary common-sense doesn't the populace of the nation arise in its might and obliterate all this illicit traffic by legalizing light wines and beers whereby the fabulous fortunes boot-leggers are making would be diverted into the federal treasury in the form of taxes, automatically reducing several totally unfair taxation under which the people are now struggling so valiantly!

According to reports emanating from those "in the know," this is no time for anyone in any branch of the picture-making business to make a "blind jump" to New York City with the idea of getting an engagement there, because conditions are decidedly bad throughout Gotham so far as filming activities are concerned. It is estimated that practically ninety per cent of all filming is being done in Southern California and this is the place to stay if the wolves of poverty are to be kept away. Other conditions in the business world in general are good throughout the east and there is a more rapid movement towards normalcy than ever before since the war, but Los Angeles and environs constitute the center of photoplay-building and it is therefore the center of Jobs in this line of work.

Those who make motion pictures and those who take them are both important, but those who pay for the making and the taking—the great army of patrons of movie theatres—are even more important and should be at the bottom of every consideration more than ever now. It is no longer to be accepted without reservation that no one knows what the public wants, because it is being demonstrated that it is not difficult to ascertain this pretty accurately. Most everybody should know the public wants good pictures and most anybody who knows anything at all about the various elements entering into the making of a good motion picture should know just about how to go about supplying the demand. Frankly, there is seldom any excuse whatsoever for a bad picture in these days of abundance of all kinds of film-wise brains.

It is utterly beyond the normal comprehension why Los Angeles newspapers are so ready to present news of inevitable tragedies in the film world in ways so derogatory to film folk in general. Is it not enough to have out-of-town papers take advantage of opportunities to scandalize? Verily, it would seem the part of the most fundamental prudence and simple conservation of civic pride to adopt policies such as would at least avoid unsavory intimations founded entirely upon some reporter's conclusions. If the Detroit newspapers defamed people in the motor car industry with as much reckless abandon as Los Angeles newspapers defame people in the motion picture industry, there probably would be a protest of national scope if such scandalizing tended to interfere with the efficiency in automobile factories and the morale of those upon whom the legions of people depend for dependable motor service. It is certain the proclivity of the local dailies for making mountains out of mole-hills every time a screen celebrity breaks into print unfavorably has a detrimental effect upon the morale of the big army of earnest men and women upon whom the great public depend for the best humanly possible in the way of motion picture entertainment. Is it just or is it right?
“Having people want you to do what you want to do—that’s about all anybody could ask for, isn’t it?—J. M. Bundscho

ANNOUNCING the establishment of a complete and comprehensive motion picture publicity service at 6318 Hollywood Boulevard under the direction of

FRED W. FOX

who has relinquished the advertising management of “Camera!” to Mr. John Cornyn in order to devote more time to his publicity accounts. Mr. Fox will continue with this publication as Director of Advertising Copy and Exploitation, but the active liaison between advertisers and the magazine will be carried on by Mr. Cornyn.

No effort will be spared in rendering an unexcelled publicity and exploitation service. Inquiries are invited from progressive players, directors and producers who realize the value of the right kind of publicity, preferably those who have established themselves to some degree in the profession.

Moderate rates will prevail. All types of material will be handled; newspaper and magazine news bulletins and feature stories with local, national and international distribution. Our aim is to supply the press with truthful, timely, and interesting news; news that will be NEWS for the newspaper and PUBLICITY for the client.

Fred W. Fox
Motion Picture News and Advertising Service
6318 Hollywood Blvd.
Hollywood, California
A Eulogy Due and by Others Unpaid

When the news of the untimely and tragic death of Evelyn Nelson was broad-cast to the public this week by the Los Angeles Times, a host of facts and alleged facts were presented in such a way as to leave room for any kind of an unsavory deduction to the real story behind the sad affair. The sensationalism of the present-day yellow press is so completely banal—one was that Miss Nelson had ended her own life and the other is that she had been a motion picture star. Certain passages in the farewell note she left to her mother and sister were written so as to make it appear as if she might have been a drug addict. Those who knew Miss Nelson best know there could be no malicious conclusion farther from the truth inasmuch as she at no time in her career had any objectionable habits of any sort.

The possibility of a love affair with a prominent screen star being the cause of an unfortunate girl's ill-advised act may be serving of some credence, but certainly it is the light ungraciously chosen by the press. It is a profession for suicide to follow unrequited love or bitter disappointment in the turn of events which seem to close the door to any aspect for future happiness. Self-destruction under such circumstances is not only so extraordinary as it was made to seem in this instance merely because people prominent in the motion picture world were involved.

The contents of the late Miss Nelson's last note would indicate that discouragement for her struggle for success as an artist was more to blame for her temporary delusion of mind than anything else. It to be satisfied with a cause so lacking in sensational elements did not seem to be possible with those who wrote the reports the tragedy. There can be no gainsaying thearking injustice heaped upon members of the press fraternity by the press, there is no lightest excuse and in this case a young woman of very fine character and many admirable traits was the victim of such maligning after she had ceased to be capable of defending herself.

Here is the farewell note she left and it is printed in full with no additions or eliminations:

MOTHER Dear and Dott:
I am going away tonight. I am tired. I know I am being very unkind to you. I love you both. I know you have done all you could to make me happy. I have lost my ambition. I don't even want to work any more and I couldn't if I wanted to. I want rest more than anything in the world and I am going to find it. Please forgive me if you can. God bless you both. EVELYN.

As must be perfectly apparent to everyone, it would be difficult to so far misconstrue these lines into giving any substance to any theories having to do with the use of drugs or an ill-fated affair, the facts as stated are such that there are those who know Miss Nelson had fostered a strong, honorable affection for a certain young man, but the fact that there had been such a love affair there was no happy fruition to it does not justify intimations reflecting discredit upon anyone. The willingness of the local press to jump to such conclusions simply because the ones involved in the story happen to be picture people is not to be condoned by anyone believing in ordinary fair play. And, Miss Nelson's life was such as to command admiration rather than implied condemnation. Her many friends know this positively, but due to the manner of presenting the story of her sad ending a very small percentage of the public has believe it now. Therefore, she has been done an everlasting injury in no way deserved.

The last rites conducted over her remains this week constituted an eloquent answer to all the attacks which have been made upon her. These uncalled-for charges and calumnies had a funeral in filmland been so largely attended by so many nobles of the motion picture industry in which the deceased was to have been a part in the future. The floral offerings were so extensive as to make it a really difficult problem to care for all the flowers.

Those who served as pall-bearers were: Jack McDermott, Robert Dillon, Charles King, Craig Hutchinson, Leo White and S. W. DeWosven each had known the deceased for many years, not one of them knowing a single thing which could be interpreted as derogatory to her character. In conclusion, the tragic case of Evelyn Nelson shall go on record as an outstanding protest of all filmdom against the usual press treatment of its people and it is to be devoutly hoped all newspapers will see the error of their way in indulging in so much fulsome sensationalism that is such a distinct gain of devoting their energies to being more generous to those who pass into the Great Beyond.

The Fate of Big Pictures Promising

"Special pictures—bigger and better!"

"That's the cry going up from the general public using the exhibitors as a mouthpiece," declared Floyd Brockwell, general sales manager of First National Pictures, Inc., in an address before the annual convention of film sales managers from the principal cities of the Pacific Coast and the Rocky Mountain states.

The cry for big specials cannot be resisted," says Brockwell. "The general public's taste for pictures advances just as fast as the art of picture-making progress. Exhibitors throughout the nation are convinced of this, hence they are calling for bigger and better—and lots of them.

"The public's taste of certain types of photodramas may be fickle, but they always want the best. For this reason First National will offer to the screen public more than seventy of the finest 'specials' to be made this year.

"A canvass of the situation has shown that these exhibitors are looking forward to the release of First National specials and are making preparations for a big film season. We have had thousands of inquiries regarding Norma Talmadge's 'Purple Pride,' now being directed at the United Studios by Frank Lloyd. The announcement that Thomas H. Ince will deliver not less than four big specials for First National distribution has been widely applauded by the men who know the picture-going public.

"Richard Walton Tully's 'Trilogy,' John M. Stahl's 'The Wablers,' Frank Borzage's 'Children of Dust,' and 'Dust in the Doorway,' Constance Talmadge's 'Dusty,' which she has just completed and her The Dangerous Maid' and 'Mme. Pompadour' to be made in the near future have attracted no small amount of attention.

"It is safe to say that George Fitzmaurice's 'The Eternal City' and Samuel Goldwyn production of 'Potash and Perlmutter' will be two of the picture drawing cards of next season. Edwin Carewe's 'The Girl of the Golden West' and 'The Bad Man' will be specials worth while and John M. Stahl's future production, which will include 'Why Men Leave Home' and 'Women That Pass in the Night,' are already eliciting a very large number of inquiries.

"Previews of Maurice Tourneur's 'The Brass Bottle' and James Young's 'Wandering Daughters' have convinced First National executives that these two dramas are of exceptional box office drawing power. Charles M. Duell's presentation of Richard Barthelmess in 'The Bright Shawl' and 'The Fighting Blade' will make screen history as will the enormous production planned by Joseph M. Schenck in which Norma Talmadge will play. These films, which will include 'Secrets' and 'Dust of Desire.'"

First National's own production of a limited number of pictures to round out the new season of special presentations were explained to the convention by John McCormick, western representative of First National and by Earl J. Hudson, production manager of the unit and Richard Walton Tully, who is acting in the capacity of assistant.
SAN FRANCISCO, CAL., June 20.—The film of "Youth Triumphant," first picture of the new Goldwyn Studio recently dedicated by the Hollywood Studios, was brought to San Francisco last week, and has been given a preview at the new Pilmrove Theatre, before the stockholders of the organization, and a few invited guests. It was much enjoyed by the small audience, as it is well filmed, and the cast contains such well known names as Anna Q. Nilsson, Raymond Hatton, George Siegman, Joseph Dowling, Virginia Lee Corbin, Lucy Bevan, Boyd, Erwin, Arthur Jasmine, and Eugene Beeser, with Glen MacWilliams at the camera.

Jean Hersholt, who is playing Marcus in the Eric Von Stroheim production of "Greed," met with an accident last Thursday, which might have been very serious. The company was working on a picnic sequence at the Bristol Oakland, and Hersholt and Gibson Gowland, as Marcus and McTeague, were staging their big fight in the story, when Gowland threw Hersholt over for the employee to collect. I knew on his head and back with such force that he became unconscious, and Dr. J. W. Peck of the hospital, hastily called, declared for a while that his back might be broken. The injured man was rushed to a hospital, where X-Ray pictures were taken till it was decided that the hurt was not serious. Hersholt was later able to return to work.

The Redwood Films company of this city is making most interesting production plans to be carried out in the near future. They expect to make as their first picture a five- reel feature dealing with conditions in the Ruhr District. The story is by Walter Mon-tague and has an allegorical prologue, and the whole production will be shot in the country in which the scenes are laid, which means that the company will go to England, Germany, France, and Russia. Richard Kip- ling will have a prominent part in the making of the picture. At the same time the organization will make short travelogues of the countries in which they work.

Allan Mackenzie, motion picture manager of New York, and Los Angeles, has come to San Francisco with a view to settling permanently here. He will work in conjunction with Frank L. Burt, vice-president of the Pacific Coast, and expects to begin work shortly on a picture to be made at the San Mateo Studios.

James Flood, director for Fox, and a cast and crew, arrived here last Friday, arriving on San Francisco on the boat last Saturday. They had worked on the boat and did some street scenes here, and left for Los Angeles on Monday evening. The picture is being filmed under the working title of "The Best Man Wins." Walter Mayo is assistan writer, and the production is being handled by William Russell, Dorothy Devore, Lloyd Whitlock, Edgar Sherrod, and others. Arthur B. Cohen is production manager, and arrived a day or two before the company.

Victor Seastrom and the Goldwyn company filming "The Master of Men," under his direction are still doing location work near Burlingame, and at twin lakes. They have been a little delayed by a couple of dark days, but expect to finish and return to the South the latter part of the week.

Charles Stalling, having just finished his duties as production manager on the "Hunch- back of Notre Dame," with his wife and little daughter, motored to San Francisco last week, and was here for several days just on a holiday after his long and hard work on the big picture.

On Sunday Eric Von Stroheim shot the only real mob stuff in the filming of "Greed." It was supposed to be the Easter Sunday parade of the Polk Street Improvement Club, and big street scenes are enough of a novelty in San Francisco, that besides the couple of hundred extra people who were hired to create a crowd, there was gathered to watch the fun. In fact it looked for a while as though half the town was there.

Robert Gordon, who lately played one of the leading roles in "Main Street," and his wife, Helen Chadwick, Goldwyn at with George R. Giroix, came to San Fransico last Saturday morning for a two day stay. It is here part of the Cham ber of Commerce Sociality Trip, during which they have visited thirty coast cities and towns to tell them about the big Motion, Centennial, and Motion Picture Exposition to be held in Los Angeles in July. While they were the guests of honor at luncheon of the local Chamber of Commerce where they presented Mayor Rolfe, and few other leading men with the Motion Centennial coins. The special half-dollars were struck off by the United States Government to commemorate the one hundred anniversary of the Monroe Doctrine.

Mrs. Herbert Standing is spending a week here as the guest of her daughter, Jos Standing, who is a member of the "Gree" cast.

After the extensive alterations and repainting the Century Theatre will undergo it is taken over July first by Louis R. Lur its name will be changed and it will be known in future as The Capitol.

The Plaza Hotel had a surprise the other day when it leaked out that a wedding under romantic and most unusual circumstances had taken place under its roof. The happy couple is Emily Pinter, until a few days ago a member of the cast of "The Demi Virgin" at the grand picture house, and Jefferson Asher, of Los Angeles, both well-known to both the stage and screen world. Miss Pinter's thea rical engagement came to a sudden end with the closing of the play, and the departure of the management without the formally paying the company, just after which she was taken ill with a bad attack of "flu." S Ashes, who has been her admirer for some time decided that the time had come when she needed the protection of someone, and faint was obtained and the marriage took place with Miss Pinter still too ill to leave her bed.
Ten Million Stories Begging Places on the Screen

The apparent success of the efforts to animate the life and events of Abraham Lincoln into motion pictures, the production of which, according to the most recent forecasts, will be a very popular one, has caused A. and J. Rockett, of the Rockett-Lincoln Film Company, to believe that they will henceforth look exclusively to history to supply their screen stories.

"We are through with original stories and so-called, magazine play-ups and weekly periodical leaders as material for picture days," declared the Messrs. Rockett in a recent interview, "and from now on, we will make our pictures from the real happenings of life, not what some writer might have thought, for an event real life is better than an event of like fiction.

"Henceforth, therefore, we shall draw our inspiration from history, the life story of mankind, and we shall dramatize the events of history as our offering for the ideal type vehicle of the cinema."

"The stage with 2500 years of history behind it—and perhaps with 25,000, nobody owns—has found its archetype in the plays of Shakespeare, as produced by both Barrett, Forrest, Sothorn and Sloane, Henry Irving, Walter Hampden and others past and present, and Shakespeare made his plays from history, actual happenings and doings of people in real life as recorded in what we call history. And that is history but the visible record of the solution of life and form in the universe, chiding man! And what is evolution but work to do to find an archetype? That, adequately, is the purpose, the work and the story of the soul.

"It is the divine purpose that runs through all nature and it is the inspiration for every artist, high or low. The greatest artists among artists is he who catches the essence of a man.

"To instruct the heart, therefore, is the chiefest business of the cinema, according to our ideal, and the heart can best be taught by presenting human interest stories from real life—life that has really lived—in the form of dramatized history, a form that not only instructs but entertains.

"There is no end to history. It is as old as creation and eternal in the making. There are ten million stories to tell and there need be no fear that the supply will run out.

"In the crusades, alone, there are a thousand picture plays. The story of the Medes and Persians, the Assyrians, the Egyptians, has never been attempted. Who will be first to tell even the beginning of the story of Alexander the Great? What has the screen shown of the achievements of the ancient Greek immortals? What have we offered in relation to the philosophers and teachers—Confucius, Lao Tze, the Buddha, Zarathustra; the Aryan sages; Plato, Aristotle, Pythagoras and the holy men of lesser ones?"

"The story of the Prince of Peace has yet to come to the screen in a convincing way and the stories of the early Christian fathers, the saints and the martyrs are still untouched.

"Who has told the wondrous stories of Charles XII, of Charlemagne, of John Sobieski, of Peter the Great, of Bruno, Savonarola, Luther, Hypatia, and ten thousand others? What of the riches of Rome, of Carthage, of Venice, Florence, the middle ages and the Renaissance, of the world discoverers and pioneers?"

"There is one charmed book of the East that has 150,000 stories in it of pure historic fact, more interesting than the Arabian Nights; and there is in Siberia and China an unworked and inexhaustible mine of cinema wealth.

"In the history of England, Scotland, Wales and Ireland, there are mighty stories to be told in pictures, but why continue? The list is as long as the Bible text.

"Also, nobody seems to be interested in presenting the amazing story of the rise and spread of Islamism. There is a story, or rather a thousand stories of incomparable drama, romance, human interest, poetry and pageantry—work for many a great cinematic genius."

Owen Moore, who, despite the fact that he is one of the screen's very first stars, is now more popular than ever, is now playing an extraordinarily dramatic part in "Thundergates," being the principal male character. In this film he will be seen in three characteristics.
Madrid, San Francisco, Siberia, England, France and New York are the settings for six feature film productions now being made by Goldwyn studios. Each of these stories is a historic spectacle which promises to be the biggest picture of its kind Goldwyn has ever made.

The company under the direction of Flynn is now working on interior scenes of the king's palace, while that structure is being built. A sixteenth century palace, one of the last motion picture sets ever built, will be a feature of the picture.

Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam de Grasse, William M. Morgan, Alva Uingle, Owen Liddlefield, Charles Clary and others make up the cast.

Modern San Francisco is the setting for "Greed," a tale of the city by Frank Norris, and with characteristic Stroheim accuracy, the picture is being made on Polk street, San Francisco—the exact spot Norris chose in his novel. Von Stroheim's cast includes Gibson Gowland, Zina Pitts, Dale Fuller, Cesare Gravina, Jean Hersholt, Sylvia Ashton and Chester Conklin.

Charles Brabin and a company headed by Constance Trenet, Frank Mayo and Lyrl Steadman have almost completed "Six Days," an Elmo Glyn story which is set in England and France.

"Six Days" is a typical Glyn story, and the climax comes when hero and heroine are trapped in a dugout underground trench in a desert battlefield of France for six days.

Tod Browning, most recent addition to the Goldwyn roster started working on "The Day of Faith," from the novel by Arthur Somers Roche. The story, which deals with the creed, "My Neighbor is Persecuted," is being done in Andalusia, Tyrone Power, Eleanor Boardman, Raymond Griffith and Charles Conklin head the cast.

Paris is the locale of "The Magic Skin," a fantastic tale taken from Balzac's "The Wild Ass's Skin." George B. Eaker is directing the production for Achievement Films. Bessie Love and Carmel Myers have been selected for leading roles.

Victor Seastrom, the great Swedish director, is preparing to film Hall Caine's "The Master of Man," as his first picture produced in this country. Joseph Schudrack and Mae Busch will play the leading roles. Rupert Hughes, director of "Souls For Sale," and "Kings Row," who just completed "Three Wise Fools," are considering stories suitable for their next productions.

HAPPY DAYS OF YORE

Lydia Yeamanus Titus, one of the members of the cast of "Scaramouche," Rex Ingram's new production, had her first screen motion picture experience in a one reel comedy several years ago. As she walked into the first scene a barrel of water was poured upon her. In the haste of her first moment she was turned in the third scene and in the third she was thrown into a tank of water. Those were the happy days!
**CAMERA’S WEEKLY WAKE-EM-UP**

**SPECIAL NEWS SECTION**

**SATURDAY, JUNE 23, 1923**

**EXPOSITION IS PRACTICALLY READY**

With actual construction of the Exposition City completed and in a vast array of decorators and landscape artists adding their finishing touches to the picture, practically everything in readiness for the grand opening of the American Historical Revue and Exhibition at the Kaiser Wilhelm's Exposition to be held in Los Angeles, July 2 to August 4.

Final details are now being worked out for the presentation of the big historical pageants, commemorating the hundreds of the Monroe Doctrine, and the many other spectacular features of the celebration.

Contracts have been signed by the Exposition management with more than 100 noted singers, actors, impersonators, and producers of the pageants and striking entertainment acts, who will participate. Arrangements have been made with the Motion Picture Amusement Service Association with Theodore Kosloff, noted Russian dancer, and Emil de Recat, famous producer of pageants, to stage the historical revues and pageants.

The first tableau will depict the primitive life of the American Indian before Columbus and the subsequent centuries of its history-making event. Kosloff's balalaets will portray the "Fall of the Aztecs," "An Easter Night in Russia," and a "Ballet of Conquests," showing characteristic Aztec dances.

The "Aztec City" that has been built to house the Exposition lends the atmosphere of old Rome with the crude beauty of the Latin-American cities. The main thoroughfare in the Esplanade, lined with palms and emblazoned with flowers and tropical plants. In a lily-pond near the entrance will be a statue of President Monroe, brilliantly illuminated.

All Exposition activities will adulate from the Court of Honor, a large area, flanked by towers, situated between the two littering Aztec towers.

The most spectacular feature of the Exposition will be the presentation of the "Montezuma or the Fall of the Aztecs." More than 2000 persons and tons of Worbla will be utilized in the production of this mammoth feature, said to be the most elaborate pyrotechnic display ever produced. It will be staged in the new Coliseum eating 8,000 persons.

**ARTIST WILL PRODUCE NOVEL MOVIE DOLLS**

Antor Novak, the Hungarian artist, has opened a studio in Hollywood for the production of a new kind of motion picture. He has put into operation his new invention in photography, which makes dolls seem to fly about, dive into the ground and not be full of life and activity.

He will produce motion pictures specially designed to entertain children and at the same time give them useful information.

**JOHNNY HARRON IS IN "GOLD Diggers" CAST**

A familiar face at the Warner Brothers studio these days is that of Johnny Harron, brother of movie star Bobby, who was a Griffith star for years, and the idol of the film fans.

Johnny has been engaged by the Warners for a leading part in "The Gold Diggers" now in production at the West Coast studio under the direction of Harry Beaumont.

"The Gold Diggers" is from the David Belasco stage play "Wake-em-up." 

**KINEMA REDUCES PRICES HUNDRED PER CENT**

The Kinema Theatre in Los Angeles has made a radical departure in its policy of operation.

Decision was made by officials of West Coast Theatres, Inc., to have a downtown house with popular admission prices and to effect a new scale has been initiated at the Grand Avenue and Seventh Street theatre. The price for Saturdays, Sundays and holidays are scaled at twenty-five cents all over the house, with ten cents for children and fifty cents for the big loge chairs.

During the rest of the week the general admission to all parts of the theatre will be twenty-five cents excepting the loges. The tax is added to these prices and since the inception of the new policy it has been found that the move was not only a wise one but certainly one deserving success.

During the first two weeks of operating this new policy at the Kinema did a tremendous business at popular prices. West Coast Theatres, Inc., are advertising the slogan "the picture is the thing" for the Kinema and eliminating all stage and atmospheric embellishments. Greatest care is being devoted to the proper musical accompaniment of pictures and short subjects. The desire often voiced by Los Angeles theatre patrons to be able to witness pictures with the longest drawn-out and often tiresome programs seems at least to have been realized with a change of the Kinema policy, and a little favorable comment has been heard.

There now provision for all those who desire nothing but pictures to go to the Kinema and observe at popular admission prices the many pictures which have made screen subjects headed by first-run feature picture.

**WARNER BROTHERS SIGN ERNEST LUBITSCH**

Ernst Lubitsch, world famous director from Europe, was today signed to a contract by the Warner Brothers.

Mr. Lubitsch takes up offices in the Warner's new studios Monday at the head of his own production unit. He is to make only major productions for the organization of which David Belasco’s "Deburan," which is to be the greatest undertaking ever attempted by any motion picture organization.

Lubitsch has just completed "Mary Pickford's biggest picture," made under the title "Rosina" and to be released as "The Street Singer." He comes to the organization with the promise of past connections and is to commence work on the preliminary details of his first picture at once. Lubitsch is incidentally the man credited for those successful European pictures which were shown in America in the past year or two. He is considered the peer of European directors.

The signing of this important director may be recorded in film history as another step of marvelous advancement by the Warner Bros. With David Belasco under contract and a number of the most important producers and directors of the picture world signed, this company bids fair to advance considerably further in the picture field during the coming years than in the past, when it grew from a small starting unit to one of the most important film companies in the world.

Hoot Gibson is on location at the Aryan ranch, in the high Sierras, where the exterior scenes of "The Ramblin' Kid" are being made. Edward Sedgwick is directing the new Gibson play, to be one of his in a series of Universal-Gibson special productions.

**VANDALS DESTROY COSTLY PART OF "SET"**

Sight seeing, vandals, in the guise of studio visitors, this week completely destroyed an almost priceless Chinese screen on one of the sets used in the filming of "Thunderstruck," a First National production now being directed at the United States by Joseph De Grasse.

The huge screen, made of teakwood and gold plated for years in the home of a mandarinh of interior China. During the war, and at the end of the War it was carried away and finally sold to an English collector for a large sum.

The screen eventually found its way to America and was loaned for the "Thunderstruck" production. The materials making up the antique had been patiently and skillfully carved by hand and the finished screen was valued at several thousand dollars.

It was thickly studded with ivy miniatures as well as carved mother-of-pearl ornaments.

Many of the ivory and pearl ornaments were cut from the screen by some visitor who deftly wielded a pocket-knife in his search for souvenirs of the picture set.

Mr. De Grasse declares the article is almost completely destroyed and can never be replaced. Private detectives have been placed on the property and strangers who have recently visited the set may be questioned as to the vandals is discovered.

The discovery of the screen's destruction was made by Owen Moore, star of "Thunderstruck," and immediately reported to First National officials.

Hale is in Frisco

Creighton Hale, debonair leading man, whose screen career dates back to the days of the earliest D. W. Griffith pictures, "Intolerance," "The Clansman" and others, and who scored a decided hit with Los Angeles audiences a short time ago when he appeared as the star in "Just Suppose," at the Mason Opera House, is on location at San Francisco with the Goldwyn company, filming "The Master of Man" under the direction of Victor Sjostrom. In this picture Mr. Hale is playing the part of "Alick," a sympathetic juvenile role, which is said to allow him unusual opportunity to demonstrate his versatility and histrionic ability.
FINIS STARTS 4TH INDEPENDENT PICTURE

Finis Fox has started work on his fourth independent feature production, "Bag and Baggage" at the Hollywood Studios with a new group of the Fox artists. Like all his other productions, Finis not only wrote the story, but is also directing and supervising the details of production from story and theme to the cutting room.

The cast is headed by Gloria Grey, the most recent Finis Fox discovery. John Roche, who scored a big hit in David Belasco's "New York" stage success, "Deburau," has been signed for the male lead. The cast also includes some film stars like Paul Wiegand, Carmelita Geraghty, Adelle Farrington, Arthur Summers, Maxine Elliott, Hicks and Ned Greer.

The story is a typical Finis Fox drama with paths and comedians. The finely drawn quality was written by Lois Zelln.

The executive and technical personnel of the Fox organization includes R. R. Beaty, General Manager, William Dashiel, Assistant Director, Danny Hall, Technical Director and Hal Mohr, Photographer. "Bag and Baggage" is the first of a new series of super productions that Finis Fox will make for the independent market.

STORY OF METRO PICTURE-MAKING TOLD IN REELS

A precedent was set by officials of the Metro west coast studios, when Howard Strickling, director of publicity at the Hollywood plant, to the annual Los Angeles film convention in New York with a three-reel film showing the exact progress of the various pictures now under course of production. The film contained scenes from "Screamoche: The Eagle's Feathers," "The Girl Who Dared," "Strangers of the Night," "The Master of Woman" and other pictures now being made.

In addition it shows sidetracks on the various productions, the actual difficulties involved in making some scenes, the handling of huge crowds and other interesting features. Following the convention Mr. Strickling will confer with Metro officials and return to Hollywood about July 1st.

William S. Hart this week signed a long term contract with Lasky, and will start at once to re-establish himself after an absence from the screen of two years. He will resume his old time virile western characterizations.

Back to Free Lancing

Eugene A. Vogt, having completed his engagement as scenarist for the H. and B. Film Company at the Brown studio, has opened an office at 5515 Santa Monica Boulevard, where he will free lance in writing submitted outlines for movies, until he gets the tiling of a number of important productions to his credit and as several stories and continuities.

CONSTANCE HEARS HER OWN SONG ON THE RADIO

Constance Talmadge has had two new thrills this week. First of all, she has heard her own song, "If Anyone Can Steal You, Then You're Not the One For Me," out in California, as sung by Miss Rita Gould in New York. And secondly, all her Hollywood friends have been dropping in at tea and dropping by at the publicist's Constance home on South Gardiner avenue, to hear Constance's first musical effort on the OKE phonograph records.

Constance originally wrote the song, "If Anyone Can Steal You, Then You're Not the One For Me," sometime ago, in collaboration with Edward Laska, a stage, movie composer and playwright. This is the first time Constance has ever written, though she has frequently composed little jazz melodies on the piano for her own amusement. The song has been published by Son & Ovyan, and the sheet record is marketed by Merkle's orchestra. All Miss Talmadge's friends in the screen world are listening to these days and praising Constance's unexpected new talent. Many First National exhibitors are planning to capitalize the success of this song and fox trot by Miss Talmadge, who has been playing in films, during the run of "Dulcy," Constance's next Joseph M. Schenck production.

MABEL NORMAND HAS HER OWN GOLF COURSE NOW

That she may keep in practice and break up on some of the more intricate shots, and get on with the great outdoor game of the Scots, golf, Mabel Normand has had constructed a miniature course back of her bungalow on the Mack Sennett studio lot, where one will find her every minute she is not busy on the set of "The Extra Girl."

Miss Normand has been an ardent golfer for several years and was one of the first women in Los Angeles to take out a golf membership in any of the clubs. The Amelia and Wilshire Country Clubs get Miss Normand's patronage, where it is reported she is one of the best and steadiest players among the women.

Suffering Musician

Cecil Crandall, one of "Mickey" Nolan's Fiddlers Four, having had several teeth extracted on account of "goose flesh" trouble in making the mournful Russian music more mournful on the Nolan's Russo drama, "The Rendezvous," has been known to give up his violin for a while and to play the slide trombone or something else more convivial to the muscles of the face.

OFFERS A CZAR A JOB IN MOTION PICTURES

Czar Boris III, Bulgarian monarch whose throne is tottering, may come to Hollywood. M. C. Levey, president of United Studios, yesterday offered him a job as technical advisor after reading an Examiner special dispatch from Paris about the king and his filmmaking friends as he would come to America if he had to. The job as technical advisor motion picture awaits your acceptance," read the cablegram that's thinking Mr. Levey dashed off. The breakfast table as he read the Czar's words.

"Foreign pictures, with their kings, emperors and czars, their unique clothing, furniture and interiors, are coming to the fore," Mr. Levey explained. "We want to be exact, to picture people, manners, customs, clothes as they are. We need advice. A czar, steeped in the traditions of his people and of his class, is better equipped to give us that advice than anyone else. There is a place for everyone with a special knowledge, in pictures."

The Examiners dispatch in yesterday's Examiner quoted Czar Boris as declaring that he would not be frightened if he lost his throne, as he could "go right to America and get a job." Revolution in Bulgaria threatens Boris' position.

Miss Moore to Star Again

Colleen Moore is to be starred in a Flaming Yorke," first National's picturization of Warner Fabian's daring story of contemporary life. The picture is to be made at the United Studios and it is estimated that it will cost upwards of $500,000 to produce. The elaborate feature will be filmed immediately following the completion of "The Huntress," in which Miss Moore is now appearing in the star role.

Harold Lloyd and Hal Roach have tinkered with after an affiliation of nine years. Lloyd will head his own producing unit henceforth and Roach will continue to operate his other six units.

FIRST ALL-WOMAN FILM COMPANY LAUNCHED

The first motion picture company composed entirely of women has been launched. It is the only one in America, in the world, or in film history. Its first production has been made, and preparations are on the way for making a large regular program of feature releases, educational, and other films in San Diego at the Sawyer-Lubin Studios.

Women occupy the positions of producers, directors, codirectors, script-riters, screen editor, costume designer, assistant director, and publicity director. At the head of the company are Mrs. Lule Warrenton, who has taken upon the stage and in motion pictures, and Mrs. Czerwicz, who heads the Universal Film Company and other organizations she was associated with as writer and director of a number of productions.

The special significance of this organization not only embraces the fact that women fill all creative and executive positions, but that three who occupy very important positions are newcomers, trained, but not previously experienced on either stage or screen.

This means that the "outsider" can enter films after receiving adequate training, without "working up from the bottom," and that careers in all important branches of the motion picture industry are open to women.

Hamilton Back

Lloyd Hamilton has returned to Los Angeles and will start work immediately on his new series of Hamilton Comedies to be released through Film Exchange. Hamilton had been in New York for several months conferring with his associates and conferring with E. W. Harmans, president of Educational, regarding production and distribution plans for the coming season, and immediately on signing the new contract, Hamilton left for San Francisco. He visited his mother in Oakland before going on to Los Angeles.
BLOOD TESTS MAY SOLVE INDIAN MYSTERY

Test of blood from Susee, white wife of Chief Broken Horn, Arapaho Indian, and J. S. Thurston of Laguna Beach, or his 82-year-old mother, may determine whether or not the Cauanian squaw is the sister of Thurston, who was kidnapped in Utah 54 years ago.

Because of Dr. C. L. Thudichum of 1754 North Kingsley Drive, Hollywood, asserted in the Professor Tyerman scandal at South Bend, Indiana, that such tests would determine the blood relationship of individuals, he likely will be appealed to in the Susee Broken Horn-Thurston mystery, which has been the theme of talk for several weeks among the Indians encamped at Cahuenga Pass.

Dr. Thudichum, when approached on the subject by Sid Grauman, who has interested himself in the case because of a recent appeal for his aid made by Thurston, declared such a test would prove or deny that the squaw is the sister of the Laguna Beach man, who insisted he believed her to be the same girl who was stolen by Indians in 1869 during a raid on the Thurston homestead in Utah.

It only remains to obtain the consent of Chief Broken Horn and Susee that the test shall be made. Opposed by nature to the mysteries of the white man, the Indians are slow to yield themselves to unusual situations. The Arapahos are consistent, too, so that it is seen with one of two children who survived the pillaging of a wagon train while it was crossing the Yellowstone River many, many moons ago.

Col. T. J. McCoy, who brought the Indians to Hollywood to appear in "The Covered Wagon" at Grauman's Hollywood Egyptian Theatre, is endeavoring to win the Chief's consent to having his wife's blood tested by Dr. Thudichum, who says Thurston must be a full brother to the missing child or else his mother's blood must be used in the test.

Want Success? Join Stock

A few years ago, the theatregoers of Portland, Oregon, were very proud of a certain group of actors known as the Baker Stock Company, of which certain gentlemen by the names of George Baker and John Sainpolis were the owners. Mr. Baker is the Mayor of Portland, while John Sainpolis is one of the handsomest and most eligible in the role of the screen and is playing an important role in "The Social Code," Viola Dana's new Metro Pictures Moral. Join a stock company.

AND THAT VERY CHILD MAY YET LEAD THEM

Little Philippe deLacy, five-year-old film starlet, who has won the unanimous praise of photoplay critics for the naturalness and human characterization which he presents in the role of "Dicky," in Funeral, now showing at Grauman's Rialto, has no doubt been subject to the wear and tear of interesting experiences, endured more hardships, encountered more jitters than any other youngster of his age.

The story of little Philippe's life reads like a page from fiction, and has brought forth the pity of all who have heard it. His father, killed in the line of duty on the French front, his mother captured and murdered by bandits, he who before he came in which they lived bombed and completely wrecked, little Philippe left in the care of his grandfather, who was an Expector. The lives of these two men in the war—these and many other sad experiences formed the first year of the youngster's life.

At Naney, a small town near Yuma, the American forces had established a Red Cross hospital. One day a call came, telling that an old lady in a nearby town was tottering to the verge of poverty, that a special nurse was needed to tend to the call. She found the old lady living in the cellar of a house that had formerly been her home. She was lying on some filthy, torn blankets stretched out on the cement floor of the cold shack. It was the only bed she possessed. Near her was a small child, pale and thin, his cheeks sunken and covered with sores, his clothes having been washed for two days and his body covered with a dirty, ragged garment. It was Philippe.

The news took the unfortunate to the American hospital, where they were given every attention, but a few days later the old lady died. Before she passed away she asked little Philippe to tell the colored nurse, who had rescued them, and asked that she "please be good to him." Philippe slowly gained strength and color and when hostilities between the enemy and ally forces ceased abroad a few weeks later he was a picture of health. He was brought to America by America's Department of the War and France had taken all legal steps for his adoption, and upon the persistent advice of friends he was placed in pictures.

Today one cannot realize by looking at the youngster that he has gone through such pain and suffering and that he was on the verge of physical collapse before he was rescued. It reflects the strength and magnetic personality of Joan D'Arc of his native land and is considered unusually bright for a child his age.

Chester Bennett, director and producer of 'Divorce,' declares that little Philippe deLacy is one of the easiest children in pictures to handle and predicts a great future for him in the photoplay world.

WILD ANIMAL SHOW PLANNED FOR SELIG'S

Edythe Sterling, famous rodeo star, is rounding up and bog-tieing a bunch of daring cowboys and cowgirls to appear in Wild West feats at the Circus and Wild Animal Exposition to be staged at Selig Zoo by Los Angeles Post No. 1, Disabled Veterans of the World War, from June 22 to July 1, inclusive. A number of stellar riders have come south for the Frontier Days celebration to be held at Prescott Arizona, and many of these will appear at the rodeo here.

Cowpunchers, rope artists, bronco busters and steer riders will be among the performers at Selig Zoo. Bill Hulter, the "Human Spider," and an up-to-the-minute midway have been added to the attractions at the circus, which also will have dancing acts, musical features, novelty feats, boxing bouts and animal performances on its nine days' programs.

Strother, who often doubles for motion picture stars, is known from coast to coast for his daring climbing stunts. He has scaled most of the best known skyscrapers in Los Angeles.

The circus midway will contain all the usual features, with several specialty novelties added. It will be open for four days a night and is planned to be one of the stellar attractions of the exposition.

Aside from participating in the battle royal that is to be the main event of each Saturday's boxing card at the Los Angeles will appear in musical specialties. Henry Wrner, vocalist; Tony Geyer, banjoist; Louis Jacobs, violinist; and the Newboys' Trio are among the music features of the daily programs.

Little Shirley Widman, toe dancer, will perform and concerts will be given by the crack jazz orchestra of the Disabled Veterans of the World War and the Hollywood American Legion band of 45 pieces, which has donated its services for the benefit, by which the veterans hope to raise sufficient funds to pay off the mortgage on their club home at 246 South Hill Street. Col. W. N. Selig's trained lion, tigers, leopards and bears will appear in the animal acts.

Beginning Monday with the State Department, D. V. W., the successive days have been set aside for the American Legion, the Veterans of Foreign Wars, the United Spanish War Veterans and the G. A. R.
“PG” Smith Heads New Comedy Company

The clan of independent producers is steadily growing. Last week the “PG” Smith Productions in the California Bunker Building, at 6548 Hollywood Boulevard, was organized with a string of 12 two-reeler comedies to be produced and released during the 1923-24 season. These productions have been tentatively named “The Pumpkin Center Comedies,” and will deal with life in the rural communities of the United States. The theme will deal principally with a delapidated locomotive and string of coaches evidently built some time during the Stone Age. They will be made with all star casts, headed by Terry Duffy, well-known local comedian.

“PG” Smith, who is at the head of the company, has been leading the last eight years studying the film field from every angle with the determination to some day produce pictures of his own. He was formerly a film salesman for Paramount, Vitagraph, Goldstone, and other distributing concerns, and also managed theatres in various parts of the United States and Canada. He later purchased a theatre in Los Angeles, and was actively engaged in the management of same, only giving up this enterprise to enter the production field.

“PG” is one of the youngest producers in the business, being only 24 years of age, but he has shown industry and ability along executive lines and this, linked with his varied experience in the film world, should enable him to climb to the top of the cinema ladder within a very short period of time. Smith has stated that he believes there is a dearth of good rib-tickling comedies at the present time, and that the public will appreciate the shorter variety of film fare. The excellent reception the small-town plot has always received at the hands of the theater-goers was a factor in his decision to film something revolving around the life of the small towns and countryside of the nation.

Harry Devere Recovering

The many friends of Harry T. Devere, who has been ill at the Clara Barton Hospital for the past few months, will be glad to learn that he is now well on the road to recovery. Mr. Devere was cast for the heavy lead in the play, in the beginning in “The Lady of Quality,” and had played but three days when taken ill. A great deal of credit for his return to health is evidently due to his wife, the popular character actress, Jess Malville, who has been attending in her attention to him in addition to “keeping the home fires burning.”

Some Stars Must Die So They Can Live

Some motion picture artists have the distinction of being married in nearly every picture in which they appear. Others have gained a reputation for performing some hair-raising stunt before the camera, but perhaps no artist of stage or screen has “died” in more plays for the sake of his art than Eric Mayne, one of the screen’s best-known character artists, who, before entering motion pictures, was a foremost actor on the London stage, calving famed for his masterly portrayal of leading roles in Shakespearean plays and others.

During a recent interview with the actor, he advanced a few interesting ideas as to how and why he has had to “die.” He said:

“For many years I played villain and was compelled to die one way or another at the end of the play. The villain must not die too soon because it is only through the darkness of his vile deeds that the purity and nobility of the hero and heroine can shine forth.

“In ‘Hamlet,’ in which I played the king, I could not die until the very end of the play, for I must live in order to allow Hamlet to finish his work. It is only after I have been killed that he completes his work.

“In ‘Romeo and Juliet’ I played Mercutio. I enjoyed this character more than any other I have ever portrayed and I regretted every night that I had to die so soon. Although Mercutio is a light-hearted, good-natured fellow, beloved by everyone, he must die to the middle of the play in order to allow Romeo a chance to establish himself as the leading man.

“In motion pictures I have been killed in sword fights, I have shot myself, been shot in pistol duels, poisoned myself; indeed, I cannot recall a possible death that I have not met in the interests of retributive justice.

Mr. Mayne concluded by saying: “Actors must live, and in order to live many of us must ‘die.’”

Graves Finishing

Ralph Graves is finishing the leading male role opposite Mabel Normand in “The Extra Girl,” which is being filmed at the Sennett Studios, and already is preparing to start work upon another picture. There is a rumor to the effect Ralph has just signed a very alluring contract with one of the biggest producing companies in the lot which will provide for his appearance in leading roles in several big pictures.

Boxing Favorite Sport of Peggy O’Day

Peggy O’Day may at times be cast for roles in society dramas, but in everyday life one of her favorite pastimes is the sport of Jack Dempsey and Benny Leonard—boxing. Peggy is much interested in the art of self-defense and for the definite purpose of making any fight scenes in which appears, look like the real thing and not of the usual fakey appearance, the little actress has taken lessons from no less an expert than ex-champion Kid McCoy. As several members in the cast of “The Fighting Skipper” can testify, Peggy at times becomes perhaps a little too realistic in her endeavor to get a punch into the story.

New Garrison Unit Plans Educational Films

It is the aim of the Garrison Production Company, who has just returned from South America where they made a series of educational pictures, to start production of a series of educational and society dramas here, on or before January 1, 1924. The personnel of the company is G. W. Garrison, financial manager, R. W. McGee, director and manager, J. H. Rush, assistant director, and C. E. Rush, cameraman. Edith Rush, widely known in theatrical circles, will be featured in this series. Miss Rush’s leading man has not yet been selected. The Garrison Production Company has a strong financial backing.

J. H. Rush is desirous of obtaining studio space and any information regarding this company or studio space will be gladly answered by him, by phoning Hollywood 561.

Aspiring leading men, here is your chance to get in touch with something worth while.

Sargent Supports Gladys

Louis Sargent, who was formerly starred by Universal in a series of Louis Sargent comedies, is once more working at that studio, having been engaged to play the leading juvenile role in Gladys Walkin’s latest starring vehicle, “The Wild Party,” which Herbert Blache is directing.
DOUG DISCOVERS NEW TYPES FOR "BADGAD"

For his new picture, "The Chief of Bagdad," Douglas Fairbanks portrays an independent Arab. In fact, nearly everybody so far engaged is comparatively new to picture audiences. The picture is written for the screen and the unit wants its players to express new note the moment they step in front of the camera. Furthermore he play be to a fantasy rama, and personalities that have been conventionalized might appear grotesque against his unusual backgrounds.

The most difficult feminine role is played by Julia Johnson, a tall slender girl of woman heretofore primarily for her dancing. She will appear as partner to Douglas Fairbanks, but she has acquired in dancing and her willowy figure have made her a primary choice for the role. She also has been provided with two of the necessary qualifications for the part.

The villain will be played by Col. Richard Hartman, a man absolutely new to the screen. His previous claim to note has been a writer. He is partly oriental, and in the robes he wears a picture, might actually be draped from the slips of the Genuine Arabian Harem.

Brandon Hurst, Saitz Edwards, Charles Belcher and Annay Wong are others who have been cast. Two of them are utterly unknown.

Doug found new angles to well worn personalities making "Robin Hood," but he apparently is discovering altogether new people for "The Chief of Bagdad."

ACTRESSES PLAY QUIET CLUB AS THEIR RETREAT

Rosemary Thoby is a busy woman these days—she is represented by two pictures having their first run locally, "The Girl of the Golden West" and "The Midnight Patrol" and at the same time is playing an important role in support of Jackie O’gan in "Long Live the King." He is the leading figure in a group of prominent motion picture actresses who are forming a new social organization to be called "The Sixties," the name to be applied to their clubhouse in the foothills of Hollywood. Miss Thoby will provide a haven of refuge from the bustle of the studios and the whirl of social engagements between pictures.

CALL CHILD SWIMMER TO THEIR RESCUE

McBain, little film actor who is the world’s youngest member of the Amateur Athletic Union, possibly when he was swimming medals, has resumed aquatic training at Benison in Los Angeles preparatory to competition for several new water records, and at the present time is concentrating his efforts upon perfecting his high diving and backstrokes. This four-year-old boy who was recently seen in Gannier’s "Poor Men’s Wife" and who is now playing one of the big parts in "The Temple of Vengeance" at the Fox studios, is characterized by the high schools as being "the new wonder boy" of the Pacific Coast and in the first of his new exhibitions, which will probably be held here next week, he will probably be called upon to compete with some of the best in the city, for he is a young man of the new generation. He has already been seen in many Christies comedies.

IN "A Lady of Quality," now in production at Universal, starring Virginia Valli, little Miss Cartwright plays the part of the star’s grandmother. The part carried added significance in that she makes up as a boy, allowing her a splendid chance to more firmly establish her versatility and ability to enact difficult roles. She is at present engaged with Guard Productions, for whose latest picture she is playing the featured role opposite "突出 Alexander" in the direction of Norman Taurog.

In addition to her accomplishments on the camera and footlights, the youngest child expert horsewoman has won more cups with her croupier than the average race horse. Two of these were won at Ambassador Horse Shows and the other at the Venice Horse Show. She is also proficient as a dancer, swimmer, pianist, artist and cartoonist.

Peggy has never been to school. "She has been placed entirely in the hands of private tutors. Like her parents and grandparents, Peggy has taken a keen interest in things literary and she is conversant with the works of such noted authors as Rudyard Kipling, Mark Twain and Shakespeare."

HARRY MYERS ENGAGED IN "BAD MAN"

Harry Myers, be of "Connecticut Yankee" fame and more recently "Horace Vintomere, in "Two Weeks' Notice," has been engaged to play a prominent part in "The Bad Man," which Edwin Carewe is to produce and direct for First National, with Holbrook Blinn in the title role. Myers has been cast to enact a comedian role, that of "Red" Giddings, a Westerner whose business in the play will be to produce laughs. He is the fifth member of the company to be engaged. The others are Holbrook Blinn, who will play the title role, and made famous in the stage, Enid Bennett, Jack Mulhall and Walter Mcgrail.

The latest addition to "The Bad Man" is a cast for a new scene in pictures since 1910, when he deserted the legiti- mate stage to play the part of "Red Eagle" in "Red Eagle’s Love Affairs," the screen version of "Strongheart." He will be a stunt man in many recent successes including: "Turn to the Right," "Robinson Crusoe," "Kisses."
Who's Who and What's What in Filmland This Week

Margaret Landis has been added to the cast of "The Love Brand," being filmed at Universal City under direction of Stuart Paton. Miss Landis is a sister of Culen Landis, well-known juvenile of the pictures.

Sydney de Grey, now appearing in "Love Brand" under direction of Stuart Paton at Universal City, is an old stage favorite. He was one of the support of Kob and Dill in the old days of "Lonesome Town."

J. J. Pasztor has been signed to photograph "The Power of Darkness," featuring Wallace Beery and directed by Jacques Jaccard, at the Golden West Studio, on Lankershim Boulevard, opposite Universal City.

Winne Brown, considered by many the leading horsewoman in America, has been engaged for the leading role in the Metro's all-star production of "The Eagle's Feather," which Edward Sloman is directing.

Dorothy Devore, farce comedienne of the Christie studios, has been loaned to the Fox company to play the lead with William Russell in a new production to be directed by James Flood. After this picture Miss Devore will return to resume her work in Christie Comedies.

Conrad Trichtler, the master artist from London, brought to this country by Richard Walton Tully to lend his skill to the screen production of "Trilby" is now engaged on similar work for the Universal's "Thunder-gate."

Irene Rich has been secured by the Film town for 20th Century-Fox as the lead in a new production for the company. Miss Rich, who is now under contract to the company, will be shooting scenes of "Trilby" this week.

Florence Rittenhouse has been engaged to play the leading female role in Edward Locke's new picture, "Yesterday's," which opens at the Astor Park, July 9th. This will not interfere with Miss Rittenhouse's work on the screen, as she is at present working on a series of shorts.

J. C. ("Jack") Fowler has completed his role of Pharis in "What Should a Girl Do," at the Hal Roach studio under direction of Val Paul in support of Edna Murphy. "Jack" is a new recruit from the legitimate stage and has been constantly at work in pictures since his arrival in Hollywood last February.

James Woods Morrison, who has just finished his work in "The Unknown purple" at the Goldwyn Studio, has been engaged by Metro as one of the all-star cast of "Held to Answer," a big special to be directed by Harold Shaw from the story by Peter Clark MacFarlanes.

Al St. John, famous Fox comedian, aspires to be a professional auto racer. He likes to "burn 'em up" as a speed king and is known throughout the West as a crack amateur driver who can "scorch" the roads when the speed cops are not around. Al owns eight fast cars, all capable of doing better than eighty miles an hour, and he takes such one out one day a week to a remote secluded spot whenever the opportunity offers.

Harry Lamont has finished playing the part of a Lauriva All Star in Coogan's new production, "Long Live the King," at the Metro Studios.

Harold Rhodes, child film artist, has just completed an engagement with Lasky, appearing in the last Lasky series shot under the direction of Victor Fleming.

Paul Weigel is working with the Fins Fox Company in "Bag and Baggage," playing the part of Anthony Hope, a music-master type of role.

Caroline "Spy" Rankin is now playing straight as well as eccentric character roles before the camera. Her latest engagement is with Naze Rose at Universal, where she is appearing in "Six Fifty."

"My Mame Rose," from the well-known name of the same name, will be the next production to feature the talents of Mary Philbin, young actress who has scored such a hit in the Universal super-production, "Merry-Go-Round."

Oliver Pollauslee has received an offer from the Majestic Stock Company, Toronto, Canada, to appear in their future stock productions during the coming year. Pollauslee, however, will be unable to accept the offer as his screen work will require his remaining in Southern California for some time.

Dainty Frances Arnold, better known to the profession as Iva Forrestor, has decided to discard the "Iva" name and work under her own trade-mark. She has been leading lady in the Universal series, "Our White House man," and several other current productions. The Bob Horner Productions has just placed her under a year's contract.

The task of supplying about two hundred ex-service men for work in "The Life of Abraham Lincoln," being filmed by the Rocket Film Company at the Mayer studios, was fulfilled a few days ago by the Reliable Photographers' Association. Harry Lewis is serving as studio representative for the organization, and Frank Morris is his assistant.

"The Girl Who Dared" has been chosen as the final title of Viola Dana's current product. Instead of "To Whom It May Concern," the original title of Rita Weiman's mystery story of which it is a screen adaptation, scenes for the picture were filmed made by Milton E. Hoffman. Metro production manager.

Raymond Lee, young son of Art Lee, make-up maestro, has just signed for the part of Bob, the American boy, in Jacki Coogan's "Long Live the King" at the Metro studios.

Work is progressing rapidly on "The Worm," Johnnie Walker's latest production for F. O. "The production is being filmed under the direction of William Worthington."

Louise Lorraine, who plays the leading feminine role in C. Witwer's "Fighting Blood" series, has just received a pair of clothes flown to her from an Eastern admirer.

Norma Talmadge has returned to Los Angeles from Santa Barbara, Cal., where some of the final scenes of "Purple Pride" were made in the gardens of William and Margaret Graham, Monterey millionaire.

Tom Wilson, a member of the Robertson-Cole stock company, has landed a role in "Young Idea." He will play one of the leading roles as a black-face in D. W. Griffith's next production. It is said that Al Jolson will also take part in this picture. Wilson expects to be away from sunny Southern California for three months or more.

Muriel Reynolds, who recently portrayed the role of Cinderella, at the Hollywood Bowl, with her director, Mrs. Idealine Meredith, and part of the group, enjoyed many gladdening the hearts of the children at the Columbia hospital. A number of the Columbia's personnel were among the audience of the suffers children.

Margaret Morris has just returned from location at Keene, Camp, Jaconito mountains, where she portrayed the leading role in Robert Bradbury's, "Ace of the Saddle," featuring also Edwin Cobb. Jay Morley played the Jew. On her return to the "I" lot, Miss Morris was immediately cast as lead in a new Jay Marchant western piece, which started Wednesday, Pete Morris has the manes lead.

Joseph Du Bray and Pierre Collings, cameramen on "All the Girls," James W. Horne's latest, Robertson-Cole product, pulled off some marvelous shots of the Wigley playground, Catalina Island, where the company has been filming many wild scenes for the production. Grace Darmond, Warner Baxter, Ruby Miller, Pauline Lord,强迫 Fillmore and many others are it the cast.
HAVOC" PROMISES SOME UNUSUAL REALISM

Java, melting pot of the Pac, and one of the strangest or least known of lands, was hit, and months of research accounts to explorers precede" the writer for the filming of " Havoc," the Henry Carson spectacle being filmed for Universal. Incidentally, one of the known screen actresses in Java qualified as research agent for the picture, for much of the detail is due to the aid of Auras Kimball Young, who visited Java in Java, Burma, and the Orient, on her recent and the-world, trip, and who volunteered for services to help score the spectacle.

Every possible nationality is represented in the strange population of Java, a tropical country of strange races and strange people, some outcasts in their own land, some adventurers, some representatives of national interests—and all leeching on the virus of the tropics—a queer charm that's far afield.

The play is a massive spectacle—showing Java's strange fes, pitfalls for souls, its exotic charm, and, as a climax, a Batak typhoon and tidal wave as occur in this queer land ringing the "six months rains" rid along the equator.

J. Warren Kerrigan and Anna Nilsson head the cast in the event story, and a small army of extras of all nationalities appear as the polyglot population of the queer country. Many of the scenes were actually taken in Java, a special trip made for this purpose, and the production will be constructed to duplicate the climate filmed on the trip.

NEWSPAD MANAGER

John Cornyn, has joined the ranks of Camera! as Advertising Manager. Cornyn has just served as Production Manager and as their Western Representative.

AUBREY AND LEON LEE JOIN TO MAKE COMEDIES

Jimmy Aubrey, for years a star on the Vitaphone program as a comedian in a series of two-reel comedies, is signed to the studio's contract with Leon Lee to appear in 12 two-reel fun-films.

An old-time comedian, Aubrey is considered the "man" who put over the "Joe Rock Comedies" to such a run of popularity. Lee signed a one-year contract with the Universal Film Corporation to use any and all sets that are erected at the Big U Studio. It is said anything that their studio calls for, and when one knows that Universal City has anything from an elephant to the smallest pot, it can readily understand the possibilities that the company will have at their command.

Charles, Saxton, the well-known New York Evening World cartoonist, who is known as the "Wise Cracker of Broadway," has been engaged to write stories and make humorous cartoons which will help put the series over. Reggie Lawrence, who was the camerographer on "Black Beauty," the Vitaphone special, has been engaged to photograph the entire series.

ELINOR GLYN NOW HERE TO FILM "3 WEEKS"

Motion pictures are the "greatest moral force in the world to-day" according to Elinor Glyn, world-famous English authoress, who has just arrived in New York.

The noted authoress, who has left New York for Los Angeles, where she is directing and producing the filming of her greatest book, "Three Weeks" at the Goldwyn studios, is an enthusiastic one.

The famous authoress, still vital and attractive despite her years, at a tea given by officials of the Goldwyn company, who are enrolling her in New York, announced she was the grandmother of three children.

Mme. Glyn, who was induced to come to the Goldwyn studios to collaborate in the filming of her novel, is very enthusiastic over the screen possibilities of "Three Weeks," and declares the motion picture version can be made to do justice to the spirit and lesson of the book, that "the wages of sin is death."

Some of the most significant scenes in my life was accomplished when "Three Weeks" was written," Miss Glyn declared at the luncheon. "I used the mind of a psychologist. The human mind must be analyzed to interest other minds."

"Six Days," an original story by Mme. Glyn, is now nearing completion at the Goldwyn studios, and Newsweek will also handle the production.

NEW DRAMATIC CLUB IS RAISING CHURCH FUNDS

The "Hollywood Players" is the name of a new club that has recently been formed by motion picture artists in the Hollywood film colony for the purpose of raising funds with which to construct the "Little Church of the Corner," of which Rev. Neal Dudd is the sponsor. Gay Welles, president of the club, and Miss Mary Arter is secretary and other officers are now being elected. The first play was produced by the club a few weeks ago at the Hollywood Woman's Club and scored a big hit. Plans are being made to stage a play of greater importance within the next week at San Fernando. The club already boasts a membership of several hundred artists and among those who have recently enrolled are Betty Jean, a well-known film artist and leader of the Reliable Photoplay's association, a Hollywood organization.

BENNETT CALLS "LULLABY"

MISS NOVAK'S BEST FILM

The entire personnel of Cheetah Productions and its production is in unit expressing themselves that Jane Novak has perhaps the greatest role of her entire career in her current production of "Lullaby," her current personally directed and supervised production.

In "Thelma" Miss Novak had a splendidly appealing role and in "Lullaby" she interprets a character that is resulting in heavy bookings all over the country in first-run theatres.

Bennett is sparing no time or expense in surrounding Miss Novak with the best supporting cast that could be secured for "Lullaby."

Bennett believes the actress who personally personifies the screen woman, with womanly ideals and entirely free from the sex situation, is the popular actress of the next hour and he intends to direct only this class of shadow plays in the future for Miss Novak in the stellar role.

BEAUTY OF SIMPLICITY IN WEARING OF HATS

Grace Darmond, who is now playing the leading role in "Ali-

mony" at the R-C studios, gives a few hints to girls on the choosing of hats. She admits that the most popular hat of the day is simply one that is good for the hat.

Some girls choose elaborate and flashy hats as an aid to their beauty. Instead of being so, however, these often detract by being too conspicuous, while the simple and subdued seem to set off the face to an amazing degree, and, put on at the right angle cast a spell that no other can equal.

Miss Darmond has just completed her role opposite Guy Bates Post in "The Man From Alaska." Previously in her career she also wore the picture she appeared in the leading role in "Daytime Brides."

ADDS CHARACTERS TO FILM AT THE FINISH

Several notable players have been added to the big cast fil-
ing "When the Boys Meet," starring vehicle for the diminu-
"tive Baby Peggy, at Universal City, King Baggot, the director, and the studio announced a line of picture players to support the tiny starlet, has built up several new roles, in which names long familiar on the speaking stage are added to the list of prin-
cipals.

Rex Davidson, famous char-
acter actor of the speaking stage, is to play "Levinsky," the quaint old showman of New York's ghetto, in the production. Minnie Steele, well-known in Sundayville, is one of the stars. The two parts are rich in comedy but essentially human-interest factors in them.

Frank Currier, veteran of the stage, has been added to the cast to play Baby Peggy's ancient grandad, who has been in pictures for some years and has played a variety of im-
personations. J. Gorman Rex, another char-
acter man, who, in his younger days, played with John McCullough and John Schrock and John McCullough, has been added to the cast to develop an important human-interest role in the part of the paper vendor.

The play, a lively story in which the baby starlet appears as a tiny Italian immigrant, is laid mainly in New York's lower Eastside, and on the Atlantic steamer. The ghetto is reproduced in remarkable detail at Universal City, and several hundred people are used in the big scenes.

The story was written by King Baggot, the director, and Ray-
mond L. Schrock.

Advertising Does Pay

Since one of a number of $1,000 for the best idea for a scenario, Charles R. Soelgen, film producer, has been besieged with letters from all parts of the country, a strong effort being made by the authors to win the prize. After writing through a hundred or more of the manuscripts, Mr. Soelgen announced this week that many of the ideas submitted were worthy of consid-
eration, but many of them are impossible for screen material. The idea sent in by July 15th will be used by the scenario staff in preparing a new feature story for "Big Boy. William one of the company's stars. Mr. Soelgen requests that the con-
tact be removed to the studio in such a way that in case their idea is re-
cected it can be returned.

William Parks, who directed "Legally Dead," is busy at Uni-
versal City preparing his next film, "The Man From Alaska," in which Herbert Rawlinson is to be starred.
News and Gossip About the Moving Throng of Movieland

Summer Releases

La Verne Making 'Em Up
La Verne making an unknown stage and screen character actor who was recently seen in "Robin Hood" is in charge of the makeup for "The Spanish Dancer," starring Pola Negri, which is being filmed at the Lasky studio in Hollywood. La Verne is James Collins, who is wigmaker for the unit. Several interesting makeup innovations are assured as the result of the combined efforts of these two.

Cloninger's Big Plans
Plan plans are rapidly being formulated for the first of a series of independent productions to be filmed in and around Salt Lake City, which will be sponsored by several capitalists of Salt Lake City, Spokane, and other northwestern cities. Ralph Cloninger, for many years a stage favorite in that territory, will be actively concerned in the productions, both from the acting and managerial standpoint. Negotiations are under way for a director and several camera men, and a formal announcement is expected within the next fourteen days.

Otto Quits Realty Business
Oto Lederer says, "Once an actor always an actor," and as a result he is going to devote his time to his film and stage work alone. He sold all of his real estate holdings on Beachwood this week, for he will not have sufficient time to devote to their development and upkeep, he says. The costumes and set designers are busily engaged in putting the finishing touches on the sets.

Tis Scandalous
This promises to be a great scandal season for Haruty Gorden, talented Louis B. Mayer studio star. Following his sly conquest in Fred Niblo's "The Famous Mrs. Palt," he went into romantic adventure on a wholesale scale in the leading role of "Bluebeard's Eighth Wife," and now he is back in the Mayer Studio carrying on a nasty flirtation in a star part in John M. Stahl's new picture, "The Wantons."

Van Dyke Signs
As one of the important steps in his plans for increased production activities, Louis B. Mayer has signed W. S. Van Dyke on a long contract to direct all-star special melodramatic and spectacular trend. Other famous directors now working under the Mayer banner include John M. Stahl, Fred Niblo and Raoul Walsh. Messrs. Van Dyke's first picture at the Mayer Studio will probably be "The Span of Life," which is now being completed under the supervision of J. G. Hawks.

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CAMELIA

"Pulse of the Studios"

Page Seventeen

Pulse of the Studios

For Week Starting Monday, June 25

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 432-369

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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<td>BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.</td>
<td>Bobby Glendale</td>
<td>Rose 761</td>
<td>1st 2-Reel</td>
<td>Santiago</td>
<td>Edmun</td>
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<td>BRENTWOOD STUDIO. 4811 Fountain Ave.</td>
<td>J. Ince</td>
<td>The Washburns</td>
<td>Turner</td>
<td>N. Blair</td>
<td>&quot;The Love Trap&quot;</td>
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<td>BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr.</td>
<td>Jack Blystone</td>
<td>Buster Keaton</td>
<td>Joe</td>
<td>1st Week</td>
<td></td>
<td></td>
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<td>BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting</td>
<td>Lou Anger Productions</td>
<td>Eddie Cline</td>
<td>Joe</td>
<td>1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.</td>
<td>Scott Sidney</td>
<td>Jimmy Adams</td>
<td>Nazy</td>
<td>1st Week</td>
<td></td>
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<td>FINE ARTS STUDIO. 4500 Sunset Blvd.</td>
<td>Ben Lyon</td>
<td>Sid Jacobson</td>
<td>Joe</td>
<td>1st Week</td>
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<td>FRANCIS FORD STUDIO. 6044 Sunset Blvd.</td>
<td>Rocky Mt. Production Co.</td>
<td>Neil Beach</td>
<td>Joe</td>
<td>1st Week</td>
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<td>GARSON STUDIOS. 1845 Glendale Blvd.</td>
<td>Metro Release.</td>
<td>Harry Warner</td>
<td>Bill Patten</td>
<td>6th Week</td>
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<td>GOLDEN WOOD STUDIO. 4011 Lankershim Blvd.</td>
<td>Al J. Neils</td>
<td>Bill Patten</td>
<td>F. W. Raymond</td>
<td>6th Week</td>
<td></td>
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<td>GOLDSTONE STUDIO. 1426 Beechwood Dr.</td>
<td>Phil Goldstone Productions. (State Rights release)</td>
<td>Harry Tenbrook</td>
<td>Wm. Fairbanks</td>
<td>1st Week</td>
<td></td>
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<tr>
<td>GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.</td>
<td>Von Stroheim</td>
<td>Ben Reynolds</td>
<td>Mathis-VonStroheim</td>
<td>6th Week</td>
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<td></td>
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<td>GOODMAN STUDIOS.</td>
<td>Charles Brabin</td>
<td>John Macaulay</td>
<td>Mathis-VonStroheim</td>
<td>6th Week</td>
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<tr>
<td>HOLLYWOOD STUDIO.</td>
<td>Wm. Davis</td>
<td>Ken MacLean</td>
<td>&quot;Hats&quot;</td>
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<td>HOLLYWOOD STUDIO.</td>
<td>Wm. Wilkins</td>
<td>Bill Williams</td>
<td>&quot;Hats&quot;</td>
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<td>Santiago</td>
<td>&quot;Hats&quot;</td>
<td>1st Week</td>
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# Hollywood Studios

**HOLLYWOOD STUDIOS.** 6642 Santa Monica Blvd. J. Jasper, Mgr.

<table>
<thead>
<tr>
<th>Director</th>
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<th>Scenarist</th>
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<td>Finis Fox</td>
<td>R. R. Beaty, Gen. Mgr.</td>
<td>Win. Dashiel</td>
<td>Lois Zellner</td>
<td>&quot;Bag and Baggage&quot;</td>
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**HORSLEY OFFICE BLDG., 1442 Beachwood Dr.**

<table>
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<td>John All-Star Production</td>
<td>&quot;Bad Men and Good&quot;</td>
<td>&quot;Loving Lies&quot;</td>
<td>&quot;Nobody's Idea&quot;</td>
<td>Preparing</td>
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**INCE STUDIO. Horace Williams, Casting.** Clark W. Thomas, Gen. Mgr. Culver City

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<td>Joe Campana</td>
<td>Frank Cameron</td>
<td>Belmont-Woodhouse Drama</td>
<td>&quot;Our Man in Cairo&quot;</td>
<td>Editing</td>
<td></td>
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</tbody>
</table>

**LASKY STUDIOS.** L. M. Goodstadt, Casting. 1520 Vine St. Holly 2400

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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</thead>
<tbody>
<tr>
<td>Lewis B. Mayer Productions. (Metro release)</td>
<td>&quot;The Wanters&quot;</td>
<td>Sid Algers</td>
<td>&quot;The Boomerang&quot;</td>
<td>Preparing</td>
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</tbody>
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**METRO STUDIO.** Romaine and Cahuenga Ave. Harry Kerr, Casting.

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<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis B. Mayer Productions. (Metro release)</td>
<td>Ernest Stahl</td>
<td>&quot;The Social Code&quot;</td>
<td>&quot;Help to Answer&quot;</td>
<td>1st Week</td>
<td></td>
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<tr>
<td>Edward Sloom Productions.</td>
<td>&quot;The Last Man&quot;</td>
<td>&quot;The Last Man&quot;</td>
<td>&quot;The Last Man&quot;</td>
<td>1st Week</td>
<td></td>
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</tr>
<tr>
<td>Jackie Cooper Productions, Inc.</td>
<td>&quot;The Light That Failed&quot;</td>
<td>&quot;All Must Marry&quot;</td>
<td>&quot;All Must Marry&quot;</td>
<td>Preparing</td>
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**NEVA GERBER PRODUCTIONS.** 6735 Holly Blvd.

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<tr>
<th>Director</th>
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<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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<tbody>
<tr>
<td>Ray Rennahan G. W. Care</td>
<td>&quot;Sante Fe Trail&quot;</td>
<td>&quot;Sante Fe Trail&quot;</td>
<td>&quot;Sante Fe Trail&quot;</td>
<td>9th Episode</td>
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**NATIONAL STUDIO.** 1116 Lodi St.

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<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technicolor M. P. Corp. C. A. Willat, Mgr.</td>
<td>&quot;The Virginian&quot;</td>
<td>&quot;The Virginian&quot;</td>
<td>&quot;The Virginian&quot;</td>
<td>Preparing</td>
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</tbody>
</table>

**PICKFORD-FAIRBANKS STUDIOS.** Individual Casting. 7100 Santa Monica Blvd.

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<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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**PRINCIPAL PICTURE CORP.** 7250 Santa Monica.

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<tr>
<th>Director</th>
<th>Star</th>
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<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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<tbody>
<tr>
<td>Eddie Eline</td>
<td>&quot;When A Man's a Man&quot;</td>
<td>&quot;When A Man's a Man&quot;</td>
<td>&quot;When A Man's a Man&quot;</td>
<td>4th Week</td>
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**R-C STUDIO.** Melrose and Gower. 780 Gower St. Holly 7780

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<tr>
<th>Director</th>
<th>Star</th>
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<th>Ass't Director</th>
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<th>Progress</th>
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<tbody>
<tr>
<td>Individual Productions. (Film Booking Offices.)</td>
<td>&quot;Lights Out&quot;</td>
<td>&quot;Lights Out&quot;</td>
<td>&quot;Lights Out&quot;</td>
<td>Baking</td>
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<tr>
<td>&quot;For the Love of the King&quot;</td>
<td>&quot;The King Made&quot;</td>
<td>&quot;The King Made&quot;</td>
<td>&quot;The King Made&quot;</td>
<td>1st Week</td>
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<tr>
<td>&quot;Lend a Hand&quot;</td>
<td>&quot;Lend a Hand&quot;</td>
<td>&quot;Lend a Hand&quot;</td>
<td>&quot;Lend a Hand&quot;</td>
<td>2nd Week</td>
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**JEAN RILEY STUDIO.** E. G. Walker, Mgr., 6701 Santa Monica Blvd.

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<th>Director</th>
<th>Star</th>
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<th>Progress</th>
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<tbody>
<tr>
<td>J. T. O'Donahue Staff</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>Baking</td>
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**ROACH STUDIO.** Culver City. Warren Doane, Mgr.

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<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
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<tbody>
<tr>
<td>Rosemary</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>Baking</td>
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<tr>
<td>Jeske-Pembroke</td>
<td>Rosemary</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>Baking</td>
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<tr>
<td>Roxy Clements</td>
<td>&quot;What Should a Girl Do?&quot;</td>
<td>&quot;What Should a Girl Do?&quot;</td>
<td>&quot;What Should a Girl Do?&quot;</td>
<td>Baking</td>
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<tr>
<td>M. R. Parkes</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>&quot;Our Gang&quot;</td>
<td>Baking</td>
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<tr>
<td>Chas. Parrott</td>
<td>&quot;Our Gang&quot;</td>
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<td>&quot;Our Gang&quot;</td>
<td>Baking</td>
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**R-C STUDIO.** Melrose and Gower. 780 Gower St. Holly 7780

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<th>Director</th>
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<td>&quot;Lend a Hand&quot;</td>
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CAMERA | "The Digest of the Motion Picture Industry" Page Nineteen

ROCKETT-LINCOLN COMPANY. Chas. Huber, Casting.
- Phil Rosen: All-Star Curly-Broneing Al Kelley
- "Life of Abraham Lincoln" Schedule
- Holly 2176

RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.
- B. D. Russell: Franklin Farm Al Mahr Fred Allen Hively Feature Preparing
- Logan-Bayhnam Productions.
- T. Moore: MacManus Kane-Walsh 2-Reel Comedy Schedule
- Sennett Studio. 1712 Glendale Blvd.
- Mack Sennett Comedy. (First National Release). F. Richard Jones Malcal Normand Homer Scott Wagner Jim Wright Jack Davidson Mark Sennett "The Extra Girl" 15th Week Comedy
- Roy Del Rio: Red Skelton E contrary Jack Powell "Ten Dollars or Ten Days" 3rd Week Comedy
- E. H. Week.
- Sunset Productions. 7425 Sunset Blvd.
- All Russell J. H. Warner Bert Longnecker Roy Ivy King Thompson Certain Lee Editing
- Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.
- Edwin Carewe Productions. (First National release). Edwin Carewe Halbrook Biff Holm Sol Polito-Storey Wallace Fox Finis Fox "The Bad Man" 3rd Week Editing
- crispy.
- Josefa Frank Lydell Norma Talmadge Tony Gaudio Harry Well Frances Marion "Purple Pride" Editing
- Sam E. Rock Productions.
- Frank Craven Assistant:
- First National Productions.
- Logan Reynolds All-Star J. Viontrey H. Welfig Perry Vreelfred Fred K. Mylin "The Huntress" 6th Week Editing
- Joe De Grasse All-Star Bosie Perry Vreelfred Scott Bell "Lord of Thunderdine" 6th Week Editing
- Maurice Tourane All-Star Arthur Todd Don Albert "Against the Grain" 5th Week Editing
- Louis B. Mayer Productions.
- Universal Film Manufacturing Co. (Universal Release.)
- Wm. Parker: All-Star Al Fromm Hudson Balbinio Tinning Harvey Gates 'Inside Down' Preparing
- Ed. Segwick: All-Star Herbert Rawlings Gyson Tinling Harvey Gates 'Rambing Kid' Preparing
- Rust: All-Star Bob Roach Dorian Geo. Pyper 'Six Fifty' Preparing
- Brown: All-Star Edward Cobb Lovenson "The Acquittal" Preparing
- Grandin: All-Star Wm. Desmon Stoddard "Sentenced to Soft Labor" Editing
- W. H. Malag: All-Star Mersay-Segwick Rafter-Thomas Howard Oswald "Daniel Boone" Preparing
- Archaean: All-Star Friaul Heaven "The Storm Daughters" Schedule
- Duke Warren: All-Star E. J. Thomas "The Eyes of Taro" 24th Week Schedule
- Harry Poyard: All-Star Reginald Dennis "The Eagle's Talons" 21st Week Schedule
- Discouragement: All-Star Howard Brownson "The Lost Colony" 21st Week Schedule
- King Baggott: All-Star Roy Short "The Wild Party" Preparing
- Watson: All-Star Dety Peggie "The Willy Party" Preparing
- Heartland: All-Star Gladys Walton McCall Sallyman "Tiger Rose" Preparing
- Wm. Mc. Duncan: All-Star Duncan-Johnson Robinson Clarke "The Steel Trap" Preparing
- Hobart Henry: All-Star Virginia Vailt Arthur Smith "Lady of Quality" Preparing
- "Buttspace" 2nd Week
- Leon Lee Productions. Leon Lee Manager.
- Dinky Dean Productions. Lew Lipton, Production Manager.
- Andy Gump Productions.
- Jimmie Aubrey Productions.
- W. Hayes: Aubrey Zimmermann "Buttspace" 2nd Week
- "Buttspace" 2nd Week
- Dave Smith Productions.
- All-Star S. Smith. Jr. Wm. Caldwell Smith "The Pioneer" 3rd Week
- Larry Senn Productions.
- J. Davis: Semon-Segwick H. Korea: Kim "The Chase" 5th Week
- WARNER BROS. STUDIOS. 5842 Sunset Blvd.
- Warner Brothers Productions.
- Arbuckle: All-Star Johnny Hines Rappo she "Little Johnny Jones" Editing
- Wm. Heade: Wesley Barry Duval "The Country Kids" 1st Week
- Harry Beilman: All-Star Abel Strayer "The Gold Diggers" 3rd Week
- Sidney Franklin Productions.
- Sidney Franklin: Lenore Urce Chas. Nasher Wm. McCall "Tiger Rose" Preparing
- Ernest Lubitsch Productions.
- Ernst Lubitsch: All-Star Wm. Mccall "Lucy Lombard" 15th Week Scheduled
- Harlan Roper Productions.
- Cletch Wither: All-Star Sada Cowan Edmund Goulding "Broadway After Dark" Preparing
- WILNAT STUDIO. 6070 Sunset Blvd. Al. Brandt Mrs.
- Le Saint: Rich-Perry King Gray Geo. E. Reinh Evelyn Campbell "Yesterday's Wife" 1st Week

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“The Digest of the Motion Picture Industry”

CAMERA

FULL DRESSES OF EARLY FRENCH PERIOD SERIOUS HANDICAP IN PRESENT DAY

Full dresses, of the style worn by court ladies during the time of the French Revolution which serves as the background for "Scaramouche," Box Ingram’s newest Metro production, are out of place in the present period. Mr. Ingram learned this during the making of this picture and was forced, for some length to solve some of the difficulties presented by the odd style of gowns.

Each gown consists of 12 yards of material, and a woman wearing one takes up as much room as two or three persons in modern clothes.

During the filming of ballroom scenes at Madame Plouzaste’s Paris mansion, 200 women, all fashionably attired, were used. Every gown was elaborate, made of brocades and satins and with a great deal of lace. It was necessary for every woman to be as careful as possible with her costume for the trains swept across the floor and two seamstresses were kept busy on the set to mend rents and tears.

The first big difficulty came during noon on the first day when the company was dismissed for lunch. Only half of the 200 women were able to get into the two cars across the street from the studio. Booths constructed for the purpose of seating four ordinary persons would accommodate only two ladies attired in bouffant gowns.

Consequently the half that were not seated had to wait until the other half had completed their lunche. Since then, when using a large number of women Mr. Ingram sends portions of the company to lunch at a time.


Moviedom’s Triumvirate

This triumvirate has undertaken the production of another semi-serious vehicle, and expect to complete within the next few weeks an original story to be known as "The Extra Girl," in which the irresistible and much loved Mabel Normand is again starred with a particularly well known cast, giving such personalities as Ralph Graves’ leading man, George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau.

The story of "The Extra Girl" is by Mack Sennett and was adapted for the screen by Bernard McConville, and gives every promise of being as popular a product produced by this triumvirate. Laughter, sympathy and beauty are all incorporated in this picture, is the claim of its creators.

Making her appearance at the beginning of the picture as the daughter of an honest, hard-working, mid-western family, Miss Normand introduces a new character to the screen, a type of American girl, we all know exists but whom we seldom meet. A daring, ambitious enthusiasm, cherishing the bigger and finer things is provided for in the narrow circle of activities in a country town, and who with girlish simplicity and unchallenged determination, satisfies her heart’s desire that which she aspires to. Through the evolution of incidents into which the element of love romance and adventure play an all important part, our heroine finally settles into that blessed state of happiness prescribed for right thinking and healthy bodied youth.

John Elliott, who is appearing in Metro’s picturization of "The Eagle’s Feather," enjoys the distinction of being an honorary chieftain of the Brule Tribe of Sioux Indians.

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(Fort Worth says about the sketch "The Man Higher Up," in which Mr. Kirkland appeared with Theodore Roberts).

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FILM FORECASTS BALKAN IMBROGLIOS

Always one of the political volcanoes of the world, the Balkans are crowding the front pages of the newspapers again. The unrest, which exploded on that memorably tragic day at Sarajevo in 1914 has not been entirely allayed by the four years of war and the millions of lives sacrificed since a crazed student fired "the shot heard round the world."

The movie picture has often followed closely upon the herald of important world news; but it remained for Jackie Coogan to embark on the filming of a story that presages the mid-European chaos. "Long Live the King," which Jackie is now making under the supervision of his father and the direction of Victor Seibertinger, tells a story of political imbroglio in the mythical Kingdom of Lavonia, typical of all the Balkan states. The author, Mary Roberts Rinehart, wrote this novel some years ago; but when the Coogans were seeking for the first story to be made by Jackie under his new contract with Metro, Jack Coogan, senior, selected this tale from the many under consideration, not only for its intrinsic drama and entertaining values, but also for its Timeliness. He foresaw that conditions in the Balkan states would be bound to bring on a political eruption—and that eruption has come to pass, even sooner than he expected.

"Long Live the King," will be released as soon as possible after completion—it is now in its seventh week—and it will afford the American public a uniquely valuable opportunity to see the social conditions which exist in these little-understood communities and thus derive greater appreciation of the historical events transpiring there at the present time. Fundamentally, of course, the picture will be offered on the screens of the world as Jackie's biggest and most elaborate film, with a superlative cast supporting the starlet in his finest acting role, but the concomitant exposition of Balkan life will doubtless be of additional interest to audiences everywhere.

Rafael Sabatini, whose Scaramouche, a romance of the French Revolution is now being filmed for Metro by Rex Ingram, is hailed as the modern Dumas.

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"You Never Know"
"The Flight of the strongest"
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ABOUT LENORE ULRIC AND SARAH BERNHARDT

With the arrival of Lenore Ulric, noted actress of the legitimate stage, who is about to commence work before the motion picture camera as the star of David Belasco's "Tiger Rose," for the Warner Brothers, many stories of this artist and her connection with the beloved Sarah Bernhardt are pouring into the executive offices of the Warner studios from interested showmen.

Perhaps the most interesting bit of information about Miss Ulric and the divine Sarah comes from Albert Dorris, motion picture editor. In a Hollywood newspaper who was formerly prominent in dramatic circles of the east. Mr. Dorris has watched and studied the performance of Miss Ulric since she broke into the Belasco realm a few years ago. He was drawn to her art because of the interest she displayed in Madame Bernhardt, who was at that time under the management of Ike W. Hope, a close friend of Dorris.

It seems, according to the kind informant, that Miss Ulric had chosen the "Madame," as she was always called by the profession, as her idol, and each night at Frohman's theatre, would find the young actress deeply absorbed in the performance of the noted French artist. Finally Ike Hope carried his little secret to Madame, with the result that the Madame insisted upon Miss Ulric's company at an early date. The little incident terminated with Madame presenting a most beautiful portrait of herself to Miss Ulric with a personal touch of certainty that her young admirer would be heard of in the "big lights" before long.

The affair took place in late 1918 when Madame Bernhardt was appearing at the Empire Theatre in New York City. Miss Ulric had just finished her first bit under David Belasco and coming from so important a personage as Bernhardt, the little token of good will was most welcome.

Miss Ulric commences work in the immediate future on "Tiger Rose." This is the play in which she made such an impressive showing on Broadway. The picture version will be known as a Sidney A. Franklin production with Mr. Franklin handling the megaphone.

Katherine MacDonald was married last week to Chas. Johnson at Atlantic City, at the home of Dr. R. Johnson Held, uncle of the bridegroom. Mary MacClure, the sister and Mrs. L. A. MacDonald mother of the bride, were present.

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Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. VI. SATURDAY, JUNE 30, 1923 No. 11

As the Editorial Mind Works

In view of the early approach of the Fourth of July again, let us resurrect what old saw: Beware of the gun that's not loaded! Also, mind your fire-cracking if you mind losing a finger or two.

Any man who takes advantage of another man when he's down on his knees need not expect to stay on his own feet so very long. Time sweeps the unfair into the discard unaided by mortal man.

There's going to be a revolution in motion pictures one of these days, but it won't be a Trotsky or a Lenin at the head of it, and, when it is all over, some of the present-day leaders among producers will probably go under.

The east had scarcely recovered from a blizzard when a man-killing heat wave hit that section of the country. From frigidity to torridity seems like a silly jump to endure when it's so simple to take a jump to Southern California.

Gradually the old-time, machine-made program picture is passing into discard, as one by one the producers are forsaking that field in favor of the so-called "special." Yea and verily, it is highly possible that in another couple of years you'd hardly know a photoplay, so different and better it will be.

There seems to be some doubt in the minds of some people as to the status of the motion picture industry so far as prosperity is concerned. All doubts should be dispelled by the simple statement of the fact that more money is being spent on film production this year than at any time in the entire history of the business. This is status enough to be optimistic over, we think.

Motion pictures about Hollywood are as right all as they go, but more good would come of it if there could be injected a more serious note in all pictorial references to the home life of this community. The sooner the world knows that Hollywood people—including motion picture people—live just as people live in any other wholesome American city the better it will be for all concerned. Exaggerations one way or the other will not help one iota.

A movie a day keeps the "blues" away just as an apple a day will keep the doctor away. Now of all times should it become the habit of all civilized peoples to patronize the motion pictures more than ever, for an increase in patronage at this time will prove a great boon in encouraging the many improvements in screen fare which is so much demanded by the public.

It takes money to pay for improvements and the activities around box offices are requisite to making possible the detaining of the expenses. Hence let there be all the activities required since it is all for the common weal that motion pictures should be improved.

Next week the first annual Motion Picture Exposition opens at Exposition Park in Los Angeles. Out of common patriotism—an element which should be universally common in all Filmland—this enterprise should be given the utmost support by the picture people. It cannot be said that this rather gigantic affair has been advertised either judiciously enough or extensively enough, but it seems certain a sufficient number of people of the great general public know about it to insure record-breaking crowds. The very novelty of the idea of having a motion picture exposition is alone amply powerful to prove a big drawing card.

There is a veritable influx of child artists amazingly apparent in Hollywood just now. Mothers and fathers are bringing their off-spring from the north, east, south and west and all in-between directions as they never did before since the movies became the universal rage. Meanwhile there is very small demand for such juvenile talent. It is being proven daily that it is most difficult to develop second Jackie Coogans and second Baby Peggsys and someone should take the trouble to broadcast the information relative to the great surplus of child aspirants here at present. It was demonstrated at a certain studio just this week that the issuing of a call for children brings at least fifty for each job. It is to be hoped the ratio will not be increased simply as a matter of sparing some doting parents from bitter disappointments such as are inevitable in such a big majority of the cases.

Myron Zobel, publisher of Screenland, a fan magazine, and Hollywood Confessions, ostensibly a sensational publication, is "on the pan" on the charge of his editorial policies and various tactics being unfair to Hollywood and detrimental as well. One of the local newspapers has been "jumping onto him with both feet" and many merchants have joined in a movement to make known their disapproval of him most emphatically. Meanwhile Mr. Zobel has moved bag and baggage to New York, where he does his own work at least, and it is highly doubtful whether or not he is justified in advertising that his Screenland comes from Hollywood at all, especially in view of the fact that it is not even printed here. He has had wonderful opportunities to do Hollywood many good turns, but evidently he has not elected to be conspicuous as this city's benefactor. While he does not maliciously malign this center of film-making, yet there are unsavory intimations in many of the stories he publishes and for this he can be blamed. Here's hoping, however, he will prove it is all a mistake and that he really is a good friend to the old home town, which certainly has been good to him.
"It takes two seconds to shoot off a skyrocket—and two months, at least, to build a skyscraper. We mention it because that goes for business too—J. M. Bundscho.

This is the competitive era in motion pictures. The age-old law of the survival of the fittest carries on as relentlessly as in days gone by. From time to time we see a few, who have been acclaimed as artists of extraordinary merit and the ushers of a new order of things in the industry, rise to a momentary triumph and as quickly fade away into oblivion or mediocrity. They are the skyscrapers of the profession; they have not built a strong foundation for the structure that is their career. They last but two seconds.

Others, unfavored and unknown, through sheer hard work and the magnetic quality of their art, slowly climb to the heights and find their niche. They make skyscrapers of their career, reaching to the height of worth-while achievement. They build a firm foundation for that structure. They learn through experience, their ability is gained through intensive and conscientious training. They last two months, then two years...they last, that's the thing.

Far-visioned people of the industry realize that one of the biggest factors in film success is ADEQUATE PUBLICITY. Through the medium of this worth-while publicity they are enlisting in their aid the tremendous and far-flung power of the press. They are making themselves known. Publicity is the cornerstone of the foundation of any real screen success. I want a few people who believe in themselves, to discuss this publicity phase with me. I believe I can be of genuine service. I am now representing several prominent actors and actresses and I will unhesitatingly refer you to them that you may ask them if publicity, GOOD publicity, pays. You will see above and below the mark of GOOD publicity. It is known to progressive editors throughout the world.

The following compose the mechanical staff:
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Vi Offers to Uplift Villains High

Viola Dana has offered to undertake the task of uplifting the poor downtrodden screen villains of Hollywood.

Charles Gerard, one of the ill-fated and abandoned at tribe, leers, plots and connives through several hundred feet of film of Miss Dana’s newest Metro starring picture, a mystery story written by Rita Weisman, “The Social Code.” Oscar Apfel is directing.

The little star does her level best to foil Gerard’s evil plans while before the camera, but otherwise she is one of his best friends.

“Some of the nicest men I’ve known are screen villains,” she told him. There are Nest Torrence, the Beery boys, Walter Jago, George Siegman and a dozen others. The trouble is that you don’t stick together. You have no standing in the community. A lot of people think you are as bad off the screen as you are on it.

“My suggestion is that you form a club, have regular officers, meet one night a week and unite your efforts to uplift the status of the screen villain. I don’t think there’s any need to vote for officers. I wouldn’t do it that way. Just get together with paper and pencil and figure out what pictures each has played in during the past year.

“The one that has killed the most people, foreclosed the largest number of mortgages on widows and stolen the greatest amount of pennies from the blind men’s cups—all in pictures—should be president. The villain with the second best average would be vice-president, and so on down the line.

“The by-laws of the club might be arranged so that if at any time one of the ordinary members raises his average of misdeeds above that of one of the officers that he take that officer’s place. Any person who failed to maintain an average of at least three mortgage foreclosures every month and three railroad wreck plots might be automatically dropped from membership.

Mr. Gerard considers that idea a good one. Has promised to “take it up with the boys” and report what progress he has made to Miss Dana.

Composing Music as He Directs Picture

Many of the big films since “Intolerance” have had special musical scores written for them, usually compilations of different established pieces of popular and classical music. Sometimes the musical score for the presentation of a big film consists of entirely original music, written especially for the photography and therefore all the more appropriate. Such was the case with Douglas Fairbanks’ Robin Hood,” for the presentation of which director Schertzinger wrote an entirely original score.

In the filming of Jackie Coogan’s Metro version, “Long Live the King,” Schertzinger is gone another step forward. He is directing Jackie in the picturization of this popular Mary Roberts Rinehart story under the personal supervision of Jackie Coogan, minor, and he has been composing the music which is played on the stage by the “set orchestra” during the taking of the actual scenes. This same music will be transposed some degree and arranged for the presentation of “Long Live the King” when it is offered to the audiences of the world this fall.

It has long been the custom for most directors to use a set orchestra, which plays music that the director or the actors feel will inspire them to greater emotional heights, but this is the first time in film history that entirely original music has been played on the set during the making of a photoplay, and scores another advance for the Jackie Coogan organization.

Thus Schertzinger has written several new ballads for the scenes between Ruth Henick and Alan Forrest, who provide the chief love interest in the piece, and some interesting “villainous” themes for Rosemary (Continued on Page 21)

RIGHT—Raymond McKee, who is returning from New York to reside in Hollywood.
San Francisco, Cal., June 25, 1923—The Fox company with James Flood directing, and William Russell as the featured lead, shot some scenes on Market Street last Monday, and Tuesday worked on the docks, and departed for Los Angeles by train Tuesday evening.

Milton Gardner, Vice-president of Goldwyn, came to San Francisco last Thursday morning, and spent several days here looking over the work of the two Goldwyn companies now shooting in our midst. While in town Mr. Gardner visited the Victor Sea- strom outfit working on location near Half-Moon Bay, and Eric Von Stroheim just starting his fourth month of work on the big made-to-order set at Hayes and Laguna Streets. And he also saw some of the lately finished film of "Greed," with which he was much pleased.

James Cruse and thirty members of the cast and staff engaged in making "Ruggles of Red Cap" for the Famous Players-Lasky company, arrived in San Francisco last last Saturday morning, spent the day at the Palace Hotel, and left in the evening for a location. Among the leading members of the organization are Ernest Torrence, Frizzi Ridgeway, Anna Lehr, Lois Wilson, Edward Everett Horton, and Charles Ellioton. Vernon Keys is assistant director and Karl Brown is head cameraman.

Metro has also been represented in San Francisco the past week, as Harold Shaw, director, and seven others just starting the filming of "Held To Answer" from a story by Peter Clark McFarlane came to town last Thursday morning. Nate Watt is assistant director, Andre Barlaber at the camera, and House Peters is being featured. The picture will be an eight-reel special, and the leading feminine role has not yet been cast. While here they, with the help of some dozen local extra people did some two days of work on an Alameda ferry boat travelling back and forth across the Bay, also, some scenes in Oakland, and at the Oakland Hotel. They returned to Los Angeles Saturday evening and will begin work at the studio on Monday morning.

Speaking of ferry boats, going to sea on San Francisco harbor seems to have suddenly become very much the fashion, for Eric Von Stroheim, most of his cast, and some fifteen extras, also spent two days last week sailing back and forth to Alameda to work on a scene for the second day, day ahead of them on the beautiful water of the Bay. All the company rather regards this part of the picture as a lark, and a company from Von Stroheim himself, Frank, the property boy, lunched together, perched up on stools in the lunch room, the boat, and enjoyed the fresh air, and the beauty of the battleship docked harbor between shots. As on Friday, both Metro and Goldwyn were working at once, only on different boats of the same line, the crew wave at each other now and then as the passed by.

A. H. Sebastian, of the Belasco Production, and George W. Davis of the New York end of the organization, have been in Los Angeles the past week completing some important arrangements for the company.

Victor Seastrom, director, and the Goldwyn company working with him in the making of Hall Calwe's "Master of Men," have finished their location work here, and for the last week, on Friday evening. The second and last week of work here seems to be dozed with so many misfortunes the Jimmie Hogan, production manager, is without much more happened to go jump in the Bay himself. First of all the sun was not well behaved, and refused to shine seven days when needed, then Charles Von Erps taking their head cameraman, trying to get some shots just at sunrise at Half-Moon Bay slipped on the rocks, and sprained his ankle, and the property man had an infected foot, last but not least, Patsy Ruth Miller retiring to bed with bronchitis, but in spite of it all they at last got finished up, and our friends Jimmie wasn't quite driven to a water grave.

Joan Standing, who has been playing "Sibella" in "Greed," has finished her part in the picture and left for Los Angeles for Friday evening. Frank Hayes is also done.

(Continued on Page 22)

Flashes from Frisco

By AGNES KERR CRAWFORD

Along New York's Rialto

By RAYMOND MCKEE

Mr. and Mrs. Raymond McKee are leaving New York City to settle in Hollywood. They have a log cabin on Cherokee Avenue all furnished with wild animal skins and rustic things from all parts of the globe. So there they will live until his tenants vacate from his bunglow. It will be Mrs. McKee's first visit to the land of flowers. She was Marquisee Courtot. Remember?

Eva Tanguay, the cyclonic comedienne, is working up the death of her Miss Tanguay's "Baby" croaked in Omaha while she was playing on the Orpheum Circuit. The dog's head has been sealed up in a jar of alcohol, and the skin is being purchased by a taxidermist. The lady is overwhelmed with grief.

The Court has given Mrs. Locklear, wife of Omer Locklear, the late daredevil aviator, permission to file suit for damages arising from his action by filing an amended complaint within twenty days. The Fox company filed a motion for the courts to dismiss the suit for $50,000 which Ruby Graves Locklear brought shortly after her husband met his death while performing in an aeroplane for the Fox Film Corporation in Hollywood.

Beazie Harrisscale has closed her season and come back to New York for a rest before leaving for the Pacific Coast.

Michael J. Connelly, formerly casting director for the Cosmopolitan Studios, has opened offices of his own at 140 West 44th Street under the name of the New York Casting Office. He has already cast principals for some of the biggest productions now in the making.

Tyrone Power will play an important part in "The Day of Faith" which Tod Brown- ing is to direct for Goldwyn.

Herbert Corthell and Walter Catlett have been engaged for important roles in "Second Youth," which Distinctive Pictures has put in production as a feature film for Alfred Lunt and Mimi Palmer.

Sherry Hall, a real "Native Son" of Erle is cutting his latest special for Distinctive Pictures. Sherry is kept busy these days between directing pictures and listening on the radio he must find time to sing, at least once each night, "Lady of the Evening." Believe me the "old kids" a elevah.

The general approval with which the press and screen public have received the film "Main Street," has won for it the distinctions of a second week's showing at the Strand Theatre. Credit for this goes to Harry Henn mont, for his capable direction and a good cast which includes Melville Cooper, Alan Hale, and Mabel Ray and Philip Vidor.

On July 1st the Green Room Club will move from its home in West 47th Street to 3500 Fifth Avenue. The Actors' Order of Friendship owns the present quarters which will be used for restaurant purposes.

Warner Oland won his suit for $6,000 from (Continued on Page 20)
THE SILENT TREND

COMPOSITE OF VIEWS, PREVIEWS AND REVIEWS OF MOTION PICTURES

We are back again after a vacation. It is a reviewer of pictures good to have re- gret from projection rooms for a few weeks. As a matter of fact, it is a long time since we saw anything in the way of a picture worth writing about. The shortage of pictures has been apparent for some time, and the lack of new material has forced us to turn back to the past. We have been forced to look to the past for new things to write about, and it is a long time since we have had to look back to the past for new things to write about.

The situation is not likely to improve any time soon, as the lack of new material has forced the producers to turn to the past for new things to write about. We have been forced to look to the past for new things to write about, and it is a long time since we have had to look back to the past for new things to write about.

TENDENCIES TILERE ENTERED

The inclination of various groups of exhibitors to squabble and fight is not abating any and the continuance inspires the question: What are they fighting about? It seems as though an attempt is being made to win the hearts of the public, and it is a battle between a few leaders and the rest of the field for the control of the public. It is a battle between a few leaders and the rest of the field for the control of the public.

The coalition of A. L. Reamer and the owners of the Famous Pictures is as yet without any results. The coalition is without any results. The coalition is without any results.

This promises to be the banner year for screen adaptation of published novels. Never before have so many books been on studio schedule and yet there are those optimists who predict the immortal success of this year's pictures.

Photoplays with purposes are enjoying a vogue just now largely due to the world-wide interest aroused by Mrs. Wallace Reid's auto-pictorial picture, "Human Wreckage," which is proving powerful as a force for arousing the public to renewed efforts to stamp out the greatest menace of all. The work, the photoplay helps some worthy cause while it entertains the better it will be for insuring the permanence of the great cinema art as a perpetually benefactor of humanity.

One by one great publishers admit the screen ranks with the press as a factor in promoting the public welfare. William Randolph Hearst is the latest to add his impress to this point. Some of the hide-bound censors may yet have to wail out justice to motion pictures.

There is a revival of interest in western photodramas, a revival which may be traced to "The Covered Wagon." At the present time there are more companies making western pictures in Southern California than at any time for two years. Meanwhile the high-society is suffering and the costume play is on the wane.

FINESSE AND FIDELITY TO TRUTH: "The Spoilers," always a good bet, is now a better one and as a picture revival of the popular tale, it seems destined to enjoy unprecedented popularity throughout the realm inhabited by photoplay fans.

Well, "Main Street" is on the screen map and a sequel is to be expected. It was on the book market although, frankly, the screen version is scarcely recognizable as having been related to the book. Sinclair Lewis wrote a true, the epic of Gopher Prairie as originally written had practically no picture value and it was indispensable to infuse many angles of dramatic worth in order to get even the semblance of a plot. Of course, frankly again, the one reason why "Main Street" ever reached the screen had to do with the exploitation value of the title due to the fact that it was the best seller of its time. Universal policies which would make the fixed rule to relegate high grade original stories written expressly for the screen for the sake of acquiring the prestige of the popularity of a work not written with the idea of any picturization, could not possibly be beneficial to the industry in the long run although it is true quite a pretty penny is made on such a proposition. The Warners, however, much clever work has been done by someone in assembling the few available picture points of the book. Mr. Lewis gave to the world and attacking them to incidents of greater visual importance. The cast of characters is almost countenance, there being no less than twenty-five principals who get screen credit. Florence Vidor comes off the top honors with Monta Bell a close second. Alan Hale, Noah Beery, Harry Myers and Louise Fazenda also give good accounts of themselves.

James Young has given the exhibitors of the country another real box office attraction. His latest is "Wandering Daughters" and the title alone gets "em in." It is a story conceived and produced as a much-discussed subject of the moment and inevitably it gets much of its impetus from the jazz craze which is still with us. There is plenty to interest one throughout this production although, of course, those inclined to want a little more of the serious and of the high-brow will not be fully satisfied. However, there is real drama in many of the situations and it is of the variety that strikes home especially since everyone has watched the career of one or another of the leading ones. Most of the interest centers around the performances of Marjorie Daw and Margerite De La Motte although Pat O'Malley is a good one. He is excellent in an exciting feature for the popular priced house.

PROOF—REAL PROOF

Truth is stranger than fiction! Here is proof.

Figure 2 in "Wandering Daughters," a recent James Young-First National production, a dramatic highlight is an incident when an artist uncovers a nude painting the body of which was one girl and the head of another.

Truth: A well-known New York society woman sues a prominent sculptor for $200,000 claiming that he had used the model of her head on the model of the nude body of another woman.
THIS BUTLER HOLDS RECORD FOR SERVICE IN FILMS

This is a story about John Underhill, the butler known as the "Butler of the Social Code," which Oscar Apfel is directing for Metro.

Mr. Underhill's praises are in-doom sung but he is known to every director and casting director in Hollywood. Almost everyone who attends motion pictures even occasionally at the “Roxy.” When his name is flashed on the screen it is just looking at an old friend.

To recount the pictures in which this famous character actor appeared would require the listing of 90 per cent of the productions in which butlers or waiters have been used, and that means a good share of the hundreds turned out yearly.

"I'm doomed to the life of a butter and a waiter," said Mr. Underhill. "I probably never will be anything else. I was in pictures long before most of our present stars had finished McCuey's fourth reader and if my health holds out I probably will be still working for them tomorrow. I'm a served, madam, when most of them have been retired to their country estates."

I am dwelling over the best butlers in motion pictures. I used to be on the stage. Character parts are not for me although I often have longed to try one. I think I would like to consider them as dignified as butting. A head waiter isn't so bad, there's a deal of poise to be maintained when you're playing a role like that."

Mr. Underhill is rather tall and well built with thinning gray-brown hair and cold gray eyes. He is exactly the type of person, if he were a waiter in a high class cafe, patrons would never think of tipping him less than a dollar.

A report appearing in support of Miss tuna in this Rita Weiman mystery story include Malcolm McGregor, Edna Flugrath, Huntly Gordon, Mary Ruby, John Sainpolis, Yvonne Gardelle, William Humphrey and Charles Gerard.

FIFTEEN CENTS A DAY HIS WAGES

Working in a theatre for fifteen cents a night, later traveling through the British empire with the faith-fil step-brother Alfred Capper who is now in England as a successful mind reader, then working at odd jobs for the next two years in France, Switzerland, British Columbia and other foreign countries, only to finally land in Seattle, Washington, where he went to work as a newspaper reporter—this is a brief summary of the career of Reggie Morelli, film actor, before his entrance into motion pictures in 1912.

The actor's parents and grandparents have all been identified with the theatre. His mother, an Italian, was a renowned singer and dancer, his father played for many years appeared with the Royal Ballet at the Scala Theatre in Italy.

His father, an Englishman, was one of the best known man in music in that country. When he was fifteen old Morelli worked as a stage hand at the Venice Theatre in Naples, for which he received the startling sum of fifteen cents a night. At that time Lina Cavalieri was the star at the theatre and was just starting to earn fame as a singer.

His first job in America was on the Seattle Post-Intelligencer, where he worked for two years. He made his first appearance in motion pictures as one of the Keystone cobs in the old Mack Sennett comedies when Gloria Swanson, Charles Chaplin and Orna Connors were among the players with the company.

ANNA DOUBLES FOR CLOCK

No need for an alarm clock for Anna Q. Nilsson's Hollywood neighbors.

For three months fair Anna has been getting into shape to play a part in "Pompiola," a First National picture directed by Donald Crisp, in which she appears as a young woman masquerading as a man.

Getting into shape means one hour of calisthenic exercises every morning and shape, slaps, massages, and the handful of a professional masseuse.

The "ouches" "ows" and "wows" which Miss Nilsson ejaculates as the masseuse does her stuff are not sufficient to wake up the whole neighborhood.

Incidentally "Anna Q." suggests the slapping treatment for those who would like to

Mike Connolly, popular casting director for the Hearst pictures since their beginning, has already made for himself to cast for the screen and stage. "The New York Casting Offices" is written across the door at 140 West 44th Street and Mike is the president and is reported to have some very influential friends back of him.

"The Digest of the Motion Picture Industry" CHARACTER ACTRESSES

According to the studio casting director the number of capable character actresses on the screen can be counted upon the fingers of one's two hands. This lends importance to the fact that two of the ten, Lydia Yeun, Missus Titus and Carrie Clark Ward, are members of the cast of "Scaramouche," Rex Ingram's newest production for Metro.

Their last meeting occurred in 1916 when they appeared on the same program at the Grand Opera House. Missus Titus at around streets Los Angeles. Miss Ward had the lead in her own company's production, "The Golden Ticket," and as was the fashion in those days Miss Titus had before the curtain between acts and sang "Sally In Our Alley" and other songs. She was one of the best known vaudeville's in this country or Europe.

On one particular night the stage director conceived the idea that it would be an interesting experiment to have Lawrence Hanley, the leading man, register rapture at a point near the footlights as he listened to the story of one of the songs being sung in composition of the wings by Miss Ward. She told him he couldn't sing and the argument was becoming good when Miss Titus saved the day by volunteering to sing in Miss Ward's place.

"The audience will never know the difference," the cast told.

Miss Ward agreed and at the conclusion of the song she made her entrance on the stage. The applause was thunderous. Miss Ward purposely bowed and smiled, bowed some more and smiled some more. She tried to continue with her lines but the audience drowned her voice.

"Without a doubt it was the most embarrassing moment of my life," she said. She was panic stricken. At last with a final bow she made her exit. After Miss Titus obligingly sang another stanza off stage Miss Ward returned to an applauded audience and the show went on.


REMINISCENT OF ANNIE LAURIE

Mabel Forrest felt a slight tingje of sympathy as she read in the papers the other day an item to the effect that the home of Annie Laurie, at Craigdarroch, Vancouver, Scotland, was to be sold.

For Miss Forrest, leading woman in the Ben Wilson productions for Grand-Ash Distributing Company, is a descendant of her mother's sister of the famous inspirations of the old song. Her mother was a Laurie. The famous Annie married a man named Ferguson and died at 72 in the year 1753. Miss Forrest has pictures of the home which she hoped to visit some day. She can recall her grandmother back home in Ohio, telling of her relationship to the family which has been immortalized—member of it, at least—in the unforgettable Scotch ballad.

Lester Cuneo, one of the featured players in Metro's all-star production of "The Eagle Feather," was a number of the historic Selig company when they were making pictures entirely in the outdoors. No studio scene whatsoever were employed, the entire company living in the open and taking a day's shooting their pictures as they went along.

FAITH

By Eric Mayne

"Faith without works is dead."

Thus wrote the great logician who constructed the theological basis of the Christian religion.

He sets forth the value of Faith in the development of the higher life.

And yet everything, without Faith, is nothing.

To do anything worth doing, we must have Faith in ourselves.

To be of any value to our fellowmen must have Faith in them.

It is better to be deceived by many than to doubt one who is worthy of our Faith.

Some men believe that they don't believe anything. That is not the case.

'The fool hath said in his heart there is no God,' but the wise man knows there are many Gods, and he seeks to serve the Highest.

Some people tell us they don't believe anybody. That is bad for them.

If we wish to serve our country we must have Faith in it.

Without Faith Washington would never have laid the foundations of the great Republic.

With best Columbus on his way, who everybody else wanted to turn back.

Faith in himself, and in the Italians who love their country, inspired Massolini to work out a means of salvation at the critical moment.

Faith in each other would help other countries in Europe—and elsewhere.

Faith does not make a man a success but it makes him try to be a success.

It is not enough that we believe the world is better than it is, we must help to make it better.
CAMERA’S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION
SATURDAY, JUNE 30, 1923

TOURNEUR WILL FILM BIG EXPOSITION PREMIERE FOR PRESIDENT’S SAKE

If Mahomet can’t come to the mountain, the mountain will go to Mahomet."

The most familiar, to Christian ears, extract from the koran has been paraphrased by Maurice Tourneur, motion picture director. President Harding cannot come to the opening of the President’s Filmmaking Exposition. So, Mr. Tourneur is going to bring the opening to the president.

Motion pictures of the elaborately planned ceremonies which will occur at the formal opening of the 1923 Motion Picture Industrial Exposition will be made under the direction of Arthur L. Todd, chief cinematographer of the Tourneur production and presented to the president, if his approval is obtained.

The plan was outlined in a fifty-word telegram sent to the chief executive at Kansas City this week by Mr. Tourneur. It read: "Understand you will be able to attend opening ceremonies. Monroe Doctrine Centennial Exposition. May I have honor of bringing the premiere of this world event to you in the motion picture?" If this letter is acceptable, it looks like the president will be glad to see his chief cinematographer and personally direct the taking of motion pictures.

That the event is being presented to you as a record of that is believed will prove the most interesting part of the event in the history of California, especially, Maurice Tourneur.

President Harding was expected to formally open the exposition, until this Spring, when international complications resulted in the postponement of his trip West. When the invitation was tendered him last summer, it was tentatively accepted. Anticipating President Harding’s acceptance, arrangements were already under way to break all records for speed in developing and printing the film made at the exposition. If the President may see the screened scenes as soon as possible, inquiries are being made regarding a special train of the President’s Special and arrangements will be made to have it enroute with a projection machine and the Tourneur print.

A special car will be engaged by Mr. Tourneur to be fitted out as a laboratory and the camera with which the pictures are made will be hurried to it, with the film still in it. The film will be developed and prints made enroute.

PRODUCERS GIVING NEW TALENT CHANCE

This production will be released the coming season, starting September 1, will disclose more "new faces" than ever before. According to the screenings on the screens throughout the country, is the observation of Miss Evelyn Brent, one of the newer "types" of leading ladies now appearing before cameras here.

"A wide-spread movement is evident among producers to introduce "new faces" among the players appearing in their forthcoming pictures," said Miss Brent.

"Such producers as Marshall Neilan, Maurice Tourneur, Harry Hoffman, production manager of Metro, Victor B. Fisher and others have already come out publicly in favor of the "new faces" idea and are introducing new players in important parts in pictures now under way. Others are joining the ranks daily and within a very short time many players who have had little opportunity in the past, will be appearing before the camera in leading characterization roles."

Mr. Hoffman of Metro, before a meeting of the Western Motion Picture Advertisers recently, stated that what the screen needs today as much as anything else, are new personalities. He pointed out that the over-use of well known players would harm both the players and the pictures.

An observation of present studio activities discloses the fact that by next season there will be evidenced a greater number of "new faces" on the screens throughout the country, than ever before during any similar period in the history of the motion picture—or at least ever since the star system of using popular players started."

Geldert Ready For 128th

With the return of Cecil De Mille and company from location work on "The Ten Commandments" is rapidly being completed and the picture will be ready soon for the cutting room. In finishing this work in this production, Clarence H. Geldert, the executive producer of the 127th picture in the last six years.

PLANT FOR MANUFACTURING FILM-MAKING ACCESSORIES WILL BE FOUNDED HERE

That Los Angeles will not only be the production and financial center of motion pictures, but the nucleus of the manufacturing of the accessories that accompany finished film products, in the firm belief of Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation.

According to these film executives, steps are now being taken to create a manufacturing plant in which will be created and made, all accessories pertaining to film productions made and released by the Principal Pictures Corporation.

New York, Chicago and Cleveland have at the present time the "corner" so to speak on the accessories necessary for the film world. With Principal Pictures plans, Los Angeles will jump into the ring and take a big stride forward in this respect as well.

Few people outside the industry realize, according to Sol Lesser, that the many "tools" necessary to "put over" a motion picture after it is made. The exhibitors require lithographs, press books, special exploitation mats, cuts, and advertising matter. Novelties in hundreds of different varieties are made up in million quantities by these eastern firms and distributed to the many film exchanges and theatres throughout the United States.

According to Messrs Lesser and Rosenberg, a large tract of industrial property will be purchased, and upon this site will be erected buildings suitable for manufacture of all accessories necessary for the products of the Principal Pictures Corporation. These will include lithographs, press books, special exploitation advertising, novelties of every description, including booklets, dolls, statues, tags, heralds and every conceivable piece of advertising attractive to the theatre owner wanting to exploit pictures on a big basis.

A narrow escape from severe injuries and per chance death was reported by several important film artists this week in Prescott, Arizona, when the closed automobile in which they were riding to location ran amuck in a huge hulk of sheep. The film company is located in Prescott making Harold Bell Wright’s "When a Man’s a Man" for Principal Pictures Corporation. Those seated in the automobile were Marguerite De La Motte, leading woman for the company, Mrs. Edward F. Cline, wife of the director making the picture, Mrs. A. L. Bernstein, wife of the production manager, and John Bowers, star of the company.

The occupants were hurrying to Williamson Valley, the scene of their camera work, some thirty miles from Prescott. The driver of the car was pointing out an interesting piece of scenery along the road and did not notice the herd of sheep crossing. The car struck the animals while several hundred were coming down the roadway and the impact threw the machine from one side of the road to the other, it finally halting on one side in a shallow slope along the road.

Seven of the sheep were killed by the roaring car and had it not been for the strong grip on the steering wheel by the driver, a complete somersault would have been inevitable. The occupants were badly shaken and received minor bruises. They were given first aid treatment and sent back to Prescott. The director Cline made the best of matters by filming episodes in which they did not appear.

The love valleys of this particular portion of Arizona are a grayish hue which makes it difficult to see the sheep which thrive in large numbers and it is always general amongst the residents of that country to keep your eyes on the road ahead.

Henry Kolker will shortly return to the United States after completing "I Will Repay," an Ideal Picture.
ACTOR WINS HIGH HONORS IN CONTEST

Creighton Hale, debonair leading man of stage and screen, has not only firmly established himself with the theatre-going public as one of the screen's most versatile performers, but the other leading men, but last Friday evening in the Rose Room of the Ambassador hotel, when a number of prominent motion picture upon the management of the dance tournament to compete for the championship of Southbend, Indiana, Mr. Hale won the highest honors for his ability as an exponent of the art of tapscoting. Hale made his debut in pictures several years ago, but not until last year had been given the opportunity to work before the camera at one of the Hollywood studios. Victor Hugo Halperin, having been seriously ill during a period of prolonged work as the professor in D. W. Griffith's "Way Down East," and while the work in the film was finished, the only notable film played, transported him from New York to Hollywood to play the leading role in his picture, "Too - With a Kick," which is shortly to be shown at Grauman's Million Dollar Theatre. Upon the completion of that picture, Mr. Hale was prevailed upon by the management of the Mason Opera House, Los Angeles, to present his play, "Just Suppose," for a week's run. This play was previously presented by him at the Columbia theatre in San Francisco where it had a tremendous hit and it went over with equal success at the Mason. 

This week Mr. Hale was engaged to play the part of "Billy" in the Richard Walden Tully produced picture, "Billy" and according to all reports his performance is one of the high lights of the pictures. At present he is under contract with Goldwyn where he is portraying the role of "Alick" in the current Victor Seastrom production, "The Master of Man." 

Added to Cast

Tom O'Brien, who has just completed work with Jane Martin and Justin B. McCloud on "The Sign," has been added to the cast of the Trimbelle-Murfin Production, "The Phantom Park," Strongheart's next starring vehicle, and is playing the part of "Art," the young man in the circus sequence. O'Brien is also being considered by Director Lawrence Trimbule for the part of "Beauty" Smith in Strongheart's other picture, Jack London's "White Fang," the exteriors for which were taken in Canada where the director was making "The Phantom Park" ex

DOD is Popular Player

Buddy, the trained film canine, has just finished his work in Warner Brothers' latest picture, "The Country Boy," directed by William Beaudine and starring Wesley Barrie and according to Henry East, the dog's master, Buddy has now worked in a total of sixty-four pictures and is fast becoming the leader of canine actors.

LA ROCQUE GETS CONTRACT WITH DE MILLE

It was this week announced from the office of Cecil B. De Mille that Rod La Rocque has been signed on a one-year contract by the Famous Players-Lasky Corporation for Cecil B. De Mille Productions. Mr. La Rocque was signed recently by Mr. De Mille for a leading role in the modern story of "The Ten Commandments," the loyal prologue of which is just being completed. Mr. La Rocque's tests proved him so ideally fitted to the role which he is intended by Mr. De Mille that he was very shortly given to contract. Rod La Rocque is considered one of the most promising of the younger leading men of the screen. He was born in February twenty-five years ago. He has been on the stage almost continuously since he was seven years old. He has alternated between the stage and the screen. Previous to his recent return to the Pacific Coast, he had appeared in such Broadway stage successes as "The Name's You," and "Pink." In the days of Essanay, he was featured in a series of "La Fable" pictures and played heavies in a number of Bryant Washburn pictures. Recent film successes include "Slim Shoddy," "Notoriety," and "Jazzmania." 

Mr. De Mille and Mr. Jesse L. Laskey, first vice-president of the Famous Players-Lasky Corporation, are said to have great hopes for the future of La Rocque, who is now given an opportunity such as that which at one time led Thomas Meighan and the late Wallace Reid to stardom.

Kipling Classic Soon

Rudyard Kipling's classic short novel, "The Light That Failed," is in process of being translated into screen language by F. McGrew Willis, who is responsible for the George Melford's forthcoming production of this popular and dramatic story. While work on the adaptation is progressing rapidly, George Melford is putting the finishing touches on his proceeding paramount picture, "Solony Jane."

Actor is Recovering

Billy Giffen, who was injured recently while working on a set at the Goldwyn studios, suffering a broken jaw and numerous bruises on his wrist, is reported well on the way to recovery and will soon be ready for another round behind the camera. He is confined to the Pacific Hospital, where many of his friends in the local film colony have visited him.

ALL WARNERS GET TOGETHER IN HOLLYWOOD

For the first time in many months the four Warner Brothers of picture producing fame were gathered together when Abe Warner of the New York office arrived at their West Coast studio in Hollywood this week.

Abe Warner's visit to the studio lasted but a few days as he inaugurated a business trip of the middle west. He slipped out of Los Angeles as quietly as entering, after four days of consultation with his brothers the details for the production of eighteen or more of the pictures which are to make this coming season.

This is Abe Warner's second trip to the coast in six months. He has traveled a route of principal cities throughout the country, making personal acquaintance with exhibitors and distributors of the Warner product. On leaving Los Angeles, he headed toward Denver, where he will press the button for the moving picture campaign of "Brass" and "Mack R樱er," the two most recent Warner releases, and then into Kansas City and back to Chicago.

Mr. Warner reports that the entire country is awakening with open arms the fulfillment of promises of Los Angeles producers for bigger and better pictures and that the prevailing optimism of the theatre men of the country, big and small alike, is that genuine stories and real directors go a long way toward making films successful.

Keith Headliner Signs

Francis A. Ross, formerly of the celebrated vaudeville team of Felix Adler and Francis Ross, has succumbed to the lure of the pictures, and is now being engaged as one of the "Gold Diggers." The picture is being produced by the Warner Brothers at their West Coast studios. Miss Ross was a headliner on the Orpheum and Keith Vaudeville circuits for more than four years. She is portraying the role of Dolly Baxter in the Avery Hopwood story "The Gold Diggers."

CAMERA RETURNS FROM TWO MONTHS IN ARIZONA

Principal Pictures Corporation's "When A Man's A Man" company returned to Los Angeles after having spent the best part of two months in Prescott, Arizona, making exterior episodes for the noted Harold Wallis Western story. A special car, thick with dust and piled high with props, came and gathered picture equipment, carried the players and their valuable film from the Arizona town. Among those who stepped from the platform of the car were Marguerite De La Motte, John Bowers, Robert Frazer, Jane Marlowe, George Hackathorne, John Eilers, Patricia Polanski, Charles Malis, Forrest Robinson and a host of others equally popular throughout the state. The director, and Arthur L. Bernstein, business and production manager for the Principal Pictures Corporation, announced that the pictures will be released in October.

"Glad to be home?" The members of the Wright cast looked at each other in silent approval. "You bet," laughed Miss De La Motte. "We had a wonderful trip and the Prescott folk treated us royally, but there's no place like home, you know."

The next few weeks will be spent by the company making interior episodes. Work will be continued at Principal's Hollywood studios at once.

"When a Man's a Man" is the first of the series of Harold D. Wright novels to be filmed by Principal Pictures Corporation. Others will follow in line. There are nine volumes in the series, all of which have been purchased by the picture company.

Mae Busch Birthday Party

Paul Form gave a delightful birthday party for Mae Busch on the Montmartre in honor of Mae Musch. Among those present were Mabel Normand, Corinne Griffith, June Mathis, Julian Johnston, Carmel Myers, Carew Wilson, Walter Morisco, Joseph Jackson, William Halley and Goodman Bradley. Mr. Barr adapted to the screen The Chicago of "Men of the Meter Man," Hall Caine novels, in both of which Miss Busch plays the leading feminine roles.

Hoot Returns

Edward Sedgwick and his company have returned from the location camp at O'Neals, California. The screen version of "The Ramblin' Kid" were filmed, and is now at work on the interiors, at Universal City. The interiors are elaborate. The picture stars Hoot Gibson, with Laura La Plante, W. C. Leyland, Evelyn Brannan, Carol Holloway and a large cast.
BAD MAN" IS NOW BEING FILMED ON RANCH

Bang, bang, bang, they're off! Holbrook Blinn, bad man, has been busted over the border and is doing his famous stage ride before the camera.

Work on Edwin Carewe's "The Man," which will be released by First National, started recently at Roscoe where the initial ranch exteriors were shot.

Though necessarily somewhat different from Emerson Porter's stage play in which Blinn has starred so long so successfully, this celebrated actor as a role even more picturesque and nutrith-provoking than the one which has been charming intimate audiences of New York and Los Angeles.

"The screen adaptation of this play by Mr. Porter has been made so as to give me an even better chance to impersonate the bandit character as I visualize him. The film will permit me to expand action and detail and will permit a wider range of acting and a stronger plot," said Blinn. "I have played Maid Marion in "Robin Hood" and was the feminine lead in Fred Niblo's "Captain Applejack." I will play the feminine end of "The Bad Man" opposite Jack Muthall, who has the role of Gilbert Jones.

Carewe plans to turn the negative over to First National for distribution in August. The interiors will be taken at the United Studios.

CRUZ GETS JUVENILE ROLE IN LEE FEATURE

The part of Charlie Hemingway in "You Can't Get Away With It," the first of a series of special productions to be made by Fox under the direction of Roland V. Lee, is being played by Charles Cruz, popular screen juvenile, instead of George Hackathorne, who was recently reported as playing the part. The role referred to is the leading boy, and is a good opportunity to establish himself in pictures as one of the most capable artists of his rank.

Prior to his entrance into motion picture work two years ago, Cruz appeared in musical comedies and dramatic plays from which he gained wide recognition as a brilliant performer. Among a number of successful pictures in which Cruz has appeared and won the unqualified praise of dramatic critics for his histrionic ability are "Emmy's Worth," "My American Wife," "You Never Can Tell," "Blood and Sand," and others.

A SURPRISE IN STORE FOR FANS OF OWEN MOORE

Whoever had decided Owen Moore permanently committed to starring in rollicking comedies such as he made so thoroughly effective, has been given a surprise in store for them, because when they see him in "Thundergore," in which he is now playing the leading role for First National at the United Studios, they will discover a nothing of interest dramatically. It is just the opposite to the sort of work he did in such successes as "Reported Missing."

"An additional element of surprise will be discovered in the fact that in "Thundergore," Mr. Moore plays three different characters or rather portrayals of the dramatic feelings of an unusual man in three distinctly different transitions of his character as unfelt in this story of the entrancing Orient. Moreover, for the first time he essays the interpretation of a young Chinese character, and, according to reports emanating from those associated with him in the filming of this picture, his performance bids fair to be proclaimed one of the acting sensations of the current year.

Although those who are familiar with Owen Moore's long record for presenting screen characters that variety do not doubt any proof of his versatility, those who know him only by his brilliant work as the star of the screen comedies he made during the last three years will no doubt be more than surprised to see him so heavilily dramatic as he is in "Thundergore." Especially as a derelict is his work most challenging of seriousness although his interpretation of the character of the young Chinese in the midst of devastating Oriental luxury is said to be exceedingly gripping.

CRISP IS WORKING HERE AFTER 3 YEARS' ABSENCE

Donald Crisp, famous director, soldier of fortune and actor, who won fame during the last two years in Europe, two, managing the Famous Players-Lasky, London Studio and one year at the Berlin Studios, the same company, will direct Sam E. Rork's production of "Pon'ola" for First National in New York distribution.

Among the pictures which Crisp directed in Europe was the screen adaptation of "Brides Dirty Bush." This was made in Scotland, the original locale of the story.

Crisp has been a recognized authority on pictures since the inception of the industry and has been able to get along with filmdom in many ways. As director with David Wark Griffith he helped give the world its first big spectacular, "The Birth of a Nation." Another of his famous pictures was "The Ten Commandments.

Crisp has already established offices at the United Studios and will start directing Cynthia Stockley's South African story within the next few weeks. Among members of the cast already selected are: Anna Q. Nilsson, James Kirkwood and Tully Marshall. Crisp's assistant will be James Farnum, who assisted director James Young in the filming of "Wandering Daughters," and who helped Tully in his screen version of "Tri by.""}

ROBOT MAKES FIRST FEATURE PICTURE

"Gigi," Dink Y. Takes a vacation from acting, producing, but just has been completed and the negative and masterprint taken East where arrangements are being made for distribution. For perhaps the first time in film history a four-year-old star makes his bow to the picture public in a five-reel costume production adapted from a classic penned by a famous author.

That this picture will take like wild fire is the consensus of opinion of those who have seen it. The production is one and little Dink is supported by a remarkable cast consisting of such shining stars as Lillie Langtry, Anna Jarvis, John Sarnol, Joseph Swickard, Sam De Grasse, Eric Mayne, Mitchell Lewis, Ethel Wales, Frank Bond and Frank Darrow, Sr.


The story has and appealing plot and costumes and settings are lavish and rich far beyond those of the average costume production.

The film was directed by Albert Anfin, who wrote and directed "My Day" and who also directed "Trouble.

Chuck Reisner, famous character actor, star and director, who is Dink's father, assisted in the filming of the youngster's first serious effort toward stardom. Dinky first came into the public eye when he starred with Charles Chaplin in "The Pilgrim."

MONEY-MAD INDIANS GIVE PEACEFUL TOWN A THRILL

Residents of Bishop, California, had visions of an uprising of Piuhe Indians last week when 35 braves, in war paint, descended on the peaceful town.

Then, when they heard for the First National Bank, the fears grew to intensity. "The Indians were going to rob the bank robbers," thought the citizens. But they were all wrong. The Indians were people of the town. They had come there to cash their salary checks which they had received for playing parts in a First National picture starring Colleen Moore, now being taken in the Sierras, a few miles from Bishop.

Florence Billings is taking a short vacation following the completion of her part in "With Hayes," Hunter in "Wild Love."
NOTED N. Y. ACTOR WON BY FILM COLONY

Harry Mestayer, one of the most popular leading men of stage and screen, who is widely known to Los Angeles as well as New York audiences, has arrived in Hollywood with a view of making himself actively in motion pictures.

For ten years an actor and director for Oliver Morosco in Los Angeles, Mr. Mestayer has appeared in support of and directed a great many of the foremost stars of the footlights and silvery screen. He has been an actor for the past thirty years, playing heavy leads with Lucile Sullivan, Ulrich, George M. Cohan, Mine, Nancie Banke's, J. H. Miller, James K. Hackett, Mrs. Hoke, H. S. Southern, Ruth Chatterton, Madeline Delancey, Charles Frohman and many others.

For two years he was leading man at the Majestic Theatre, New York, with Holbrook Blinn. Mr. Mestayer came to Los Angeles last summer as leading man with the original "Fair and Warner" company and his work in the play brought forth the greatest praise of dramatic critics here. Although he has now been in Hollywood only a few days he has already received a number of flattering offers from different film producers to play leads and featured roles in forthcoming pictures. His arrival here is considered a great achievement for Los Angeles players in the past strenuously endeavored but without success to obtain the services of the talented actor. For that at least he could not be induced to give up his work on the stage.

Now that he has announced his intentions of becoming a member of the film colony it is being freely predicted that he will soon achieve the same amount of popularity on the screen that he has enjoyed during his long and successful career before the footlights on Broadway in New York.

Peggy Fools Them

Peggy Carwright, popular screen juvenile, plays the part of a boy in the new Universal production of "Lady of Quality," starring Virginia Valli and so perfect is her makeup that even her most intimate friends failed to recognize her the first day she appeared on the set. The youngster has been in pictures four years and has played in a variety of parts, including every star of the silver sheet. She is an expert horse-girl and has won two cups at the Alexander Horse Show and one at the Ventura Horse Show.

NELIAN ENDS NEW FILM AND GOES TO GOTHAM

With the completion of the camerawork on "The Renegado," Marshall Neilan, who has been directing the Russian drama for the Goldwyn studio, left for New York. Mrs. Neilan (Blanche Sweet) plans to join her husband on a short vacation as soon as the role of Dolores in the Paramount film "The Palace of The King," now being made at the Goldwyn studio, is completed.

Although actual camerawork is completed on "The Renegado," Neilan will be busy for the publicity work and promotion of the film. He will spend part of his time on the journey East in the preparation of the entire community of the film, so that D. J. Gray, his film editor at Goldwyn's, may begin at once upon a stage of production.

As soon as the film has been cut and assembled, Gray will bring the material to New York for Neilan's inspection there.

Leeds Baxter, general manager of Neilan's productions, announced the departure of the director to the metropolis.

REALTY FIRM ENGAGES PICTURE PRESS AGENT

It begins to look as if other leading business concerns are getting in on the ground of the army of press agents in the employ of various motion picture companies. Ted Lewis, a very successful agent for the Morosco studio and representative for the King Vidor Studios, has been engaged to do the publicity work and to conduct a special advertising campaign for Rainbow Valley, a new subdivision of the lots of which are being offered the public.

This tract is called "the throne of the big Tujunga" and is located under the Redwood and is being handled by a branch office of the Eastern Colorado Street, Glendale.

One of the interesting features of this real estate promotion is the presence of an actual bungalow. There is still time to register for this bungalow, which will be formally presented to some lucky person at Rainbow Valley soon. Registrations are taken at the Rainbow Valley of five which is situated at Grand Boulevard and Colorado Street.

Philippe Wins Prize

Philippe deLacy, five-year-old film starlet and French war orphan, who has received the praise of photo play critics for his brilliant performance in "Tivorex," now enjoys extended drumming. Brauman's Righto, has attracted no little amount of attention from press men and officials of the M. G. M. C. A., Los Angeles, for his ability as a swimmer. At a recent aquatic contest staged at the "Y" Philippe won high honors with his exhibition and as a result was presented with a V. M. C. A. Prize Swimming Award Medal.

CUMMING DEFENDS HIS HOLLYWOOD FROM PULPITS

William J. Brady isn't the only producer who can preach. Irving Cummings is treading in the church steps of his one-time "beating" the Goldwyn studio, left for New York. Mrs. Neilan (Blanche Sweet) plans to join her husband on a short vacation as soon as the role of Dolores in the Paramount film "The Palace of The King," now being made at the Goldwyn studio, is completed.

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Leeds Baxter, general manager of Neilan's productions, announced the departure of the director to the metropolis.

REALTY FIRM ENGAGES PICTURE PRESS AGENT

It begins to look as if other leading business concerns are getting in on the ground of the army of press agents in the employ of various motion picture companies. Ted Lewis, a very successful agent for the Morosco studio and representative for the King Vidor Studios, has been engaged to do the publicity work and to conduct a special advertising campaign for Rainbow Valley, a new subdivision of the lots of which are being offered the public.

This tract is called "the throne of the big Tujunga" and is located under the Redwood and is being handled by a branch office of the Eastern Colorado Street, Glendale.

One of the interesting features of this real estate promotion is the presence of an actual bungalow. There is still time to register for this bungalow, which will be formally presented to some lucky person at Rainbow Valley soon. Registrations are taken at the Rainbow Valley of five which is situated at Grand Boulevard and Colorado Street.

Philippe deLacy, five-year-old film starlet and French war orphan, who has received the praise of photo play critics for his brilliant performance in "Tivorex," now enjoys extended drumming. Brauman's Righto, has attracted no little amount of attention from press men and officials of the M. G. M. C. A., Los Angeles, for his ability as a swimmer. At a recent aquatic contest staged at the "Y" Philippe won high honors with his exhibition and as a result was presented with a V. M. C. A. Prize Swimming Award Medal.
Erle Kenton
Director of
"Tea With a Kick," a Halperin Production, now showing at Grauman's Million Dollar Theatre with Twenty-seven Stars.

Caroline "Spike" Rankin
Playing Straight as well as Character Parts. At Grauman's Million Dollar Theatre this week as "Mrs. Bumps," a reformer, in "Tea With a Kick."
Phone 436-471

Harry Lorraine
As "Rev. Barry White" in the Halperin production "Tea With a Kick" now showing at Grauman's Million Dollar Theatre
Phone Holly 2678
Doris May

Playing the Lead in "Tea With a Kick" this week at Grauman's Million Dollar Theatre.

Phone Holly 11064

Victor Potel

One of the Most Popular Members of the "All-Star Cast Fraternity," appearing exclusively ALL-STAR Photoplays, among which are:

"Quincy Adams Sawyer," Metro
"The Meanest Man in the World"—Sol Lesser

and at Grauman's Million Dollar Theatre this week as "Bellboy 13" in "Tea With a Kick!"

Phone Holly 2884

Rosemary Theby

In the Victor Hugo Halperin Production
"TEA WITH A KICK"
At Grauman's Million Dollar Theatre

Phone Holly 460
Creighton Hale

Leading man and featured player as "Art Binger" in "Tea With a Kick," showing at Grauman’s Million Dollar Theatre this week.

Phone
570-559

Stuart Holmes

"Tea With a Kick"

GALE HENRY

As "Hesperia McGowan" in "Tea With a Kick," showing week of July 2nd at Grauman’s Million Dollar Theatre.

Phone Holly 640
Louise Fazenda

Playing “Birdie Puddleford” at Grauman’s Million Dollar Theatre this week in “Tea With a Kick”

Phone
Wilshire 1222

Hank Mann

As “Sam Spindle” in “Tea With a Kick,” presented at Grauman’s Million Dollar Theatre this week

Phones 581-918, Wilshire 2732

HARRY TODD

“Tea With a Kick”
YESTERDAY'S WIFE" STARTED WITH ALL-STAR CAST

Philo McCullough has won notice throughout his career for artistry of his portrayal. In addition, he has won prominent roles with C. B. C.'s "More to Be Pitied," he has won notice in Universal's "The Four Musketeers," and "The First Degree," in F. B. O.'s "The Stranger's Bouquet," and many other productions. Actual production is under way for Edward J. Dileaut's directing. Mr. LeSaint did fine work in directing the C. B. C. feature "More to Be Pitied," "Only a Shop Girl," and "Temp-tation," which went over so big this year. With production gold, it is nite plans outlined for casts and details on the rest of the C. B. C. program. Joe Brandt is on his way back. He has won the necessary completion of details for which he went to the Columbia.

JAAN RILEY PRODUCTIONS TO MAKE SIX FEATURES

Announcement was made this week of the forming of the Jean Riley Productions, of which Jean Riley, film actress, is star and head. According to E. G. Abell, Gordon and Jean Riley, president, the company plans to produce pictures of feature length. The company will be presented with an all-star cast. Work on the initial sub-ject, the title and details of which are yet to be announced, is scheduled to start within the next three weeks. Joe Sturgis, president of Jean Riley will head the all-star cast for the first picture, and Camille, sister of Gaby Balsky, will appear in the picture as a nurse. Rod Ryerson, business manager. Temporary quarters of the company are at 6701 Santa Monica Boulevard.

YESTERDAY'S WIFE"

A distinguished cast has been completed for "Yesterday's Wife," the first of the series of special Columbia Pictures which the C. B. C. Film Sales Corporation will release as part of its full program. It is announced this week that Lewis Dayton and Philo McCullough have been selected for the leading male roles to play opposite Irene Rich and Eileen Perenyi.

Joe Brandt, President of C. B. C., who has been at the Company's Coast production centre conferring with the production staffthere on the extensive program his organization has mapped out in sincerity over the signing of these two players.

Lewis Dayton is one of the most recent leading men to screen and is known for the fine dignity of his portrayals. His newest release, "The Last of the Mohicans," was won in Dorothy Phillips' newest production, as the male lead in "Slan-der the Woman." He also won distinction for his portrayal of opposite Clara Kimball Young in "Cordelia the Magnificent," and appeared in "Old Madrid." He is in the first Famous Players picture to be filmed in Europe, "The Great Day."

EDDIE STURGIS GETS BIG ROLE IN "PONJOLA"

Edwin Sturgis, popular screen character man, who was a member of the original Famous Players company, and since then has played in features produced by several of the big companies, has been engaged by Sam E. Rich and Joe Comstock to portray in "Ponjola," a First National picture, soon to go into production with Larry Semon and Sylvia Bee.

He will enact the role of "Sherry," a good-natured adventu-urer, the youthful and loving character of the Rhodesian gold fields.

Sturgis' career as a film char-acter man covers many years. With Famous Players he supported most of that company's famous stars including Jack Bartymore, Marguerite Clark, Hazel Dawn, Elsie Ferguson, Paul Frederick and Owen Moore. For four years he was with Fox and later with Gold-wyn, supported Geraldine Far-rar, Mary Garden, Marie Doro and others. For two years he was manager of the Owen Moore picture.

The cast of "Ponjola," which is now completed, comprises one of the greatest array of talent ever assembled for one picture, including James Kirkwood, Anna Q. Nilsson, Tully Marshall and Joseph Kilgour.

"TIGER ROSE" TO BE FILMED HERE SOON

Millard H. Webb, production manager for Sidney Franklin, is busily engaged with prepara-tions for "Tiger Rose," which is soon to go into production at the Warner Brothers West Coast production centre. "Tiger Rose" will be known as a Sidney Franklin production and will be based on his personal supervision. Millard H. Webb, who is to come west to fulfill his contract with the Warner Brothers, will co-direct with Mr. Franklin this production of this David R. Kea-Seay play.

Lenore Ulric, who achieved such wonderful success in the stage play, will have the leading role in the picture version. A remarkable cast is being assembled for her support to include Claude Gillingwater, Joseph Downing, Anders Randolf and Andre de Beranger.

"Tiger Rose" will be released as one of the Warner Brothers screen classics of 1923-24.

TO HOLD SPECIAL MEETING

The Reliable Photoplayers Association will hold a special meeting Tuesday evening, July 3rd, in the Assistant Directors' hall at 5411 Hollywood Bou-levard. It will be the occasion of important business an enter-tainment and dance will be given. The Hollywood Players, a similar association, will be invited to the different studios, have been invited as guests and will partake in the entertainment.

HUGHES PREPARES NEW ONE

Following the success of "Souls For Sale," Rupert Hughes is now busy with preparations for his next Goldwyn production, "Law Against Law," is the title of which he has announced, is the story, written by the noted au-thor and to be directed by him. Rupert Hughes is currently involved with the divorce question. Many of the author's novels and short stories have been dealt with this im-portant question of life, and his rank as an author on the subject lends a peculiar interest to this first play-off on the subject.
Who's Who and What's What in Filmland This Week

Rene Plaisette, well known director who is credited with discovering Leatrice Joy and others of fame, has been signed to supervise the new "Alex the Great" series of two-reel comedies which will soon go into production at the Povder studios.

Henry Lehrman has succeeded Mal St. Clair as the director of the second series of H. C. Wilmer's "Fighting Blood" stories. He began work this week on the second of the series called "She Supes To Conquer."

Albert Cooke, chief comic of the company, is still assisting on the popular H. C. Witwer stories at the Power studios. He will be in the studio half the day while free-lancing for the next Clive French picture to be made. Cooke has been in the same role in the ancient Roman sequence and sustained a severe cut on the elbow and a sprained knee. After being patched up by the studio physician, however, he was able to continue his work of registering laughs.

Harold Goodwin has been signed by Robertson-Cole to appear in forthcoming F. B. O. productions.

Grace Darmond is playing the leading feminine role in "Alimony," an F. B. O. production under the direction of James W. Horne.

Enny Johnson has begun work on his next F. B. O. attraction, "The Maltese Falcon," which Ralph Lewis is to play the leading role in the production with an all-star cast in support.

James Kirkwood was forced to learn all the intricacies of "riding the brake beams" for his portrayal of a down-and-out in "The Eagle's Feather," a Metro all-star special, and now maintains that he can appreciate the oft-questioned comfort of pullmans.

No sooner did House Peters finish his role in "Don't Marry for Money" than he sped over to the Metro studio to portray the leading male role in "Held to Answer," an all-star picturization of Peter-Clare MacFarlane's story, which Harold Shaw is directing.

Fredric Santley who recently closed with "Up She Goes" is working on the finishing scenes of the picture, being made in Long Island.

Ben Lyon who is playing one of the leading male roles in Sam Goldwyn's screen version of "Jeeves and Jericho" has returned from Atlantic City where they have been filming some of the exteriors.

Alma Rubens has just completed "Under the Red Robe" for D. W. Griffith in which she will be starred. Miss Rubens has not as yet announced what her future plans will be.

Malcolm McGregor, Metro's young athlete star who is appearing opposite Viola Dana in "The Social Code," has had so many fighting parts in the few years he has been in motion pictures that he marvels at his ability to keep his knuckles still unbroken and his nose in the place it was originally intended to be.

The combined weight of James Marcus and George Siegman, both members of the cast of Rex Ingram's "Scaramouche," is 520 pounds. Going up.

Many times has Otto Lederer, creator of the immortal Solomon Levy in "Able's Irish Rose" been mentioned as a successor to David Warfield, and it is interesting to note in this regard that his greatest ambition is to bring "The Music Master" to the screen.

Otto Matiesen has a film offer under consideration that has aroused the curiosity of all his friends. He will not state just what it is, but has promised a trip to a foreign country for the future. This is somewhat strange behavior on the part of Matiesen and leads us to believe he is due to be starred or some thing like that. It would be a great thing if they made a picture built around all the Matiesen actors Matiesen has played on the stage and screen. It would seem like the history of the world in review.

Ralph Cloninger, who recently finished a part in "Ten Commandments" and is now at work completing the details for the filming of his own productions is contemplating a trip to his former home, Salt Lake City, where he will confer with a number of financiers and business men who are backing his venture. From there he may go to Los Angeles, San Francisco, and other northern points for another series of conferences of similar nature before he decides where to begin work. He plans to film all of the exteriors of his productions in Utah, for he believes that there are locations up there that will bring new scenic effects to the screen. The Velley of Utah has been mentioned as one place.

Elizabeth Rhoades, a charter member of the Reliable Photographers Association, has completed her contract with Principal Pictures Corporation and is now considering two very favorable offers for work portraying pictures. She has one of the principal roles in "A Man's saga," which was directed by Eddie Cline.

Charles Lawrence, who is one of the big bids in the new musical comedy "Helen of Troy, New York," which recently reopened at the Selwyn Theatre is devoting his spare time acting before the camera.

Brandon Tyuan has just completed playing the leading role in "Loyal Lives," for Whitman where he has kept his feet, and will open at the Capitol Theatre in New York the week of July 8th.

Mary Alden is now in a position of lofty independence in regard to producers and directors. While on location in Northern California during the filming of "The Eagle's Feather" for Metro, Miss Alden received a personal and collective lesson from two score of cowpunchers in the art of flipping flapskys over a campfire. "Anyone who knows anything at all understands that a good flapjack flipper is always in demand for work in restaurant windows," she said.

"Scaramouche," Rex Ingram's newest Metro production, has been stared by Ramon Novarro born in Mexico, John George, Araba; Harry J. Tytten, Belgium; Lyndley R. Leazer, England; Emil Titus was born in mid-ocean; Alice Terry, Lewis Stone, Edith Allen and the others are native Americans. Mr. Ingram was born in Dublin.

Mickey McFann, filmland's young swimming champion, who has been training for the series of aquatic exhibitions to be held in the immediate future, has mastered the intricacies of under-water swimming and can now go from 50 to 75 feet under the surface. His goal is 125 feet, and he ought to be able to reach it in two or three more weeks' practice. At the present time he is with the Henry Otto unit at the Fox in Los Angeles in filming "The Temple of Venus." He plays one of the big parts in this production.

One of the principal roles in "The Wonderful City" which will be shown in this city within the next two weeks, is enacted by Josephine Adair, sixty-year film actress. This part affords her an unusual opportunity to display her keen artistry, and is an old blending of pathos and humor that she brings to the stage. Miss Adair has attained her greatest renown as an interpreter of Haynes Hunter's "Shamrock," completed one of the featured roles in Frank Borzage's "Children of Dust at the United Studios."

"Her Royal Highness," his second motion picture, went on the picture lot. If the titles a tone of our local film folk we have come from aristocratic families of Europe were used in Hollywood some directors, it will number of these celebrities in all the time addressing them. Take, for instance, Thais Valda and Miss Mcclellan in an interesting part in "Bluebeard's Eighty Wife" at the last which will have, her back's back royal court. The revolution reversed the order of things效能; she was made to flee for her life. Her mother father and husband were also and she only escaped to her country after numerous hair ships and hairbreadth adventures. Now she is one of most astonishing screen players and she has doffed her length royal title for her present call. Her other pictures include "The Brass Bottle" and "Trilby."

Sara Mullen has just returned from location having played the leading feminine role in "That's My Man, Miss Love." Miss Mullen will shortly start work on a new production which will have her back's back balance of the summer.

Mary McNally has started work on Murray Garson's new special production in which she is playing the leading feminine role.

Robert North Bradbury is directing a new western picture, "The Trail of the Wolf," with Edmund Cobb and Gladys McConnel in the leading roles, while Miss Mcclellan is the comedy leading woman recently "discovered" and this is her first appearance in a western role.

Norman Kerry leaped from Mediavale Parts to a model role at Universal City. Forsaking the brilliant tinkling of "Pilowbus" in "The Hour lack of Notre Dame," he became "Robert Armstrong" in the big all-star cast of "The Acquital," in which he plays the role of Richard Travers, Barbara Bel and a big cast appear.
EVELYN BRENT IS ENGAGED BY METRO

Evelyn Brent, now appearing with Monte Blue in "Harbor Well," has been engaged by Metro to replace opposite House Peters in the production of Peter Clark McEachern's "I'll See You in Heaven," directed by Harold Law.

In order to allow Miss Brent to appear in the Metro film, Associated Authors are rushing the last important scenes for "Harbor Well" in which Miss Brent participates. After working the past week and a half, Miss Brent was enabled to go immediately on the Metro set and conclude her work at once, thus saving a week appearing in "Magnet" in "Held to Answer." Miss Brent is early in her engagement being the first girl who over-rushed to act opposite Doug Urbanbik for the screen. Although the contract is fresh to extract to play leading female roles opposite Doug, Miss Brent recently received her release from the contract in order to allow her to appear in a number of other productions.

Mabel Ballou, who recently played " somebody's wife" in a London production, is a wife of B. P. Fineman, prospec tors, who left for New York on an expedition for the distribution of his forthcoming pictures of the first of which is complete. Although a newcomer to west coast producing circles, Miss Ballou has appeared on the stage and screen in the last few years she is playing on the speaking stage of the villages in film productions in England. Shortly after she arrived in Hollywood, she was one of the stars of "torpedo" by the Wampas, the only picture of the men's associations here.

WILD WEST PAINTS FIGHTING FILMS

"Fighting Back," the return of the "Leather Pushers," the new rite series of stories by C. Witwer, running in Collyer's Weekly, are being made by Universal as the third series of "further pushers." The original set, including Reginald Denny, Jay S. Kemion and Elmo Key, that made such a hit in the first two series, also have leading parts in the newest six rounds. Harry Pollard is main directing.

COOPER JOINS MCCARTHY

Ashley Cooper, well-known screen character actor, has been chosen by John P. McCarthy to portray the part of Sam E. Rock in his forthcoming production "The Days of Yesterday." Cooper's handling of the ultimate stage and vaudeville as well as the films.

WHEN IT'S FOREIGN

James Ewens, assistant to Donald Crisp, who is directing the film for "The Port of Arms," which Sam E. Rock is presenting through First National, seems destined by fate to work with all the distinguished foreign directors in the picture game.

In 1915, at the Ft. Lee, N. J., studio of the old World Film Corporation, he became the first art director of the film industry in the company of Albert Capellani.

Then followed three and a half years as assistant to every foreign director who was wielding a megaphone in America.

And then they took him over to Europe and on the French setting of Chateau Thierry he went "over the top" and collided with a German bullet travelling in the opposite direction.

IT'S NOT TO EWENS

That sent him back to America.

After his recovery he re-emerged as an assistant director and though his lot fell with American directors the last of his pictures was decidedly foreign.

As assistant to Allan Dwan he helped make "Robin Hood," starring Douglas Fairbanks; then came "Omar the Tentmaker," a Richard Walton Tully production for First National, starring Guy Bates Post. And on the heels of that production went his work as assistant to James Young in the directing of Tully's screen version of Du Maurier's "Trilby."

And now if he isn't assistant to Donald Crisp, and the bloomin' story is Cynthia Stockley's habit, he's been fired from African tides to Jimmie.

JACK WILL START A NEW FILM SOON

The genius of Mary and Jack Pickford combined with that of Marion Jackson's, will be embodied in Jack's next production, which is scheduled to be begun within the next ten days, it was announced this week in Hollywood.

Mary and Jack have collaborated with Marion Jackson, the writer, in producing an original tale of the Kentucky mountains, to serve as a successor to "Garrison's Finish." The story is of a mountain boy, typical American youth of the hills, with the settings of a decade or so ago.

Mary and Jack have tinted the scenes of the story, which has not been tinted, with the wistful feelings and longings of a young mountainster. Jack will forget his stiff collar, the tuxedo, and the keen part in his hair in this mountain boy picture. He will be barefooted again—happy in worn out rags. He will appear in that role of the American youth, which has endeared him to the hearts of theatre-followers the world over.

George Arliss, who recently finished directing "The Daughter of Mother McGlin," a Boston production, has signed to play Jack in "Garrison's Finish" for Jack Pickford, has also been signed by Jack Pickford to direct his mountain boy production.

"Merry-Go-Round" shipped

With prints of "Merry-Go-Round" shipped to New York ready for distribution, Miss Mary Pickford, who directed the film in the fall, Universal is centering its activities on "The Hunchback of Notre Dame" and "A Lady of Quality," two other Cooper-Jezebewicz now under production.

KICKLESS TEA IS NOW POPULAR AT UNITED

They can't keep the English out! Upon my word they can't! Not even out of a Chinese picture, which was adapted by a writer who was born in Egypt of a Greek and a Bulgarian parent; not even by Frenchmen, in the story of a negro, of the same name, of the old soul, has the leading role.

Which all leads up to the saying that the all awfer four tea habits has been instituted on the United Studio stage where "Thundereate" is being filmed for First National.

Conrad Trutschel, the English scenic artist who designed many of the settings of this elaborate picture of Chinese and American life, is responsible for the introduction of the English Institute.

Conrad can't get along without his tea, you know, any more than an elephant can get along without his trunk. Every afternoon at exactly half past four he lays his brushes and palette and for a long enough to brew himself a pot of Ceylon.

A week ago he invited Director Joe De Grasse to join him in a "cup that cheers." Joe found that the tea acted as a real "pep provoker." If the beverage will put pep into a director, reasons De Grasse, then it will pep up the cast.

However, brief recess every afternoon on the "Thundereate" set while members of the cast and technical forces imbibe tea.

"PROPS" LIGHTNING BRINGS QUICK "RESCUE"

California authorities, and especially those in the vicinity of Hollywood, are quite ready to expect the unexpected from the film folk. It is not unusual for the police or fire departments to answer a call sent in by some uninitiated layman, but it was the lot of Associated Authors to experience a new joke on the San Pedro Cal, harbor fire boats.

The Associated Authors' "Loving Lies" company were aboard the steam schooner "G. C. Lin dauer" several miles out at sea filming some of the thrilling storm stuff called for by the script. Among the many devices and tricks of the film world carried aboard ship as "props" was a huge lightning cable, which made a flash that could be seen for miles.

The fire boat seeing these flashes mistook them for signals of distress and steamed full speed ahead to the "Lindauer's" aid. After profuse explanations by Director W. S. Van Dyke and no little chagrin on the part of the sea-going fire-fighters, they stood by and watched several scenes photographed.

"Loving Lies" is Thompson Buchanan's screen version of Peter B. Kyne's sea story, "The Harbor Bar," and will be released by Associated Authors through Allied Producers and through a distributing firm of United Artists Corporation. The leading roles are portrayed by Monte Blue, Evelyn Brent, Charles Gerrard and Ralph Paulkner.

MUSICAL COMEDY ARTIST GETS BIG SURPRISE AT U.

Velma Connor, one of the Connor Sisters of "The Pepper Box Revue," which recently played Los Angeles, visited Universal City with a theatrical manager and gained the surprise of her young life.

The surprise was when she was unexpectedly approached with a beautiful offer. Not having any definite hopes of that on her mind made the quality of the offer more interesting. She was then asked to play opposite Reginald Denny in the sixth round of the third series of "The Leather Pushers," the two-acters of the prize ring.

A lead at the first jump—and that woman all that was missing at the start, for her first day's work was a hard journey out on location. The unit under Harry A. Pollard's direction went to Fleming near Lake Arrowhead, for exterior scenes in the beautiful scenic spots there.
RIVER OF TEARS DEMANDED

Oh, yes, Mary Alden can cry!
She proved it quite thoroughly during the filming of an important scene for "The Eagle's Feather," a Metro all-star production which Edward Sloman is directing.

But to stand before the cold eye of the camera and emote realistically, while a dozen blaze studio employees stare unmercifully at her is no easy matter.

Hereafter, Miss Alden threatens to use glycerine or onions.

On this occasion, after she had worked herself up to the emotional pitch necessary to bring ears to her eyes, the film in the camera buckled.

On the second attempt, just when the tears were flowing most copiously, the lights thickened so badly that director Sloman demurred.

On the third trial, the camera ran out of film right in the midst of the weeping.

"All right, I'm gone!" the actress responded.

"But I'm supposed to be an actress—not a geyser!"

Bowedtich "Smoke" Turner, who is Le Chapelier in "Searouche," Rex Ingram's production for Metro, bears the nickname of "Smoke" because of his work as a blackface comedian on the stage.

WHAT DID BABY SAY?

What did Buster Keaton's baby say?

On the second anniversary of the marriage of the comedian and Natalie Talmadge, all present agreed that the baby said something.

But what?

It was the first word the baby ever said, you see.

The Talmadge-Sleicher-Keaton clan had gathered in force for the wedding anniversary which, incidentally, was celebrated on Baby Buster's first birthday anniversary. Baby Buster, on June 2nd, was just one year old.

During his birthday party the baby said something. Natalie self-sacrificingly decided the word was "papa."

Buster heroically said it was "mama."

Constant Talmadge said she heard it "mapa." Norma Talmadge said she thought it was "pama." Joseph Schenck said it sounded like "camera."

But Mrs. Talmadge, hooed by all present, said it was only "gon."

Although Edna Flugrath and Viola Dana were a well known juvenile dancing team on the stage in New York, these famous sisters appear together on the screen for the first time in "The Girl Who Dared," Viola's new Metro picture.

Speaking of New Faces

The attitudes of some of the producers are still open to severe criticism. There are still some men in the producing business who ought to be out of it. It is undeniable that commercialism transcends everything else in too many quarters. Petty jealousies of petty strife continue to make inroads upon efficiency. Incompetence in high places has not disappeared. But the day of marked amelioration is here. The advent of many masters of other fields of endeavor is having a noticeable effect already. We know of one man now working assiduously in a dingy office in one of the smaller studios at a very nominal wage who we expect to see in the limelight as one of the true geniuses of the film-making business within a short time. He knows very little about the business now as it is being done and has been done for years, but he knows some things far more valuable and promising than this. He knows how to create and he is in vibrant with new ideas. He is highly educated in the fine arts generally and is a cultured man with sane ambitions. Above all, he displays the urge to perform a great service for a great art: the cinema, and, we would wager most anything that he will accomplish his purpose. Yet, if we mentioned his name, no one would even know him and he explained his present position, most everybody would sneer at him as even a possibility. Just the same, watch for a veritable small army of true geniuses who are about to emerge from the Land of Oblivion. It will all come in response to a Call of the Cinema for new brains, new blood,—a call which is obviously the result of it becoming universally patent that many of the present "head-liners" need replacing.

Expansion is the rule and not the exception in Filmland at present and there is every indication that this present will continue for at least two prosperous years after which it may be even better.

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"Pulse of the Studios"

Director Star Cameraman Ass't Director Scenario Type Progress

ERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr. Holly 3130

Idie Lyons Productions (Arrow release). Eddie Lyons Eugene De Rue Bobby Dunn McGill McGill Cooke Cooke Ditzs Ditzs 2-Real Comedies 2-Real Comedies Schedule Schedule

ON WILSON Productions (Federated release). J. Ines The Washburns Linden Turner N. Blair "The Love Trap" 4th Week

RENTWOOD STUDIO. 4811 Fountain Ave. 598-146

RONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr. Wilshire 4275

USTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting Holly 2814

Ru Anger Productions. Al Austin Clyde Cook E. Lessley Hare "Under Orders" Editing


ENTERTAINMENTS (Universal release). Al Herman Buddy Meisengerg Wm. Hyer Herman "The Inventor" Schedule

HAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Hollywood 4070

Film Company. (United Artists release). Charles Chaplin Edna Purviance Rollin Tohereth Eddie Sutherland Monta Bell "Public Opinion" Editing

HOICE STUDIO. 6044 Sunset Blvd. 439-764


INE ARTS STUDIOS. 4500 Sunset Blvd.

OX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr. Hollywood 3000

RANCIS FORD STUDIO. 6040 Sunset Blvd. Hollywood 2632

Rocky M. Production Co.

Joff Scott Sidney Jimmy Adams Neil Furns Navy Jax. Clemens Connell Connell Comedy 2-Real Comedy 2nd Week


O N X STUDIO. 1845 Glendale Blvd. Wilshire 81

Metro Release.

GOLDEN WEST STUDIO. 4011 Lankershim Blvd. Lankershim 132-J

Jaques Jaccard Wallace Beery J. D. Pasztor H. Bremond H. Bresnun "Power of Darkness" 3rd Week

GOLDSTONE STUDIO. 1426 Beechwood Dr.

Phil Goldstone Productions. (State Rights release).

Snowy Baker Snowy Baker Harry Tenbrook Staff "Dark Faces" 1st Week

SOLDWYN PRODUCTIONS. R. B. McIntyre, Casting. Culver City. 761711

Von Stroheim All-Star Charles Brabin All-Star Asa Butler All-Star Curt Brownling All-Star H. West All-Star H. West All-Star John Boyle All-Star Victor Seastrom All-Star Emmett Flynn All-Star Lucien Andriot All-Star Ben Reynolds John Meech L. Meech Wm. Selden A. L. Raboch Meech A. C. Eddington Rolph Bennett Lucien Andriot Staff Eddie Sowders Eddie Sowders Ouida Bergere Earl Taggart Eddington LeBeouf Fowler Hayden Mathis- Vans Stroheim "Greed" "Six Days" Kauhauva "The Day of Faith" "Wild Oranges" "The Magic Skin" "Master of Man" "In the Palace of the King" 5th Week 5th Week 5th Week 5th Week 5th Week 5th Week 5th Week 5th Week 5th Week 5th Week

Cosmopolitan Productions.

Carlos Productions.

Roland West All-Star Roland West All-Star Oliver Marsh Oliver Marsh Rob. Ross Staff Staff Paul Schofield Staff Staff "Unknown Purple" 6th Week 6th Week

GRAND STUDIO. 1438 Gower St. Ben Verschleiser, General Manager. Holly 162

Monte Banks Productions, Inc. Herman Raymaker Monte Banks H. Edwards Monte Banks Bill Williams Bill Williams Leslie Goodman L. Goodman Staff Staff 2-Real Comedy 2nd Week 2nd Week Editing Editing

Sid Smith Productions, Inc. Fred Smith Fred Smith Ken. MacLean Ken. MacLean Ken. MacLean Ken. MacLean Chas. LeMont Chas. LeMont Chas. LeMont Staff Staff Staff Staff "Don't Play Hooky" "Hollywood Round" "One Dark Knight" 2nd Week 2nd Week 2nd Week Editing Editing

Joe Rock Productions, Inc.

Gil Pratt Joe Rock Gil Pratt Joe Rock Jerry Ash Jerry Ash Dave Smith Dave Smith Staff Staff Staff Staff 2nd Week 2nd Week 2nd Week 2nd Week

INCORPORATED
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<td>Dr. W. I. Schuster</td>
<td>3 Bogardus Bldg. Sunset at Western Chiropractor and Nerve Specialist</td>
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NEWS FROM NEW YORK  
(Continued from Page 6)

Pathe. The court ruled that the company had no right to discharge the actor under his contract, before the picture was finished even if his scenes had all been taken. This decision is of importance in that it affects the employment of all film actors. The ruling of the court is that it was not the fault of the plaintiffs that he was called on to act in scenes of their proper sequences in the story. It seems the closing scenes were shot first as frequently happens. When the last scenes were taken Oland was discharged. It took six weeks longer to complete the rest of the picture. Oland sued for six weeks salary.

Earl Carroll, independent producer, is making an attempt to produce on Broadway, a non-Equity show. Louis Mann tried this two years ago without success. It is generally believed that the Carroll move was instigated by those producing managers who are hostile to Equity, who are using the "boy producers" as a cut-off point to discover just what attitude the stage hands and musicians' unions will take on the question. "Vanities of 1923" has been in rehearsal two weeks.

New York City Streets are the scenes of much controversy these days. It's like this. Everything in and around New York has turned pro-Nile or pro-King Tutankhamen, so of course Egyptian words are being juggled from the pulpit, stage and sidewalk. This of course causes every thinking person to delve into the depths of Egyptology reading everything that Encyclopedia Britannica can decipher. Now along comes a lot of thinkers who argue that they are an incarnation of the old king himself. I did however, meet one old actor who compromised, sorta met me half way so to speak, and admitted that he was, after all, only Pharaoh IX. But I promised not to tell anyone.

Rudolph Valentino, in his country-wide tour, never loses an opportunity to say a good word for "The Actors' Equity Association. In Atlantic City he said: "This is indeed a strenuous life, doing eighteen weeks of one-nighters, and being.tiring every night. When I am through with this trip I shall go to Europe for a rest, then come back and fight the picture corporation. There is one organization that I believe in whole heartedly. The A. E. A. is for the down trodden actor."

"Some men are held up as examples. Others for what they've got in their hip pocket." Garry Odell, who has just finished the part of Spike Louis in the Richard Thomas production of "Scarlet Shadows," was heard to make this remark.

Bennie Zeidman is cutting his Principal Pictures release, "Bright Lights of Broadway," featuring Lowell Sherman.
COMPOSING MUSIC
(Continued from Page 5)

They and Alan Hale, the "hoovies" in Jackie's cast. For the scenes dominated by Robert Brower, as the dying king, grandpa to the Cute Little Princess—played by Jackie—Schertzing has written a new Father Song, which will doubtless achieve as great popularity as his "Just An Old Love Song" heard with the presentation of the "Robin Hood" film.

And so on, through the long list of different series, Director Schertzing has contrived these original melodies appropriate for the action and the players throughout the story, which has resulted in far greater feeling in their work. "Long Live the King" is played in the first-run houses of America. Schertzing's music will be the accompanying orchestration.

SCREEN KIDDIES ARE SMART.

The great majority of children acting in motion pictures are intellectually above normal.

Notwithstanding the fact that children of the acting profession have the reputation, in other spheres of life, of being impudent and spoilt, it is quite the contrary, says Berta Willy Wynne, her teacher, assigned by the Los Angeles Board of Education to tutor youngsters working on picture sets.

"I taught in the public schools for many years," says this teacher, "and my work during the last year with the children at the studios has given me a chance to compare the children in public schools and those in the studios."

Miss Wynne, who is tutoring Bruce Guerin, Turner Savage and "Red" Ruben between "shots" of Frank Borzage's latest feature, National release, temporarily titled "Dust in the Doorway," believes that acting in pictures sharpens the intellect and teaches the children such intensive and instantaneous concentration that they are able to absorb knowledge with remarkable rapidity.

The educational statutes require that the picture children be given three hours instruction daily if there are three or less youngsters of school age on the set. If there are more than three, the three hours of instruction must be terminated by four o'clock in the afternoon. The teacher receives her pay from the picture company.

Little Frankie Lee, one of the best known children in pictures, and Mary Jane Irving, almost equally as well known, are members of the cast of "Dust in the Doorway." These have their private tutors, who also comply with the state, county and city laws.

Frankie not only has a private teacher but a private school as well. Producer Arthur H. Jacobs permitted Frankie to place a clause in his contract calling for the erection of a private school room adjacent to the picture set. Here he spends every spare moment between scenes in which he is required to appear.

"I believe," says Miss Wynne, "that the discipline maintained on the set has much to do with the brightness of these children. They are accustomed to obeying instantly and their control with older people helps to advance their minds.

"It is amazing how quickly a child can leave a scene and delve immediately into his studies without being bothered by the noise of the set, or the orchestra which is usually playing while a scene is enacted."

"It is true that since in a great while a motion picture child is below normal, or is impudent, but that is very much out of the ordinary. The average child in the studios is quick to learn and has almost faultless manners."
Flash from Frisco
(Continued from Page 6)
and has had his O. K., so will leave to motor South within a few days. Fanny Midgley has gone to her home in Glendale for a few days visit, but will return as she has a couple weeks more work in the picture. The cast now working includes Hughie Mack, Dale Fuller, Eric Von Ritzaun, and four or five local actors who play small parts, besides the leads Zasu Pitts, Gibson Gowland, and Jean Hersholt.

Joseph Jackson, director of publicity at the Goldwyn Studios, and Jack Jungmeyer of the N. E. A. Service, of Los Angeles, came to San Francisco on Friday to spend a few days getting a personal look at the making of "Greed," by Eric Von Stroheim, and the company under his direction.

George Archainbaud was here last week hunting a New England village to be the scene of part of Priscilla Dean's next picture. He found what he wanted in the neighborhood of Half-Moon Bay, and will return in the near future with a company from Universal to film part of the story here.

Euell Hale is also coming to San Francisco in a week to do a modern sequence in "The Ten Commandments," and Fred Niblo is coming here with a company from Louis B. Mayer Production, so it really looks these days in the lobby of the Plaza Hotel, which is movie headquarters, like a part of Hollywood.

Mrs. Wallace Reid addressed a gathering of Government medical officials, and patients at Lederman Hospital last Thursday, and by special arrangement the film of "Human Wreckage," still playing at the Century Theatre, was also shown at the hospital, as a great lesson on the effects of dope.

Jack Hoxie and his cowboys have galloped through the Universal western stars feature at Universal City.

Production has closed on "Where Is This West?" a rapid action satirical drama of the "old west." The play was adapted from an original story by George C. Hull of the Universal scenario department and directed by George H. Marshall.

Mary Philbin, the little Chicago beauty who was cast for the role of the little hand-organ girl in "Merry Go Round," directed by Rupert Julian, and in which she is said to have displayed unusual emotional ability, plays the feminine lead opposite Hoxie.

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2 seasons with Mission Play
7 years with Vitagraph
1 year tour of Orient
1 year with "Abie's Irish Rose" and
10 Feature Productions

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WILLIAM MORAN

CHARACTER HEAVIES


PREVIOUS ENGAGEMENT: "What Should a Girl Do?" Hal Rouch
Holly 105-03

WILLIAM MORAN

CHARACTER HEAVIES


PREVIOUS ENGAGEMENT: "What Should a Girl Do?" Hal Rouch
Holly 105-03

AT LIBERTY JULY 15th
HOLLYWOOD 3903

AT LIBERTY JULY 15th
HOLLYWOOD 3903
SUSANNA THOMAS
Terpsichorean and Dramatic Artist
567-322

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The Big Feature

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From the Editorial Observatory

Speaking of cold facts, it’s been pretty hot lately!

Well, now that the Fourth of July is over, you may begin thinking about Christmas once more.

If it is true the world is getting its peace in pieces, it’s a cinch it had better get it in full ere long, or else the world is liable to go to pieces.

The popularity of divorce is said to be on the wane. What newspapers does whoever ventures this statement read? Sure can’t be any of the Hearst sheets.

It is difficult to understand how the Germans are getting along these days without their beloved Lubitsch, who seems all set to remain in Hollywood the rest of his life.

Most all classes of pictures are returning profits nowadays, which is the best answer to those censors who have done everything in their power to thwart the cinema art in its irresistible progress. One of these fine days censorship will be abolished by popular acclamation.

The Motion Picture Exposition opened auspiciously despite the fact that there were some who regarded it suspiciously. The amount of good it may do in behalf of the industry cannot be measured as yet of course, but here’s hoping many mighty long yard-sticks will be required to do that measuring.

Another one of the unsolved mysteries is, what has become of the old-fashioned photoplay fan who used to fill the magazines with ravings over the beauty of the hero’s moustache or the heroine’s booful blue eyes of “such sweet innocence.” And, just think, even Mary Pickford has grown up in her latest starring vehicle, “Rosita.”

Here’s some good news of benefit to the whole industry—Charlie Chaplin is going to star himself in a new series of comedies of feature length, according to a statement just issued. Charlie may like to direct, but the public likes to see him act instead and the more satisfied the fans are the better it will be for motion pictures in general.

Whenever you are not sure of what kind of an evening you are likely to have, you can always go to a picture show and this is just as good a prescription for the picture people as anyone else. Of all the people who should patronize cinema emporiums, the people who make them should be among the most habitual.

There need be no alarm over the partial shut-down of Universal City. Such curtailment of production activities during the warmer months is a part of that company’s annual policy and in September there will be a resumption of the full-blaze film-making. Meanwhile the Universal exchanges are loaded to the guards with plenty of new pictures awaiting release and also meanwhile, the scenario and other departments will be kept busy preparing for the fall schedule, which, it is reported, will be unusually extensive.

Men with violent ideas continue to infest the face of the earth, but thank the lucky stars, they are decidedly in the minority and are confined mostly to European countries. The chance to be the greatest benefactor humanity ever had in all history is within reach of that man who can discover some sort of a gland which will convert violent men into mild-mannered ones. The chap who could find a way for perfect distribution of the product so that all human beings needing it would get it, could qualify as the foremost circulation manager in the world.

Prohibition daily becomes the most ridiculous farce in the whole history of the United States. The supply of liquor is increasing amazingly and the army of boot-leggers is gaining more recruits now than at any time. Meanwhile the rest of the world is laughing at us and also meanwhile the one panacea is to legalize the manufacture and sale of light wines and beer. Anyone who needs any convincing on this point should take a run up and down the boulevard any night and see how scornfully some of our best citizens flout the Eighteenth Amendment and how brazenly the run-runners conduct their illicit business.

One well-informed man who has just returned from a tour of various European countries declares there would be practically no competition in film-making from abroad if American artists, directors and producers would discontinue going over there and helping foreign concerns make their pictures. He says most all European producers crave American cinema genius and most of them show little disposition to be very ambitious with some assistance from sons of Uncle Sam. It’s all very interesting, but it is more interesting to contemplate the positive proof that every one who ever goes over comes back in due course of time. As long as this survives as the general rule, Europe will not be able to make any great inroads on America’s supremacy as the foremost producer of photoplay entertainment. And, zat’s zat for a cinch.
FOR BOOTLEGGING CRABS, HE'S ARRESTED

EUREKA, CALIF, July 4.—One of the strangest cases in the history of California law developed today when James Cruze was arrested for bootlegging crabs. Cruze is on location at Eureka shooting the famous Harry De Leon Western story, "Buggles of Red Gap." The locations for this Paramount Picture are far between; consequently when he finishes work each day he is tired and hungry. He loves crabs—especially the giant crabs caught off Eureka. These crabs were so delicious that he decided to let his friends in on the secret and so several hundred of the sea delicacies were packed for shipment to the Lucky studio in Hollywood. Right here was where Jimmy Cruze crashed head-on against the most unique law in California. Humboldt county law does not permit crabs being taken across the line. To ship them in large quantities would soon deplete the supply. Mr. Cruze did not know that such a law existed until Acting Police Chief Frank Cloney, arrested him for bootlegging—bootlegging crabs. It was some time before Mr. Cruze was able to obtain his release. In the meanwhile production was at a standstill. Tonight Cruze was conspicuous by his absence in the hotel dining room. He was extremely crabby over the fact that Ed Ward Kerton, Ernest Torrence, Lois Wilson, Fritz Ridgeway, Charles Ogle and Louise Drucker, featured players in this forthcoming Paramount Picture, continually phoned his room to inquire if they should have some crabs sent up. The police chief made Cruze eat most of the intended shipment as a lesson that Humboldt county crabs are to stay in Humboldt County.

SCREEN COMEDIAN SCORES HIT IN DRAMA

Jumping from work as a comedian to the portrayal of strong emotional roles in dramatic features is a task that is not always successfully accomplished by the average motion picture actor. There have been many who have attempted to make the grade but a large number of expression and emotion have forced them, for the present at least, to abandon all thought of becoming a dramatic actor.

One of the latest artists from the old school of comedy to try his hand at dramatic work is Garry Odell, who made his screen debut with Mack Sennett back in the old Keystone days and who later played the "heavy" for a number of the screen's foremost directors. Laying aside his comedy wardrobe, false mustaches, etc., he undertook to find an engagement with a dramatic director, Mr. Richard Thomas. His first opportunity came in the Richard Thomas production of "Phantom Justice." The part of the character, "Spice Louis," was given to "Spike Louis," a greasy underworld character, to portray.

As a result of the engagement, Richard Thomas, the director and producer, declares the actor's performance to be "one of the high lights of the entire production and so impressive is he with his work that he has already engaged the actor for one of the principal roles in his forthcoming picture. Having made such an auspicious start in dramatic pictures it is doubtful if Odell will ever return to comedy roles, unless it is to play to his comedy relief in dramatic features.

$7,500,000 WORTH OF TALENT GETS TOGETHER

Over Seven and One-half Million Dollars worth of theatrical and movie talent celebrated one of the biggest All-Star Nights ever given at the Ambassador Summer Grove last Tuesday evening. Seldom in the history of Los Angeles have so many famous stars danced under one roof, and movie fans from out of town were busy during the evening securing autographs on menus of the hotel.

Among those present were: Lenoir Ulrich, Ma Busch, Ruth Chatterton, Low Cody, Fannie Brice, Tom Mox, Carmel Meyers, Ray Seinem, Ray Gribbon, Mrs. and Mr. Rupert Hughes, Low Brice, Harold Goodwin, Clara Brown, Mme. Balzac, Sylvia Breamer, Herbert Rawlinson, May McAvoy, Blanche Sweet, Henry Miller, Besse Love, Alice Lake, Chico Windsor, Karte Williams, John Steele, Billy Dove, Sophie Tucker, Eileen Percy, Bennie Fields, Pete Smith, Art Hickman, Carlos Sebastian, Julianne Johnson.

California
Anita Stewart in "The Love Piker"

Miller’s
Harold Lloyd in "Safety Last"

Metropolitan
Dorothy Dalton in "Fog Bound"

Loew’s State
Richard Barthelmess in "The Bright Shoul"

Rialto
Mrs. Wallace Reid in "Human Wreckage"

Kinema
Dorothy Phillips in "The White Frontier"

Million Dollar
Miriam Cooper in "Her Accidental Husband"

Alhambra
Norma Talmadge in "Within the Law"

Hollywood Egyptia
"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

Mission
Douglas Fairbanks in "Robin Hood"

Clune’s Broadway
Jackie Coogan in "Daddy"

Symphony
Rudolph Valentino in "The Shiek"
Screen Imitations---The Danger

A SON OF ADVENTURE

Here is probably not another motion picture director who has led as adventurous a life as has Donald Crisp, who will direct "Ponjola," the Sam E. Rork production for First National release.

Yvonna Stockley, author of "Ponjola," is said to have a wider knowledge of South Africa, the locale of her story, than any other living writer, but Crisp knew the South African veld long before this writer's eyes on it. He knows every foot of it as thoroughly as he is personally acquainted with the trails and velds and he's done a lot of "soldiering" though Rhodesia.

While still a youngster of only sixteen Crisp decided he would look well in the flaming uniform of the Terenth Hussars. In London he joined the colors and was assigned for service against the Boers in South Africa before he could get his medals.

Lighting "Oom Paul" Kruger, Villejoen and De Wilt, earned three medals for the adventurer—the last being the D. C. M., or Distinguished conduct medal, at the battle of Tnunzula Heights.

Having gone through the Boer campaigns and the World War in safety Crisp joined British intelligence department and flew to South Africa on a mission. Returning to the United States he went into films as a director.

THE WISDOM OF WHISKERS

Whiskers, like whiskey, improve with age, and Thunder Face, the full-blooded Mission Indian who appeared in Edwin Carewe's "Girl of the Golden West," and who is now playing the part of a bad hombre in a present Carewe production, "The Bad Man," attributes his film success to his whiskers.

"It's not their beauty," says Thunder Face, "one Englishman makes me find suspicious that he is a Carlisle graduate, 'cause it's their veracity."

"With their assistance I am a Mexican, a Jew, a Hindu, an Arab, Egyptian, a Moor, a race or Turk and I've just finished a role as a child of Israel fleeing across the Red Sea."

"If I shave and feel comfortable my artistic career is ruined and if I don't shave my good disposition will soon be a total loss.""I'm wearing them for art's sake—and a monetary consideration!"

Eugenia Feiner, who recently completed an engagement at Universal City, opposite Lloyd Hughes in a feature temporarily titled "Grandpap," and who is heralded as one of the most beautiful of the screen's new faces, and who is also being highly praised as the possessor of one of the most charmingly attractive personalities recently discovered. A brilliant future of stardom is predicted for her, because in addition to her natural cinema ability, she is highly talented as a dancer.
SAN FRANCISCO, CAL., July 2.—J. Ellin-
son, director for the World Educational
Films, and a party of six arrived in San
Francisco Saturday. They were on the
scene of several days. Included in the party
are Baby Betty, just two years old, one of the
youngest stars of the screen—Wampus mas
cot for the last two years, and was
lively and charming bit of a girl. Also
Yale Bow, who was the first little star
back of the world. He grew out of short trousse and off the screen
several years ago, to return recently to the
movie world as a go—getting young man.
He has, by the way, just finished playing
with George D. Baker in the Goldwyn pro-
duction, "The Magic Skin." Their stop here
is part of an extended movie trip through
central and northern California, looking for
locations for the next picture of the organ-
ization, "The Part—Niner," in which Baby Betty
will be starred.
Elmer Dyer, cameraman with the Steno-
scope Productions, has left that organiza-
tion and returned to Los Angeles on Friday.
This week he will be back of the camera
and start for another month owing to the
little uncertainty in regard to their releasing
arrangements. Patrice Palmer, who was co-
esting character in the picture, is also with
the organization, but Director Walter W.
Bell, and Flanger Bill Miller, the leading
man, will continue with the company. Joseph Gonyea, signed as assistant
director, is for the time being at least, working
in the south.
The Golden Gate Productions, with Jack
Dewey as production manager, since their
move to the Pacific Laboratories at 351
Tark Street, are very busy making adver-
sational, industrial, and commercial films,
while they get the last arrangements together, and
everything in shape to begin the production of feature pictures, which they hope to
do in the very near future.
Harry MacKenzie of the Kemnat Produc-
tions returned from New York last week.
While there he arranged for the first picture made by the company.
It will be released in August by Pathé. Its present
title is "Tipped Off," but there is a possi-
ble title that may be changed. Mr. Mac-
Kenzie has gone to Los Angeles for a few
days, and will announce the future produc-
tion plans of the company on his return.
Barbara Caselet, film star from New
York, spent several days in San Francisco
last week.
Carl Laemmle has telegraphed to Mayor
Rolph that owing to widespread objections
from San Francisco certain scenes in the
feature film, "The Sluice," have been cut
diff. The picture is a story dealing with the
San Francisco fire, but so many of the scenes were over-drawn that
numerous organizations objected on the grounds that
the film in places was "Untruthful and
Libelous," on its showing in this city a few
weeks ago. Hence the official protest to
Mr. Laemmle.
Day by day the cast working in Elie Vernon
Strohheim's production of "Greed" grows
smaller and smaller. Frank Hayes has
finished his part, and left for the south by
motor last Wednesday. Fanny Midgley
also done, and released. Dale Fuller a
only to be murdered this week, and the
rest of the cast, including Priscilla Palmer, have finished his work in this part of the picture
and as he does not appear in the sequence
he will go to Los An-
geles until it is time for his scenes in the
very end of the picture, to be shot in the
desert at Death Valley. Of course Zsa Zsa
Gabor has had some experience but in her
work, also Hughie Mack, who adds much
to the bulk of the company. If the presen-
plans work out the company will leave for
Colfax to do the mine sequences about
24th of July.
A most amusing preview was given the
other night of a picture made at a six day
drove given by the Alameda Sciots at Co-
tage Batha Beach lastly. Harry F. Sheehan
was given to the supervising director, and
Louis Jacobs directs the actual filming, with Bud Hopper at the camera.
Of course it was a comedy and its title, "Yes, We Have No Bananas Today," was a fair description of the plot, but so
outlandish the actors, it was a "show business" for all of whom were members of the Alamed Sciots, although several had had previous experi-
ence, and the picture had a laugh every minute.
Max Graf, head of the Graf Production,
has left New York, enroute for Chicago
and Los Angeles. On his return the company will again go into pro-
duction, with first, a big sea picture, the
"The Grain of Dust," as earlier announced.

"The Digest of the Motion Picture Industry"

**IS THE CHANGING THE SECRET OF A CAREER'S LONGETIVY?**

As they come, so do they go—in inevitable directions. The career seems destined to go on forever as one of the screen's foremost stars. Ever since the days of earliest invention for the motion picture industry is concerned. Mr. Moore's has been a
biggest name, and today it is generally conceded to be a "biggest biggest name" than at any time. Just what it is being portrayed by cer-
tain wisecrack of filmland that "Thunder-
type," in which he is now appearing at the United States Studios, will serve to give
his character entirely different from anything he ever attempted before—That of the son of a Chinese lord, although earlier in the story he is a bona-
niere, zig-zagging American. His performance before the battery of cameras has become quite the talk of the town even before the picture is completed owing to the enthusias-
tic reception of those who have watched the production.

For three years Mr. Moore has starred most triumphantly in a series of feature
comedy hits under the banner of Selznick, and many had come to regard him as funda-
mentally a light comedy star, forgetting that for him to venture into this field, he was the foremost interpreter of the prominent
character mentioned above is portrayed in the screen production by the following
characters: Louis XVI, Lorimer Johnston; Bar-
bara Winlow, Rebel, Victor Heerman, Director

Kate Price, Arthur Rankin
Lou Morrison, Philip Dunham
Kenneth Gibson

Warner Brothers present "TIGER ROSE"
Adapted from David Belasco's play Sidney A. Franklin, Director
Supervised by David Belasco.

**CAST**

Lena Ulric Florence Kaye Joseph Dowling
Anders Randolf Sam Le Grasso
Andrei Beranger

"BAD MEN AND GOOD" Chas. R. Seelbach, Director
George T. Seelbach, Camera

John Norton, Editor

**CAST**

Big Boy Williams Lew Meehan Doris Dare Frank Alexander
Billy Quinn Frank Heseltine

Jay Marchant, formerly an assistant di-
rector at Universal, is now directing a short western picture there for some time
and is proving himself a capable handler of
western atmosphere.
The Evolution of Economotelianis

Spiros Economotelianis was a great violinist. His countrymen said he was one of the greatest violinists of his day. He was a favorite of the Greeks, and was much admired by the French and Italian audiences as well. His performances were always greeted with enthusiastic applause.

After his long tour he returned to Hollywood, where he was received with open arms by the American people. The newspapers acclaimed his achievements and his popularity increased. He was invited to perform at many prestigious events, and his concerts were sold out.

FOOLING OLD-TIMERS

It isn't often that a person is mistaken for a nonentity. Such was the case with Tony Gaudio, mayor of the town of Nacoma. The local people were convinced that he was just a common laborer, but they were surprised when they learned of his true identity.

LOW DOWN ON NEWS HIGH SPOTS

By Buster Keaton

Having administration saves $200,000,000 in year. Congressmen celebrate by taking $1,000,000 trip on Leviathan.

Voice on phone at Ambassador Hotel asks to speak to Henry Ford. Told he was not registered, "Oh, yes," was the answer, "he's there; I saw his car out in front."

Premier Stambouliski killed in Bulgarian uprising. Little-known operators break the first signs of relief since Battle of Przemyslki passed into discard.

Something is wrong in Hollywood. Boys of thirteen are wearing long trousers and men of fifty are wearing knickers.

Report from Great Falls is that Dempsey will wed following fight with Gibbons. At this rate he's bound to take the coast one way or the other.

A NEATED BOON

The motion picture industry in Hollywood should take advantage of the discovery of scopolanin, the truth-serum which recently has proven effective in persuading prisoners to tell the truth. This is the belief of Richard Travers, motion picture star, who is at present enacting one of the leading roles in Universal's "The Acquitall."

Mr. Travers suggests the administration of scopolanin to Scandal-seeking visitors to Hollywood, who, if given the opportunity, would draw upon their imagination for reports of wickedness to carry back to the old home town.

Editors of periodicals who believe that the naked truth is mightier than the pen. Oil promoters who know their best chance of striking petroleum is at a gas station.
A complete change in the management and presentations of motion picture theatres throughout the country, is predicted by Maurice Tourneur, director of M. C. Lavery, First National Pictures. The change will sleepily every theatre in the public's mind by the type of entertainment offered, as evidenced in "Legitimate" theatres.

The time is not far distant when motion picture theatres will be classified as are the legitimate theatres today," said Mr. Tourneur. "Just as theatres are established as bulling places, stock, dramatic or musical comedy houses today, so will motion picture theatres be divided in a definite and distinctive manner, each offering the type of entertainment in which it specializes.

There is every indication that sooner or later, motion picture theatre owners will adopt distinct policies in the form of particular types of entertainment. In certain districts there will be theatres devoted solely to the presentation of melodrama. On another street there will be a theatre devoted exclusively to the 'highbrow' type of picture which the critics have been lauding. To date they have been found poor commercial investments. There are bound to come theatres in which subjects for colossal will be made. With the new order of things, pictures will be made for definite classes rather than attempting to make them productions that will hit the bull's eye for every race, creed, color and age.

"When we make a picture today we must keep in mind that it must be so simple that it will appeal to the seven-year-old child as well as to the college professor. A picture that will have its greatest value is the stenographer and the art student. A picture that both the boisterous and the tired business man will enjoy.

"The producer of bioscope on the stage would not attempt to write his plot for the benefit of the patron of the Little Theatre. Yet, this is what film producers are trying to achieve. This is an age of specialization and classification. Personally I would like to make a certain type of picture. Under present conditions this kind of picture would not be found commercial. If there were established throughout the country a certain number of theatres showing this form of entertainment--exclusively I could concentrate on this one type of play and not attempt to entertain those patrons who would not enjoy this class of entertainment.

"When the time comes that producers can profitably concentrate on definite forms of film entertainment and not attempt to give satisfaction to the whole world of picture patrons with one and the same film, great strides in increasing this business value will be evident, and still greater strides in the progress of the film play as an art will be assured."

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**The Most Cosmopolitan Army**

"Dukes' sons, cooks' sons, sons of millionaires."

The movie "extra" list gets them all.

From all corners of the world they come, representing every walk in life. And they all think that their only chance to win fame and fortune before the camera.

"Cook's sons are common; sons of millionaires not so common, but now and again Hollywood gets the rarest of them all—a duke's son.

The latest duke's son to buck the "extra" list is the Earl of Glendorgle now playing the "bit" part in "Ponjola," a picturization of Cynthia Stockley's famous story of South Africa which Sam E. Rok is producing for Picture Patrons.

The Earl, or Major Maurice Talbot, as he was rather be addressed, is a "type" in the eyes of the casting director and therefore has little difficulty in getting a job, paying him $5 to $7.50 a day, in pictures of British or Colonial atmosphere.

In "Ponjola," he fills the role of one of the bores and jinxes, the broken-down sons of British millionaires who have flocked to the Rhodesian gold fields.

Playing a nobleman's part is not at all hard for a man who comes of several generations of land gentry and peers. The Earl is one of those titles that went out with being of the incipent home rule in Ireland. For generations his family had been its ancestral home at Arford Abbey, County Kerry, Ireland. Then in 1903—the Irish land bill—and much of the family estate was given up.

As the oldest son, and heir to the title, the Earl naturally followed the course that is laid out for all old sons of the nobility—the army. For twenty years he served with the cavalry in England, in India and in the Boer War.

The world war found him on the retiree list. He "joined up" the day war was declared and was commissioned major. With the Royal artillery he again served in France, in Mesopotamia and Palestine.

He was wounded and gassed four times in France, and then in Palestine commanding the first British battery to cross the River Jordan, he was wounded for the fifth time, a wound that incapacitated him from further service.

Back to Ireland, the war over, the Earl "put up" for parliament from the Cork division. He was defeated by the Sinn Fein candidate and then on returning home, found that his home, Arford Abbey had been burned to the ground, possibly by radical nationalists.

As the Earl puts it "Ireland was then no place for a peer and so I decided to come to California, where I might live a quiet life."

And there he is today, in Hollywood, eking out his army pension with a day's work now and again as a movie extra.

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**Big Changes are Predicted for Theatres**

In the official party were Governor and Mrs. Bartlett, P. P. O'Brien, Calvin Bartlett, Thomas G. Patton, Mr. and Mrs. Gerald Merriam of New York, Jannis Bernheim, William Koenig, Charles Van Ronkel and Abe Frank of Los Angeles.

The visit to Universal City is a part of the coast itinerary of the postal executive, who left Washington two months ago on a tour of the nation's postal system.

Wallace Worsley works now, regardless of rain or shine. In directing the spectacular filming of Hugo's "The Hunchback of Notre Dame," several-thousand-dollar a day overhead are spent on the big unit, and if the weather was bad or anything, production would be held up until the rainy season is over, with worried idleness, so far as shooting was concerned.

Now, with Perley Poore Sheban and Edward T. Lowe, literary guides of the story, he is spending full time and some more with Edward Curtis of the editorial department, supervising and cutting the film. Lion

Chamber, the star, frequently drops in and watches the work. "The Hunchback of Notre Dame" is the first spectacle film cut apart with shooting. It was in twenty-four reels the day the last shot was made.

Claire Adams, one of the most promising of the younger screen actresses, has been selected for the feminine lead in Herbert Rawlinson's latest starring vehicle at Universal City.

"Upunde Kowa," a comedy drama by H. H. Van Loan, is the title of the Rawlinson production, now being filmed under the direction of William Parkinson.

Miss Adams recently played the feminine lead in "Legally Dead," a Universal science mystery drama featuring Milton Sills and finished her work with her role in that production when she was chosen by William Parks, who directed it, for the lead in Rawlinson's picture, although this is the first announcement.

Robert Ellis is repeating former Universal successes in the leading role opposite Gladys Walton in "The Wild Party" at Universal City.

From U to You

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(Continued on Page 20)
**CAMERA'S WEEKLY WAKE-EM-UP**

**SPECIAL NEWS SECTION**

**SATURDAY, JULY 7, 1923**

**FORMER KING VIDOR STUDIO**

**TO BE ENLARGED AT ONCE**

**BY SOL LESSER INTERESTS**

Principal Pictures Corporation’s studios in Hollywood are to be greatly enlarged immediately. This information comes from Sol Lesser and Michael Rosenberg of that organization. The Principal Pictures land consists of some fifteen acres directly adjoining that of the Douglas Fairbanks-Mary Pickford studios. When it was purchased some months since by lesser and associates, it was known as the King Vidor studio. Mr. Lesser made individual purchases at the plant prior to its sale.

Among the chief additions that will take form at once, is another huge stage. It is the plan to equip this new stage with every modern device for picture making. One of the world’s largest generators has been installed and complete organization of the electrical department and a California organization have been completed.

Two new buildings will be erected which will house the many artists scheduled to appear in the forthcoming Principal Pictures productions. Under the supervision of Norman Manning, the new Principal Pictures studio is gradually undergoing a complete and new building schedule. The many isles and rooms of the old studio will be expended in the immediate future on the plant which is necessary to accommodate the many companies planned for the near future.

Here the Harold Bell Wright series of features will be made. First “When a Man’s a Man” is now in the final production stage with “The Winning of Barbara Worth” scheduled as the second of the Wright series.

Harry Langdon, the well known vaudeville comedian is hard at work on the first of a series of twelve feature comedies. Two other units are scheduled to start near the future.

Sol Lesser is now devoting the major part of his time to the production end of the film game. His time is practically consumed in organizing companies, conferring on scripts, scenarios, and attending to the many details that come under his supervision.

The distribution of Principal Pictures products is in the hands of Irving M. Lesser in the Principal Pictures New York offices. All distribution is made from the eastern end with production activity on the west coast, in Los Angeles and Hollywood.

**COMEDIAN REMEMBERS OLD PALS WITH BIKE**

At St. John, Fox funster and erstwhile lifeguard at Long Beach, has been elected an honorary member of the Balboa Branch, American Red Cross Volunteer Life Corps.

The honor was conferred upon the stellar comedian recently following the presentation of a specially equipped sea-going bicycle to the Balboa lifeguards by St. John who has not forgotten the by-gone days when he patrolled a stretch of beach in search of swimmers in distress.

The bicycle given by Al to the Balboaers is a model machine with numerous attachments designed to aid in the work of resurrection. The wheel will be exercised in regular service at once.

**YOUNGEST LEADING LADY SIGNED BY JACK**

Lucile Ricksen, 16-year-old leading woman, whose rapid rise to fame has few equals in the motion picture realm, has been signed by Jack Pickford as direct woman for his next picture, it has been announced.

In supporting Jack in his original Pickford-Keaton-Smallon-Di- tants, Miss Ricksen will enact the role of a carefree, barefooted little maiden of the hills. As a typical little girl of the mountains with curls flowing down her back, the young motion picture star will have the greatest role of her varied career of eight years.

Scores of leading women were interviewed and given screen tests by Jack and his director, George Hill, in an effort to secure a perfect type which would be symbolic of youthful abandon closed behind the barriers of civilization in the Kentucky mountains. Miss Ricksen was chosen unanimously as the perfect type.

Hollywood’s youngest leading woman has had a varied career from the time she played her first bit as a Cupid in a Henry B. Walthall picture back at the Edison days. More recently she has had leading roles in two of Marshall Nelan’s greatest pictures “The Strangers’ Banquet” and “The Red- devour.”

The young leading woman first began commanding public attention when she played the part of the lovely little girl in the Edgar Jones-Both Tarkington series at Goldwyn. Then a year or two went by and she began growing up a bit, playing parts in “The Strangers’ Banquet” of Rupert Hughes’ “The Old Nest,” “Look Your Best,” “The Married Flapper,” and “The Girl Who Ran Wild.”

**LUBITSCH TO FILM MONTMARTRE STORY**

Ernest Lubitsch, who a couple of years ago gained worldwide fame through his motion pictures “Passion” and “Gypsy Blood,” and of whose work since that time such examples as “Deception,” “One Arabian Night,” and “The Love of Pharaoh” were shown on the American screen, is about to start his second American production. It is to be a Warner Brothers screen classic.

Since he came to this country last year, Ernest Lubitsch has directed Mary Pickford in “Hos- tvitia,” a dramatic Spanish tale of the Napoleonic period, which is now in its first spectacular costume play Miss Pickford ever did, but also shows her in a highly emotional part, greatly varying from many of her former roles, and resembling them only in so far as it is interwoven with much delicate, subtle humor.

For his second American production Ernest Lubitsch has signed a contract with Warner Brothers under which he is to make a modern, continental comedy with a small all-star cast. This picture will be somewhat in the order of “Montmar- tre,” Lubitsch’s last European production of the 1920 period with Pola Negri. It presents an intimate love story and plays in the modern continental society.

This coming Lubitsch production is arousing much interest among those familiar with the costume pictures of Lubitsch, as it will give the American public its first chance to see a modern photoplay of the celebrated director.

**BATTLE’S FIRE TO SELL $2,500 AN HOUR**

Smoke from the burning sump holes in the vicinity held up production on Jackie Coogan pictures. "Long Live the King," this week. It is the practice of various companies which receive oil in tank cars, to empty the residue into a sump hole, and this material is burned regularly. Through an unfortunate shift in the wind the black smoke drifted over the Coogan set, and had the effect of a minor eclipse. Since Jackie was working with hisарэм18 thousand extras on his big street scene, this occurrence was costing the Coogans company at least $2500 an hour.

Director Victor Schertzinger sent for E. A. Bibly, studio manager of the Jackie Coogan productions, but was informed that he had already left for the fire and when fifty minutes the smoke ceased to roll over the set, which was bathed thence-forth in the justly famous Cal- ifornia smoke, he im- mediately proceeded to the sump holes, where he organized a vol- unteer fire department and, as-isted by a group of workmen from the Southern Pacific and the Southern California Edison organizations, the fire was im- mediately checked.

This was the first time in many years that the sump holes fires have interfered with open air shooting of motion pictures, but in order to make sure that this would not occur again, Bibly has made arrangements with the two companies mentioned to light their fires at five o’clock in the evening instead of nine in the morning.

Theby in “The Eagle’s Feather”

Although Rosemary Theby was engaged in portraying one of the leading roles in support of Jackie Coogan in “Long Live the King” at the Metro studios, arrangements were not made for her to also play an im- portant part in “The Eagle’s Feather,” a Metro all-star spec- tacle which is being filmed under the direction of Edward Sloman. Crawford Kent has also been added to the cast of the unusual picture of the west, the complete roster of prominent players in- cluding such popular favorites as Ralston, Kemble, Kirk- wood, Elinor Fair, Lester Cuneo, George Siegman, William Orla- mond, Charles McHugh and John Elliott.
LATIN COUNTRIES ANXIOUS FOR "BAD MAN"

Edwin Carewe's "The Bad Man," which is now being filmed at the United Studios, will be hailed as the greatest picture America has ever produced, in Mexico City, capital of South America, according to General Manuel Perez Trevino, Chief of Staff in the army of President Obregon of Mexico.

General Trevino was Carewe's guest at the studio and watched several scenes in which Holbrook Blinn portrays the character of a border "bad man." General Trevino evidenced such admiration for the production that Carewe permitted him to read the film version of the story.

"Undoubtedly," said the General, "this production will be acclaimed as the finest picture the Latin-American countries have ever seen. It is a picture that the Mexicans, Central American, and South-Americans love. They will delight in Mr. Blinn's characterization. The efforts of all will be made to exploit "The Bad Man," through the entire south. Every publicity will be given the production, which will be comprehensive in Mexico, Central America and the South American countries as it will be in the United States and Europe.

WARNER BROTHERS SIGN FAMOUS PHOTOGRAPHER

John Ellis, credited with being one of the best-known pictorialists in and out of the industry, has been engaged by the Warner Brothers to photograph the many highlights in the organization's forthcoming series of eighteen classics of the screen.

Mr. Ellis has the distinction of having photographed all official Washington, in addition to having served a number of years with the Columbia Stock Company, Washington, D. C. During his sojourn in the Capitol city he is said to have taken special photographs of Woodrow Wilson, Charles Clark, scores of prominent senators and representatives and many New York celebrities of the political and theatrical world.

While with the Columbia Stock Company, Mr. Ellis appeared in a number of well-known theatrical plays with such players as Charlotte Watson, starring in "Young Men's League," Thomas Ince and First National, and is reported to have photographed "Omar the Tentmaker," "Peg o' My Heart," "Famous Mrs. Fair," "Trilby," and many other screen productions.

ASHTON DEARHOLT WILL HEAD HIS OWN UNIT

Filming of the Initial Ashton Dearholt production is scheduled to commence this week under the direction of Jack Hatton.

Indeed, for the past four years, has served as production manager for the Ben Wilson Productions. He will continue to work in this capacity as well as to personally supervise the producing of his own features which will be made at the Ben Wilson studios.

The new organization has contracted to film two new features of the western variety during a period of one year, and they will be released through the Arrow Releasing Company.

This series of plays will serve as a "come-back" for pretty Helene Rosson, who will be remembered as the star in American and Mutual pictures.

"GOLD DIGGERS" ONE THIRD FINISHED NOW

"The Gold Diggers," David Belasco's noted stage success which is being presented on screen by Warner Brothers, with Hope Hampton in the leading role, will be approximately one-third completed today.

Up to the present Miss Hamp- ton has been engaged almost exclusively in interior scenes. Theoretically, remaining exter- ional work will be shot in the near future the exterior scenes, most of them surrounding fashionable streets and beautiful homes will be taken.

From the preliminary view of the "takes" so far, "The Gold Diggers" promises to be one of the outstanding pictures of the year. Miss Hampton is reported to be doing the finest work of her career in this production.

BERNIE IS MEMBER OF THE A.C.C. NOW

Arthur Bernstein, the energetic production manager for Principal Pictures Corporation, arrived home after having spent two months in Prescott, Arizona, with the "When a Man's a Man." "Bernie," whose smile is sometimes as scarce as rain in August, had a grin from ear to ear as he hopped off the train. The reason for this smile was soon discovered. In respect for the work accomplished by Principal Pictures Corporation in cooperation with the recent Hopi Indian dance celebration staged in Prescott this month, the management of the company have elected Bernstein a member of their Chamber of Commerce.

Now when one of the studio attaches wants an "O.K." on a picture he has to visit Bernie's official secretaries and request an appointment with the film executive-civic worker.

made several years ago at the Santa Barbara studios. Miss Rowland will star in all six of the series and will be supported by Edmund Cobb, who will interpret his role.

Wilbur McGeach, who scored a personal triumph for his characterization in Roy Stwart's "One-Eighth An American," has been engaged for supporting roles, and will also assist in the matter of direction. McGeach has been affiliated with the Ben Wilson Productions for the last two years, and is the first leg di- rector and character actor.

E. R. Hickson, in charge of the art direction for all pictures filmed at the Wilson studios, will personally supervise the art direction for the Dearholt production.

B. L. "Bill" McGaugh, veteran cameraman, has been engaged for the series.

BOY SCOUTS IN UNIQUE TRIP SEE MOVIES MADE

A group of fifteen Boy Scouts are today "seeing America first" from the parade roof of an auto-truck in what is said to be one of the most novel motor tours ever undertaken by members of this big juvenile organization.

The trip is in charge of Arthur E. White, deputy scout commis- sioner of Ensign District, Salt Lake City, Utah, and the film that they have been working at the Heftford-Whibanks Studio.

After watching preliminary work for "The Thief of Bagdad," the boys inspected with interest the work of the Flint film company where Mickey Mouse and other characters are made.

TRAVERS FINISHES ONE CONTINUES ANOTHER

Richard Travers has completed "The Endless Summer," Marshall Neilan's "The Rendezvous," and now is engaged in enacting one of the leading parts in the Universal feature production of "The Acquittal."

This leaves Travers in what is for him a comparatively rare instance of idleness, for when he came to Hollywood recently he undertook the portrayal of the two parts at once. "The Acquittal" is a photo-narrative of George M. Cohan's stage success, written and directed by Rita Weiman. The direction of the film version is by Clarence Brown.

Moran writing the script with Morlan Moran's "Many miles away from the city" and "The Endless Summer," he has also been shooting "The Rendezvous," which is a sequel to "The Return to An- swer," the second of Metro's new series of all-star specials. Although "The Bool" is still un- der contract to Hunt Stromberg, who stars him in two-reel comedies, he was loaned to Metro especially for the purpose of writing stories for future situation comedies.
MABEL NORMAND DIFFERENT IN NEW PRODUCTION

There appears to be a well-grounded suspicion in the minds of those identified with the production of Mack Sennett's new comedy, that Miss Normand's new starring vehicle, a new Miss Normand will be seen.

Here tofore Miss Normand has appeared to all eyes in portrayals of light dramatic and comedy roles. She is known the world over, as the all-star comedienne and will probably stay in that classification for all time to come.

Despite this, however, the irresistible personality of this little screen favorite will force itself still deeper in the affections of her admirers, when "The Extra Girl," is given to the screen, owing to the fact that she is demonstrating in this new picture how the class will be classed among the foremost emotional actresses of the cinema.

NOW WE MAY EXPECT A NEW COMMODORE—BEVAN

When in Rome, do as the Romans do,—that old adage was inspiration for guiding Billy Bevan to an airplane of expensive living than he has been in the habit of following. Billy has purchased a power cruising boat. The next thing he will be doing is to doll his family up in yachting attire, while he dons a commodore's cap, while flannals and sneakers.

During the four weeks he was on location at Balboa Beach with Mack Sennett all-star comedy troupe, Bevan was guest on several private yachts. The life around on canopy-covered decks and talk about regattas, cruises, etc., so strongly appealed to him that immediately he purchased a good boat for use. When that was accomplished he made application for membership in one of Newport's exclusive yacht clubs.

Now that he has been admitted to the real class of sportsmen, his friends are wondering if he will remain just plain Billy Bevan, or will he insist on being addressed Mister Bevan.

MARGUERITE LOSES ALL FEAR OF SNAKES

Every actress in motion pictures has a fear of some one thing. Perchance it is a mouse; may be a lion or other wild animal. And it seems always that during her career before the camera, some one or other be called upon to enact a role which brings her in direct contact with the dreaded object.

Such is—or rather was—the case of dainty Marguerite De La Motte, creating the leading femi- nine role in principal Pictures Corporation's "When a Man's a Man."

Marguerite fears—or rather feared—snakes, and that her name? And lo and behold, when she started making the popular Harold Bell Wright story, her role called for her to be found fondling a pet reptile. Horrors! Try as she would to have the part changed, but when she was set down to perform in that particular episode,—it all fell upon deaf ears so far as the director, Eddie Cline, was concerned.

Aw, don't be scared of an old snake," cried John Bowes in soothing tones to Marguerite, as the actress stood some twenty feet away from the crawling thing.

Finally with the assurance of all that the snake was tamed out, toothless and, had been human, probably bald, the film star proceeded with the most difficult task of her entire screen career. She "did her stuff"—with Mr. Snake.

As she watched the film shown in the projection booth, a chill swept down her back. "I don't know how I ever did it," she exclaimed several times, and now I'm not afraid of anything. Bring on your wild animals, your mice, lions, bears—even your old snakes. I'm not afraid any more!"

LOSES ACROSS-SEAS RACE WITH STORK

Henry King, who has been directing Lillian Gish in the filming of Francis Marion Crawford's "White Sister" in Italy, has lost a race with the stork.

Mr. King is hurrying home on the "Bevergallia" in the hope of being able to introduce his film, but the race has already been won by the bird, as Mrs. King will introduce "White Sister" when it reaches home this week. Mr. King left with Miss Gish for Italy last November and the picture has not been finished.

Miss Gish will return to her native land on the "Olympia."

Mr. King also lost another race, as Richard Barthelmess, who directed in "ToHave and To Hold," of several months ago, his pictures, became a father two months prior to Mr. King.
BELCHER WINS SECOND BRENNON ENGAGEMENT

Ernest Belcher, who was selected by Herbert Brennon to stage playing a ballet scene in Pela Negri's latest production, "The Spanish Dancer," has been called back to the Lasky Studios to stage a second dance number.

Belcher's fame as an originator of spectacular and artistic ballets has been a success while he was in the east and almost his first move upon arriving in Los Angeles was to begin the production for Belcher.

The success of Belcher's efforts in the initial presentation has caused Brennon to recall him to present the second ballet number, which also be a feature of the production.

Belcher students from the advanced classes will be used exclusively in the presentation.

PRESS AGENT PLEADS GUILTY TO AN ERROR

Jay Chapman, Palmer Photoplay Corporation publicity man, wishes to make himself the goat in a matter concerning the inaccuracy of a report sent out on the length of "Judgment of the Storm," the organization's first production, and to apologize to the public and to dramatic editors for an unintentional misrepresentation.

The item stated that nearly 100,000 feet of film had been "shot" for this picture, which would place it in a class with D. W. Griffith's and Von Stroheim's pictures in the matter of film actually taken. As a matter of fact, "Judgment of the Storm" was held down to less than half that, which, considering its complete length and the fact that four or five cameras shot many big outdoor scenes, approaches a record in the opposite direction.

Ince Buys Another

Thomas H. Ince has purchased screen rights for "The Barber of New Orleans," a vividly colorful stage play of a little known period of American history—the period of the Louisiana purchase. Romantic New Orleans is the scene of the play which had a big run for a number of years with William Faverham starring in it. The plot is taken from "The Code of Victor Jallot," a popular novel by Edward Childe Carpenter, who is the author of "The Cinderella Man"; "The Easy Mark"; "The Dragon Fly"; "The Pipes of Pan" and other big stage successes.

Associated Authors have just completed the filming of "Loving Lies," Thompson Buchanan's film adaptation of Peter Kene's second story, "The Harbor Bar," which features an all-star cast including Monte Blue, Evelyn Brent, Charles Gerard and Joan Lowell.

An interesting portrait study of Otto Matiesen, noted Danish character actor, as he appears in Rex Ingram's "Scaramouche." He portrays the role of Philippe de Vilmorin, a French clergy scholar who is slain in a duel with the Marquis d'Azyr (Lewis Stone) and those who are equipped to judge say that after this picture has been shown, Matiesen will find his place on the screen with the truly great artists. He has been on the stage practically all his life, and was very popular in Europe as an interpreter of Shakespeare, Ibsen and Washington Irving. He has appeared in several other pictures, and was also seen as Napoleon Bonaparte in "Vanity Fair."

WHEN HIS CAR COULD BE BOUGHT FOR 15 CENTS

Lewis Sargent, who is playing the leading juvenile role in Gladys Walton's latest starring vehicle, "A Wild Party," saw visions of his classy Ford speedster being wrecked a few days ago when the director called upon him to allow Miss Walton to operate the car for scenes in the picture. Knowing that she was used to operating a highly expensive car with a gear shift, Sargent hesitated about letting his car be used by the star for her own safety as well as the safety of the car. However, Miss Walton was confident that she could operate it successfully and to have it placed at her service. She started down the road and was to pass the camera at full speed. The first time she tried it she missed hitting another car by less than six inches. Sargent weakened. Then the company decided to film the scene. The star came down the street in the car at breakneck speed, cameras were grinding and as she passed the camera men and director the car swerved to the left and then to the right, keeling over on two wheels and then righted itself, finally coming to a stop with neither car nor driver injured. "You're a wonderful driver," said Sargent, turning to the star after the scene had been taken, "but anyone could have bought any car for fifteen cents when you started for the second trip down the road."

Wilson Adapts "Three Weeks"

Carey Wilson, associate editor of the Goldwyn studios, will adapt Elinor Glyn's best known novel, "Three Weeks," to the screen. Wilson has written many scenarios for Goldwyn features, both originals and adaptations. Madame Glyn is now at Culver City in daily conference with him to personally assist in the production of the picture. The rialto is now teeming with rumors as to who will be cast in the picture, particularly in the role of Paul.

In "Mail Man"

Josephine Adair, who recently finished one of the six featured roles in Frank Borzage's "Children of Divorce," is now playing an interesting part in "The Mail Man," which is being made at the R.C. studios under the direction of Emory Johnson. This picture stars Ralph Lewis, with whom Josephine also played in "The Third Alarm," and "In the Name of the Law." Josephine is rapidly coming to the fore as one of the most talented of our younger character artists.
CAMERAS' Warnings Plan a World Premiere Here

Where the North Begins," most recent Warner Brothers screen classic to be completed, is to have its world premiere at the State Theatre in Los Angeles July 23. This will mark the first Warner picture to have its initial showing outside of New York City and for its presentation in Los Angeles one of the biggest exploitation campaigns of the year has been promised. Showing of the picture on the West Coast is the result of a plea by Harry Rapf, its producer, who is of the opinion that the finished product should first be marketed nearby the producer's headquarters.

"Where the North Begins" was directed by Chester M. Franklin, who is now directing Norma Talmadge. It is a story nestled in the north featuring a wild wolf-dog who takes himself to a master, and in his own way portrays the red man.

The picture was made under the working titles of "Wolf Fangs" and "The Wolf's Epitaph," but is said to be the most costly dog production ever attempted and has for its star the international known police dog, Rin-Tin-Tin.

Following the Los Angeles showing, the picture is to play the Warfield Theatre in San Francisco, largest of the chain of West Coast theatres, and then into the New York houses.

A finished print of "Where the North Begins" was shipped to the Warners' home office in New York this week by Mr. Rapf.

Baggett Takes First Vacation in 3 Years

After three years of hard work without a vacation at Universal City, King Baggett is enjoying a brief outing at Catalina, taking his first lessons in piscatorial art under the able tutelage of Dustin, Farnum, Hall Roach, Zane Grey and noted disciples of Isaac Walton.

A part of the ambitious vacation program laid out by Baggett includes the landing of a tuna that will tip the scales at more than 100 pounds. Baggett, who recently concluded filming "Whose Baby Are You?" at Universal, is expected to star in the production starring Baby Peggy. Upon his return he will start cutting the thirty reels shot down to feature length.

Andrew Leigh, formerly juvenile lead in the Successful" and "Spoiled Rotten" movies, has just finished an engagement with Henry Otto in the "Temple of Venus" for Fox.

Silvia and Enid Cross Paths Again

Silvia Du Brey is added to cast for "Ponjola"

Silvia Du Brey, popular screen vamp, has been added to the cast of "Ponjola," the first National production which is being made First National, with Donald Meek as director.

Miss Du Brey, whose mission is as far as the movies are concerned—to lure unsuspecting fiancés from their wives, is to still another "vamp" part this absorbing story of the New York gold fields, but her vamping in "Ponjola" is a novelty inasmuch as she captivates the man's heart and yet succeeds in landing her fiancé back home.

The part for which Mr. Nagel was cast is the one from which Joseph Schildkrut withdrew after preliminary tests which demonstrated that he is physically unsuited to the role.

Ormond in "Magic Skin"

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Ormond in "Magic Skin"

William Ormond, the well known character actor who has just completed a role in "The Eternal Three," has been engaged to play the part of a French nobleman in "The Magic Skin," the Balzac story which Samuel Goldwyn, Inc., is producing at the Goldwyn studios under the direction of George D. Baker.

As Charmosse, Ormond plays the dashing, colorful Carmel Myers.

Jane Thomas is at present in Gloversville, New York, taking scenes for a new Arrow production, in which she plays the leading role.

Hollywood Girl is Rising to Film Fame

Although she has been in pictures for the better part of a year, Miss Morris, well-known Hollywood girl, who scored a decided hit with "Midsummer Night's Dream," "Taming of the Shrew," and "Shakespearean Ode," was featured at the Hollywood Bowl by H. Ellis Reid, in making such rapid strides as an actress that it is almost a case of "out of sight, out of mind." Miss Morris, who have been focusing their attention on her work that before another year rolls around she will be appearing as a star in her own right.

Born in Minneapolis, Miss Morris received her education at Dana Hall and Stanley Hall, private schools in that city. Her great-grand uncle was William Henry Harrison, famous Indian fighter and former United States President. Her father is Benjamin Harrison, who also was a President of the United States. And her mother is Miss Morris, formerly a member of the Minneapolis State Legislature.

"Miss Morris'" entrance into motion pictures was preceded by a career with the Suburban Stock Company, and later with the California Opera Company, appearing in many important plays produced by those companies. Her debut in Hollywood was brought about as the result of a visit to the Goldwyn studios in Culver City, where she was introduced to Clifford Robertson, the casting director, who became seriously impressed with her personality and offered her an engagement in "The Great Lover," which Frank Lloyd directed.


NAGEL WILL PLAY LEAD IN "THE MASTER OF MAN"

Conrad Nagel will play the same part in Victor Seastrom's production of "The Master of Man," according to this week's announcement from the Goldwyn studios.

Nagel, one of the most popular of the younger leading men, is identified as related to the man, judge, or deceiver, it will be his second part since being placed under long-term contract to the Goldwyn company. He has just finished the leading role in Marshall Neilan's big stock picture, "The Rendezvous," that of "The Master of Man," which is Mr. Seastrom's first American-made picture, includes Mae Busch, Patsy Ruth Miller, and Harry O'Hanlon, and C. Jennings, Evelyn Selbie, Winter Hall, Alleen Pringle and Maxine Cooper.

The part for which Mr. Nagel has cast is the one from which Joseph Schildkrut withdrew after preliminary tests which demonstrated that he is physically unsuited to the role.
Walter Miller has been engaged by RKO to play the leading male role in his forthcoming production, which will be made in Florida.

Ann Luther has just finished her contract with Fox, having played the lead in the forthcoming production, "The Governor's Lady."

Jack O'Brien, who played one of the principal parts in "Under the Red Robe," will shortly work on a new production.

Cyril Chadwick's waxed mustache is an important part of his trade. Mr. Chadwick, now doing some "heavy" work in "The Social Code," Viola Dana's newest Metro picture, which Oscar Apfel is directing, says he could not manage to appear half as villainous without it.

Lorimer Johnson, who appeared as King Pharaoh XVI of Egypt in Rex Ingram's "Scarabouche," built a motion picture studio in Johannesburg, Transvaal, South Africa during the winter of 1915 and 1916, following which he proceeded to make feature productions there.

"The Social Code," Viola Dana's newest starring picture for Metro, is one of the few in which Malcolm McGregor has appeared in which he has not been the bloody but unknown participant of from one to a dozen fast battles.

Director Oscar Apfel consulted a city directory to find 290 names to list on a card boxboard for use in "The Social Code," Viola Dana's newest Metro picture. It seemed a simple task to write offhand 290 typical names, but Mr. Apfel gave up after he had put down less than 80. "Try it yourself if you think it's easy," he challenged.

Rex Ingram will film the scenes showing the fall of the Bastille in "Scarabouche," his monster Metro production, on July 14, the day on which that historic event actually took place, according to present plans. He "shot" the first scenes of the production on March 17. The only connection the latter date has with the story is that Rex Ingram was born in Dublin and he believes in four-leaf clovers.

Viola Dana and Malcolm McGregor, principal players in "The Social Code," which Oscar Apfel is directing for Metro, believe they have hit on a sure-fire hit. On several occasions Miss Dana has mistaken Mr. McGregor's machine for her own, and vice versa, as Julius Caesar might have said. They were alligned to the dents in the right rear fenders. But the confusion is ended, for Miss Dana's fivver now has a caved-in radiation and a limping headlight as a result of meeting with a small truck.

Arthur Mallette, who has the role of a surgeon in "The Eagle's Feather," a Metro special which Edward Sloman is directing, bears a remarkable resemblance to the late John D. Marquay, famous Chicago specialist.

Thomas H. Ince is transforming the "plot" of his studios at Culver City into a bit of the old Southland preparatory to the filming of "Barbara Fritchie." The studies, which he is building in, are architecturally from the home of George Washington to Mt. Vernon, and when the sets for the new picture of Civil War days are completed, Ince will have a complete Colonial mansion at his disposal.

Lloyd Ingraham, the noted director, has signed by Associated Directors, Inc., to direct their third production; Ellmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater." Matt Moore, of the celebrated actor-family, will essay the leading male role.

Eunett King, well known character actor, has been added to the cast for Tod Browning's production of "The Day of Faith," being produced at the Goldenwest studios.

Jere Austin has just completed "The Aflib," a special feature in which he will be starred.

Maurice (Lefty) Flynn was forced to abandon his film trip to New York as his services are much in demand by the coast producers.

Ellen Fair has just completed her third picture under the Universal banner. She is under a five-year contract.

Alma Rubens, having finished her contract with Cosmopolitan, is considering taking this fall a trip to Paris for some new fall gowns.

Following his remarkable performance in "Success" and "Loyal Lives," Brandon Tynan has been engaged by Murray W. S. Garst for a series of special features.

Marie R. Burke, who made a sensation in "The Heart Raiders," has received an offer from England to play the part of a Grand Duchess in a big special production. Miss Burke will shortly announce her future plans.

Jane Novak has portrayed a youngManaging Director for the third time in succession in her latest starring vehicle, "The Lullaby." She has just become a new mother in "The-Dama," also in "Divorce." Fred Eshelman portrays the role of her father.

Fred Eshelman has been selected by Chester Bennett to play one of the principal roles in that of the police judge, in "The Lullaby," starring Jane Novak.

Here's a new one. Ralph Lewis' collie dog got a bad case of Klieg eyes while working with his master on the set of "The Mailman," and work on the picture was held up two days while the Thespius canine was recovering from the inflamed eyes.

Finis Fox has selected Harry Luskkinson to play the important role of the police inspector in his forthcoming Metro production, "Bag and Baggage," now being produced at the Hollywood Studios, Inc. and starring Gloria Grey, heralded as Finis Fox's latest film find.

Fred Wesley is playing the role of Chief of Police in Finis Fox's picture, "Bag and Baggage," now being produced at the Hollywood Studios, Inc. and supporting Gloria Grey.

Al J. St. John, Fox stellar comedian, starts work on a new comedy this week, for which he has chartered the "Flivver," the Chauffeur's vacationing in the wilds of Central California. Ben Stoloff will assist in the direction.

"Till" Beaumaine, "the boy director," started this week on his third Wesley beauty special production for Warner Brothers. Beaumaine's "Perfid and Num" is now being released by First National.

Oscar Apfel is finishing "The Social Code," starring Viola Dana, for Metro. The production, an adaptation of Rilie Weekman's "To Whom It May Concern" is Apfel's first coast production since his return from Europe.

Allen Holubal will soon begin actual filming of his initial picture for Metro. He is to make a series of specials to be known as Allen Holubal Productions for Metro release.

Cory Phillips is enjoying a long-needed vacation at her home in the Hollywood foothills. The star's plans for the future will be announced in the near future, it is said.

Lois Scott, has just finished in "One Dark Knight," at the Grand Studio, starring Jack Oakley, and has been cast in an African picture featuring Snowy Baker, a Philadelphia daretaker. The production will leave this week for location—no, not Africa, Chatsworth.

Little Elizabeth Ann Keeve has scored another bull-eye in the role of the flower girl in the Chistie Comedy, "Morning Blues," directed by H. Beaumine, which has just been finished.

Georgie Hickman, who just finished with "Present Arms," a Century Studio featuring Rudolph Messinger and directed by Al Herman, has been cast in the new Constance Talmadge vehi- cle, at the United, and is leaving for location at Truckee. Figuring in Hickman's present and adding a few years to his present sixteen gives an answer which will make the other youngsters look well to their laurels.

Universal is looking forward to Vivien Leigh's latest starring vehicle, "A Lady of Quality," now in its final stages of production, as one of the bigest successes in their output for the 1923-24 season, with the acquisition, of course, of The Hunchback of Notre Dame." A strong cast is appearing in support of Miss Vali, among whom are Osgood, Alcoff, Michel's, and a sparkling cast of Frenchmen. A first-rate old film starlet, and Peggy Cartwright, eight-year-old actor, who are the stars of the newer leading youngsters in the film field.

Reggie Morelli, having completed his contract for Universal in the column in "The Life of Abraham Lincoln," which is being pro- duced by the Rockett Film Company, has been engaged by Cecil B. de Mille to play an important part in his current production of "The Ten Commandments." Meanwhile, he is negotiating with a group of Italian bankers in Los Angeles who are planning to shortly launch a producing company and present him as their featured player.

Following the completion of his current production, "Good Men and Bad," starring Bette Davis, the Theatrical Re- view will present his star in a special feature picture before starting construction of the new studio of which he has talked with him. Williams is under contract with Seeling for the next several years and it is possible that he will give him every possible chance to become one of the most popular stars of western pictures.
WHEREIN A LITTLE GIRL

Ten years ago, a little girl pup- 

il at Urusline Academy, New 

ork, used to point to Los An- 

geles on the school map and tell 

her fellow pupils that some day 

she would go to the city and be 

a famous movie star.

Perhaps in the length and 

breath of these United States 

there have been ten girls who have 

done the same thing. Some 

of them, no doubt, have gone to 

the "city of picture" but few of 

them have realized the extent of 

their desires—that is, to become 

a star.

Ruth Clifford, however, was 

one of the exceptions.

This talented young player, 

who has just been engaged to 

play a prominent role in "Pon- 

jola," which Sam E. Rock is 

producing for First National, 

got her first acting job acting 

while still a pupil at Urusline 

Academy.

Rochelson studios were quite 

close to the school. One day a 
casting director came to the 
school and asked for permission 

of the school to write letters to 

some of the scholars in a religious 

play. Ruth was one of the children 

who was picked for a part—the 

part of an angel.

That was the beginning of her 

movie career. A few years later 

she was asked to play the role 

of a woman in a picture like 

the rest of them she had to

go through the course of all po- 
tential stars, that is playing 

atmospheric and "bit" parts.

Ten years she played small 

parts in Universal pictures and 

then won stardom in "The Ken- 

nedy," to be released through 

"O'Mine," and other features 

produced by that company. 

She played featured roles in "The 

Desert Song," "Tae uploads,

"The Battle of Berlin," and "Polly Put the 

Kettle On" and then going to 

New York she was featured in 

serial "The Invisible Ray," 

which was produced by the 

Froh- 

man Company.

In Porto Rico she was starred 

in a Ralph Ince production "Tropical Love," and since re- 

turning to Los Angeles, a year 

ago, she has played star and 

leading roles in nine pictures. 

Among the most important ones 

she has done are "Dangerous Adams," "John M. Stahl—First National picture, "The Face on the Bar- 

room Mirror," and "Poet and "King," Fox specials; "Daughters 

of the Rich," a Schulberg produc- 

tion and "Mothers-in-law," and 

"The Birders," two pictures not 
yet released.

Her latest role before playing 

the part of Gay Liscion in "Ponjola" was as "Ann Rat- 

ledge" Abraham Lincoln's first 

sweetheart in a picture now in 

production for "The Dramatic Life 

of Abraham Lincoln."

THIS COMPOSITE PICTURE 

TO RULE SCREEN CHOICE

Fifty noted physicians and sur- 

geons from all parts of the United States visited the Gold- 

wyn studios, and were photo- 

dographed individually, on a uni- 

form scale, from which a compe- 

titor was selected and used as a guide for selection of 

"city doctors" types from now on.

The visit grew out of a conver- 

sation between George M. 

Sheffield, producer, with several 

members of the American Procto- 

logy Association, who desire to 

photograph pictures which the doctors will be called on 

to sign.

In Los Angeles, in which the sur- 

geons criticized the way their profession had been represented 

on the screen. Mr. Nellans is en- 

gaged on a production in which 

a surgeon is the leading chara- 

cet.

The medical men and their 

wives were greeted by Hobart 

Bosworth, Claire Windsor, Ray- 

mond Hatton, and Miss Love, and 

other members of Mr. Nellans' 

cast, and photographed in mo- 

tage pictures while doing various 

scenes with the professional ac- 

tors and actresses, under the 

direction of Mr. Nellans.

DOUG, JR. PREPARING

Preparations on the story to 

serve as the initial starring re- 

lated to Douglas Fairbanks Jr., 

who recently arrived in Califor- 

nia to make his debut before the 

camera. The producers are said to 

have handled the conclusion at Paramount's West Coast 

studios, Joseph Henabery will direct the thirteen-year-old 

star as soon as the scenario is 

ready.

COMEDIANNE GETS CONTRACT WITH METRO

Gale Henry, one of the screen's best known comedi- 

ennes, has been signed by Metro to play the part of "Sally," the 

housekeeper, in "Held to An- 

swer," which is being directed by 

Harold Shaw with an all-star cast.

This contract was brought about largely though the ex- 

clusive performance which Miss 

Henry has given in a number of Metro productions, one of 

which is "Quincy Adams Sawyer," a picture that brought the comedi- 

enne the unanimous praise of 

playphot critics.

Hons Henry is the oldest and 

yet she is the youngest actress 

of her type in pictures. She 

made her debut in pictures thir- 

teen years ago when she was 

only 17 years old, and has since 

never engaged in any other pro- 
fession in the United States. She 

was starred by Universal in the old 

Joker comedies and when she 

reached the pinnacle of popular- 

ity she decided to produce her 

own pictures. The next three 

years were given over to work 

on the building of her own 

company, and during this time 

she produced a total of 135 

two reel comedies. The record 

that has never since been beaten 

in the comedy field.

She then cast her services 

with producers of feature length 

pictures.

FILM DOGS IN BATTLE 

ROYAL ON STUDIO SET

Whether it was because of 

jealousy or just a family quarrel, "Props," the Great Dane owned 

by the Warner Brothers studio, 

has started a battle royal on one of 

the company's stages in Holly- 

wood a few days ago, which as 

far as excitement is concerned, 

puts all battles in the fistic 

arenas in the shade.

"Buddy," who is a light- 

weight, and "Props," a welter- 

weight, had apparently always 

been on the best of terms until 

the other day when it is thought "The Prop" imagined "Buddy" was 

trying to steal his popularity 

with the company and decided to 

take him down a peg.

For the first few rounds "Buddy" made to hold his 

own, but when "Props" deliv- 

ered a few fierce uppercuts, 

"Buddy" seemed to be on the 

point of falling, but he was 

finally forced to take the 

count. "Buddy" suffered a bad 

cut on his neck and "Props" was 

given a nursingцион, but both 

have now recovered 

and, having seen the folly of 

their remarks, are now bet- 

ter friends than ever.
WAGING LEGAL WAR OVER THEIR NAMES

What's in a name? A great deal according to two screen beauties who are taking the matter of their movies names to the courts. And strangely converse are the opinions of these two actresses as to what kind of an appellation is the best for a starlet who is trying to win fame in the flicker world.

Genevieve Berté, screen leading lady who was denied the court permission to change her name to Peggy O'By, stating that this name will be more advantageous to her in her film work.

Last week Derelys Perdue announced that she has sued against the Film Booking Offices alleging that they wanted her to change her name to Ann Perdue, and that this would do damage to her screen prestige because of its plainness.

Miss Berté's dispute with Miss Perdue in the matter of plain names and gives forth the opinion that any appellation is something to be desired by a motion picture aspirant.

"The very reason I am asking for permission to change my name from Genevieve Berté to Peggy O'By is, because I think my own name too fancy, while the latter is so simple that once it is heard it will easily be remembered.

Most of our leading screen favorites have plain names and if anything this has helped them in their climb to the top. The simpler the name the better.

The former Miss Berté is already using the name Peggy O'By in her motion picture work and besides utilizing it in "The Fighting Skipper," a serial which she has just completed, has also been featured by this name. "O'By the Girl!" "They're Off!" and "Thundering Hoots!" is it to establish a legal right to the name that she has applied to the court.

Melford to Start Production work on "The Light That Failed," the George Melford production for Paramount of Kipling's famous novel, will start within a few days with a location trip to Catalina Island. A particularly notable cast has been assembled by the producer for this picture. F. M. gimmicks which has been adapted by the director and Ralph Block has been entrusted with the production editor's duties on this Paramount Picture.

Irving Cummings, now in New York, is seriously considering filming Jane Porter's "Thadeus of Warsaw" as a mighty spectacle drama upon his return to Hollywood shortly.

ANNA Q. GETS $5,900 FOR ONE HAIRCUT

If you were a beautiful young woman.
If your wealth of curly blonde hair was the envy of every feminine eye.
And if you were called upon to name a price to have your hair cut off.
How much would you demand?

Anna Q. Nilsen, famous motion picture actress, asked $59,900.

And that price was paid to fair Anna by Sam E. Rokk, producer of "Ponjola," a First National Picture.

In this picturization of Cynthia Stockley's famous story of South African life, Miss Nilsen enacts the role of a young woman who masquerades as a man. The story was one that she could convincingly portray the part.

La Rocque Settled

For some years to come Rod La Rocque, popular young screen comedian, which will be distributed exclusively in Paramount Pictures. Cecil B. de Mille announced recently that he had signed the director to an exclusive contract with the Paramount organization to appear in De Mille productions. La Rocque is at present one of the featured members of the cast of the Cecil B. de Mille productions such as "Circumstantial Commandments" by Jennie Macpherson, in which Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles de Roché, Estelle Taylor, Julia Faye, James Neill and Edythe Chapman are also featured.

Clara to Visit Here

Clara Beranger, scenario writer for William de Mille's production for Paramount, will leave New York City about July 22nd to make an semi-annual visit to Los Angeles and Paramount West Coast Studio. She will be in session with the director on the cutting and editing of "Spring Magic," the Edward Knoblock success "The Faun," which she adapted, featuring Agnes Ayres and Jack Holt, supported by Charles de Roché, Robert Agnew and Mary Astor. Conferences will also be held regarding the next William de Mille production following "Spring Magic."

Al Assisting Rockett

Al Davis, veteran assistant director, is assisting Phil Rosen in the direction of "The Life of Abraham Lincoln," which is being made at the Mayer studios by the Rockett Film Company. Davis is an assistant from the old Griffith film school and has assisted in the direction of many of the screen's most successful pictures.

King Baggott is busily engaged in editing his most recent serial production, "Whose Baby Are You?" starring Baby Peggy.

Dorothy Chase as she appears in Rex Ingram's "Scaramouch." Miss Chase was formerly a pub- licity writer and since changing her profession to that of acting a few months ago, she has made unusual headway, showing brill- iance in her performances that has brought her much recognition from pro- ducers.

Mickey and Venus

Mickey McElhan is finishing his part in "The Temple of Venus" with a bang, and has been making the best of his screen work in this picture that is being filmed under Henry Otto's direction. The little starlet is training for the swimming test to be held in Los Angeles soon, and between his studio work and his appearances at the aquatic tank is quite a busy young man. He plays one of the important roles in Chauvin's "Daytime Wives," which is scheduled for early release, and all in all it seems that he is destined for a steady stream of engagements for many months to come, judging from the popularity he has attained with the directors and producers.

Finishes "Love Trap"

Sidney Franklin, father of Jewish characterization, has just finished another of those soul-stirring parts in which he will win his "The Love Trap," featuring The Washburns. So pleased was Oliver Morose with Franklin's splendid portrayal of Solomon Levy in "Abie's Irish Rose" in which vehicle he starred for 13 weeks at the Morosco Theatre, he was taken to San Francisco to open the play there.

Meighan Due Here

Thomas Meighan is expected to arrive at Paramount's West Coast studios within the next fortnight to begin work on "George Ade's story, tentatively titled "All Must Marry," Alfred E. Green, who will produce this Paramount Picture, is already on the West Coast. There as a position for George Ade will accompany the star to Califor- nia to personally follow the pro- duction work on this story.

Ussia Jensen is winding up her work in "The Mage Again," at Goldwyn, under George D. Baker. The popular featured player eagerly anticipates a vacation at its conclusion in the near future.
<table>
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<tr>
<th>Director</th>
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<td>BRWILL STUDIO.</td>
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<td>Ed Lyons Productions (Arrow release).</td>
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<td>2-Reel Comedies</td>
<td>Schedule</td>
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<td>Eugene De Rue</td>
<td>Bobby Dunn</td>
<td>McCull</td>
<td>Turner</td>
<td>N. Blair</td>
<td>&quot;The Love Trap&quot;</td>
<td>Editing</td>
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<tr>
<td>Wilson Productions (Federated release)</td>
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<td>&quot;Other Men's Laughters&quot;</td>
<td>Preparing</td>
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<td>J. Ince</td>
<td>The Washburns</td>
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<td>BENTWOOD STUDIO.</td>
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<td>1745-51 Glendale Blvd.</td>
<td>Kenneth Bishop, General Mgr.</td>
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<td>STER KEATON STUDIO.</td>
<td>1025 Lillian Way.</td>
<td>Eddie Cline, Casting</td>
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<td>Al Herman</td>
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<td>&quot;Lead Pipe Cinch&quot;</td>
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<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
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<td>Kent Film Company. (United Artists release).</td>
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<td>VOICE STUDIO.</td>
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<td>Arthur Forde, Casting.</td>
<td>1401 N. Western Ave.</td>
<td>Fred Kley, Studio Mgr.</td>
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<td>LEE ARTS STUDIOS.</td>
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<td>Jack Nelson</td>
<td>Snowy Baker</td>
<td>Roger Lyon</td>
<td>Harry Tenbrook</td>
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<td>&quot;Dark Faces&quot;</td>
<td>2nd Week</td>
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<td>OLDSWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
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<td>Von Stroheim</td>
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<td>Mathis-VonStrohen &quot;Greed&quot;</td>
<td>17th Week</td>
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<td>Charles Brabon</td>
<td>All-Star</td>
<td>John Meech</td>
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<td>Roland West</td>
<td>Oliver Marsh</td>
<td>Roy H. Rose</td>
<td>Paul Schaefer</td>
<td>&quot;The Unknown Purple&quot;</td>
<td>7th Week</td>
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<tr>
<td>RAND STUDIO.</td>
<td>1438 Gower St.</td>
<td>Bill Verschelser, General Manager.</td>
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<td>Holly 162</td>
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<tr>
<td>S. A. Brown</td>
<td>Montage Banks</td>
<td>Bill Williams</td>
<td>H. Williams</td>
<td>&quot;Hot Sands&quot;</td>
<td>2nd Week</td>
<td>Editing</td>
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<td>Smith Productions, Inc.</td>
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<td>Reggie Morris</td>
<td>Joe Rock</td>
<td>Jerry Ash</td>
<td>Murray-Logwood</td>
<td>&quot;Soap Nurse&quot;</td>
<td>2nd Week</td>
<td>Editing</td>
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<tr>
<td>TheESTER PICTURES CORPORATION</td>
<td>Jean Burt Calvert, Casting.</td>
<td>Culver City, Calif.</td>
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<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>J. Jasper, Mgr.</td>
<td>Holly 14</td>
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<tr>
<td>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horner Productions (Independent release)</td>
<td>1442 Beachwood Drive.</td>
<td>Monte West, Studio Mgr.</td>
<td>4387</td>
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<tr>
<td>World Educational Films.</td>
<td>Chas. R. Seeling Productions. (Wyvern release)</td>
<td>1442 Beachwood Drive.</td>
<td>&quot;Mighty Limited&quot;</td>
<td>&quot;Flame of the Sahara&quot;</td>
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<td>Chas. R. Seeling Productions.</td>
<td>Raoul Walsh Productions.</td>
<td>1442 Beachwood Drive.</td>
<td>&quot;The Forty Niner&quot;</td>
<td>&quot;Bad Men and Good&quot; 1st Week</td>
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<tr>
<td>Hercules Film Productions, Inc.</td>
<td>P. Andrews, Mgr.</td>
<td>1442 Beachwood Drive.</td>
<td>&quot;Mysterious Gooses&quot;</td>
<td>&quot;Fighting Blood&quot; 1st Week</td>
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<tr>
<td>INCE STUDIO.</td>
<td>Horace Williams, Casting.</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
<td>Culver City 761</td>
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<td>Trimble-Murfin Productions.</td>
<td>&quot;Spanish Dancer&quot; 5th Week</td>
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<td>METRO STUDIO.</td>
<td>Romaine and Cahuenga Ave.</td>
<td>Harry Kerr, Casting.</td>
<td>Holly 44</td>
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<tr>
<td>Oscar Apfel</td>
<td>Harold Shaw</td>
<td>&quot;The Virginian&quot; 5th Week</td>
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<tr>
<td>Rex Ingram Productions.</td>
<td>(Metro release).</td>
<td>&quot;Long Must Marry&quot;</td>
<td>&quot;My Time&quot; 2nd Week</td>
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<tr>
<td>Jackie Coogan Productions, Inc.</td>
<td>E. T. Schaefer and Jackie Coogan</td>
<td>&quot;The Rescue&quot; 10th Week</td>
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<td>NEVA GERBER PRODUCTIONS.</td>
<td>6735 Holly Blvd.</td>
<td>&quot;Santa Fe Trail&quot; 44th Episode</td>
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<td>NATIONAL STUDIO.</td>
<td>1116 Lodi St.</td>
<td>Holly 44</td>
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<td>Technicolor M. P. Corp.</td>
<td>C. A. Willat, Mgr.</td>
<td>J. A. Fall</td>
<td>Ray Rennahan, G. W. Cave</td>
<td>Color Photography Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PICKFORD-FAIRBANKS STUDIOS.</td>
<td>Individual Casting.</td>
<td>7100 Santa Monica Blvd.</td>
<td>Holly 79</td>
<td></td>
<td></td>
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</tr>
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<td>PRINCIPAL PICTURE CORP.</td>
<td>7250 Santa Monica.</td>
<td>&quot;The Thief of Bagdad&quot; Preparing</td>
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<td>R‐C STUDIO.</td>
<td>Melrose and Gower.</td>
<td>780 Gower St.</td>
<td>Holly 77</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual Productions.</td>
<td>(Film Booking Offices).</td>
<td>&quot;When A Man's a Man&quot; 5th Week</td>
<td></td>
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<td>Chester Bennett Productions.</td>
<td>&quot;The New Mall Man&quot; 2nd Week</td>
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<td>JEAN PILEY STUDIO.</td>
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<td>6701 Santa Monica Blvd.</td>
<td>579</td>
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<tr>
<td>ROACH STUDIO.</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>Schedule 7617</td>
<td></td>
<td></td>
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<tr>
<td>Hal Roach Comedies (Pathé release).</td>
<td>&quot;Our Gang&quot; Schedule</td>
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<td>Schedule 7617</td>
<td>&quot;What Should A Girl Do&quot; Schedule</td>
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<td>&quot;Red Comedy&quot; Schedule</td>
<td>&quot;The Man Who Wanted To Be&quot; Schedule</td>
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FROM YOU TO YOU
(Continued from Page 8)

City. In “The Dangerous Little Demon” and other Universal pictures Ellis gave exceptional performances and is generally rated as a dependable player.

“The Wild Party,” an original story written especially for Miss Walton by Marion Orth, is being directed by Herbert Blache, with Jack Sullivan assisting him. Freeman Wood, Lewis Sargeant, Esther Ralston and Dorothy Valarga.

Others in the “Upside Down” cast are Claire Anderson, Marzaret Campbell, William Irving, Frank Farrington and Herbert Porter.

Some aerial views of Universal City, producing center of the Universal Pictures corporation and other companies, recently taken from a plane piloted by Al Wilson, reveal the colorful studio city as a kaleidoscope of Arabian Nights wonders spreading in wild profusion over six hundred acres of varied land. The views were taken by John Bunny of the Universal art studio department and have a decided “cultural” aspect. Giant sets twisting in grotesque shapes and outline make the pictures interesting and give one a new “slant” on the Los-annu film city.

Filming of “Whose Baby Are You?” Baby Peggy’s first Universal-Jewel production, has been completed at Universal City.

The tiny screen actress has been lifted from the ranks of “comedy kiddies” and has been made a featured star of big production. Her next Universal feature will be “Editha’s Burglar.”

The picture just completed was written

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That publicity is a vital factor in motion picture progress is evidenced in the rapid strides Mickey McBan has made within the past few months. This four-year old player is champion swimmer over all comers in his class on the Pacific Coast, and the world's youngest member of the Amateur Athletic Union. He has appeared in thirty-nine GOOD pictures and works continuously. He has real publicity value and that he may be properly publicized I am devoting my time and efforts to him exclusively insofar as boy actors are concerned. I know Mickey McBan will make good.

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BRINGS POPULARITY TO BEACH RESORT

In the usual underground and mysterious manner that so many pieces of news gather and travel, word not around that Balboa Beach was being patronized daily by a group of beautiful young ladies in the most attractive bathing attire ever seen in those parts. This rumor resulted in fishing trips and motor parties being postponed in favor of beach parties, much to the displeasure of Elmer Del Lord, the Mack Sennett director on location at the well known resort.

Del Lord claims the crowd of visitors have become so great that it is difficult to get the best work out of his troops of bathing beauties, who have become the hit of the town. These girls under the direction of the Sennett director have been on location for two weeks, shooting exteriors for the new water comedy for Pathé release.

Attracted by the natural beauty and charm of the group of Mack Sennett mermaids who have been on location at Balboa Beach for the past week, shooting scenes for a forthcoming water comedy for Pathé release, Jack Ward, factory representative and coast manager for the Miller Rubber Company in Akron, Ohio, suggested that he be permitted to equip the troops with bathing belts, hats and caps, also shoes. Mr. Ward claims they are the prettiest girls he ever saw and far more attractive than those he could ever expect to engage as models for the display of his rubber goods.

Such expression and commercial offer is but another recommendation for the ability of the Com-edy King to choose from the thousands of aspirants, those young ladies whose beauty appeals.

Filming of "Men in the Raw," Jack Hoxie's latest starring vehicle for Universal, has been completed, and Jack's cowboys are now decorating the top rail of a corral fence at Universal City, waiting for his next production.

The Hoxie picture is a screen version of the popular novel of the Montana cattle country by W. Bert Foster. It was directed by George E. Marshall, who directed Hoxie in his two previous western dramas for Universal, "Tom Quickshot of the Rio Grande" and "Where is this West?"
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"The Digest of the Motion Picture Industry"
In Plain Editorial Words

Roscoe (Patty) Arbuckle is making a big hit as a vaudeville star back east. It looks like a hit which might make possible his hitting on the screen once more. He is certainly demonstrating that the general public likes him about as much as ever.

The motion picture exposition is proving more successful than most people anticipated. There is no doubt but what it will benefit the industry considerably. But, if there is another similar affair given next year, it is certain it can be made more beneficial by simply profiting by what has been learned in this first attempt.

Hollywood again has its symphony under the stars. Emil Oberhoffer opened its summer season in the Bowl most auspiciously and it seems a foregone conclusion the film colony is going to support the better music he offers most generously. It is the hope of all the music-makers who dote on defaming the local film industry could see how picture people flock to the Bowl to hear the symphony concerts.

Freedom from the sieve of censorship is what the modern motion picture needs most. It is to be hoped some method can be discovered for making the public of the whole country to the menace and farce of most censorship. Public clamor is often very effective in bringing justice and the screen of today does need justice.

When President Harding visits Los Angeles next month and proceeds to officially inspect local motion picture studios, it would be a fine idea, to impress upon him just how dependent this vast industry is upon helpful treatment from the federal government. Prior to the World War the screen got little recognition from official Washington and even now there is being overlooked in many ways.

There is much to be grateful for in the present situation as it obtains among motion picture exhibitors. Most of them are showing aptitude in the matter of learning on a sure scientific basis just about what their picture-going patrons want and in turn they are letting the producers know with the result that features are being made more and more to order. This is the one real way to avoid making films which fail because they do not measure up with popular demands and it is to be hoped it will become the universal custom for the creators of the film fare to thus work along such safe lines.

According to recent numbers of the trade papers, all of the releasing concerns are better supplied with new pictures than at any time since the cessation of the World War; and those who have been fortunate enough to see pre-views of many of them agree its features agree the quality is away above the average. In fact, there is every indication of the better-pictures movement having its greatest momentum right among the majority of the producers, although there are a few picture-makers seemingly with more ability as blunder-makers. In time the process of natural elimination will remedy all situations this latter class cause.

So once again, there is no occasion for pessimism.

It begins to look as if the real start in the making of honest-to-goodness super-production is just being made. "Tis whispered by those with inside information that Douglas Fairbanks' "The Thief of Bagdad" will actually dwarf "Robin Hood" in all comparisons, including the size of the production. Meanwhile Rex Ingram is completing "Scaramouch," which will prove one of the biggest pictures ever exhibited. Then Jackie Coogan is also completing one of the record-breakers in point of extraordinary qualities and Eric Von Stroheim's "Greed" is bound to be so big as to beggar description. Besides, it is rumored Mary Pickford is seriously considering the making of at least one film which will rival any of them and Charlie Chaplin seems to be well along with plans to star himself in one of those awe-inspiring masterpieces of cinema extravaganza. It is logical to expect much in the way of truly big photoplays from this time on and don't be surprised if someone at present unknown steps forward with still another one.

If there ever was a time when motion pictures producers in general should concentrate on filming original stories written expressly for the screen and meeting all the requirements the average best-seller misses so pathetically, that time is right now—this minute, and, for all the minutes of the next year. There are a thousand good reasons for this, but it certainly suffices to mention only one of them, to wit: the public demands it! This thing of being unable to recognize the stories on the screen as having anything to do with the published book has long since started to pall on audiences. And yet it is unavoidable to inject "picture values" into the scenario even though it does alter the whole idea of the work from which the adaptation was made. Many of the books purchased at fancy prices do not contain enough picture material to make two reels of action film. It is being proven that the mere use of a famous title is not worth all producers pay for it. There is much delusion about exploitation values of a popular title alone. Meanwhile every original from the brain of the competent writer who knows and understands the scope and limitations of the camera is invariably replete with picture "stuff" only and consequently better cinema art results from them. It is safe to conjecture that if the fans were given a chance to vote on this question, the original story built for photoplay purposes exclusively would win by a tremendous majority. Those producers who still doubt this might do well to try taking a vote on it. It would pay to spend many dollars on this, ascertaining the facts in a vital proposition. It might avert the decline so inevitable if no real enduring screen literature is not created soon.
**SOME CURRENT PICTURE HIGH-LIGHTS**

A unique and speedy mixture of American pep and English dignity, with Jack Holt as the hero and Sigrid Holmquist, the beautiful Swedish actress and Paramount's newest screen find, as leading woman, is the diagnose of "A Gentleman of Leisure," the feature attraction at Granum's Metropolitan Theatre this week.

Some daring and artistic feats on the ice are presented by Elsa and Paulsen, said to be the champions of the world, and who have just completed an engagement of two seasons at the New York Hippodrome.

Another of the H. C. Witwer "Fighting Blood" comedies, Jimn Osborne the youthful Los Angeles solicitor, and two special novelty features arranged by Sid Grauman are also on the program. Herman Heller conducts the Metropolitan Orchestra and Henry Murtagh plays a second edition of his organ novelty, "Mental Telepathy."

One of the most famous of the long list of novels by Emerson Nolton, author of "The Covered Wagon" and others depicting American life is "The Man Next Door" which comes in picture form to Grauman's Million Dollar Theatre Monday, July 16. The story deals with life on a Wyoming ranch and amid society in the city. The contrast in background and environment offered by these two distinctly different locations, gave Director Victor Schertzinger the broad scope for elaborate production, the sets showing the mansion in the city being most lavish in a architecture and furnishings. Alice Calhoun, the star, has opportunity to prove her versatility first as a tom-boy and western girl in the early scenes of the picture, changing to a belle of society when her father becomes a millionaire and moves to the city.

The brilliant cast further includes James Morrison, David Torrence, Adele Farrington, Bruce Berziller and Frank Sherdan.

The music surrounding the feature is especially interesting with Grauman's Symphony Orch., Maurice Lawrence conducting, rendering in four concerts daily, a fantasy from Sanger's "Tanzhauser" and Edward House at the Wurlitzer playing the popular ballad "Carolina Moon." Mr. Wallace Reid's production, "Human Wreckage," at Grauman's Rialto, takes its place as the greatest moral play ever conceived. The story itself is constructed for the purpose of reproducing the life of any individual but rather planned to put over forcefully as many salient truths as could be logically included in the film without injuring its value as entertainment.

It does offer entertainment, not a light, frothy sort of momentary relaxation, but it has the power to tell of interesting things in a forceful manner. After all, people are most entertained when they see a picture from which they gather new information.

Mrs. Wallace Reid in the leading role, gives a marvelous performance, the dominant note of sincerity permeating every scene, while James Kirkwood's characterization appeals to the heart. This splendid actor has given the screen literature Bessie Love, George Hackathorne, and Torrence are other prominent members of the cast.

**"LICHEY" OPENS PUBLICITY OFFICE**

"Purveyors of Publicity To The Majesties the Klings and Queens of Movieland" is the way the Howard Lichtenstein Company announces the opening of their new offices in Hollywood. Old boy "Lichey" himself will be in personal charge of this new bureau and he has surrounded himself with a staff of competent newspaper writers who will be able to turn out original copy about the movie stars that should make exceptionally fine reading matter.

For the past number of years Lichtenstein has been manager of publicity and exploitation for the William Fox Corporation throughout the central states and he knows personally more motion picture and city politics than a score of press agents put together. Under the byname of "Lichey" he writes exclusive copy for a number of regional trade papers and in addition his articles are syndicated throughout the country by one of the best daily newspaper syndicates in existence.

Years ago when many of the present film celebrities were playing in stock along the local rialto, Lichtenstein was a press agent—names like Frank Lloyd, then a leading man; Gale Henry, then a musical comedy comedian; Francis White, then a soubrette; Blossom Seeley, then a prima donna and hundreds too numerous to mention. Mr. Lichtenstein sponsored Carmel Myers and made her God Mother of the Portlock Division at Camp Kearny during the World War. Later he became a member of the Stars and Stripes official newspaper of the A.E.F. in France, joining the Selznick Pictures Corporation upon his discharge from the army, and later the Fox Film Corporation as an exploitation and publicity representative.

"Lichey" will be glad to see all of his old friends at his new office in the Colonn Building.
Now Comes Microscopical Pictures

The leading McCullough might age they then un-Villainous lcroscopical thorough period of eight years by the scientist he taken over for the production of "theatrical" as a theatrical picture for world-wide distribution and for cooperation in educational advancement with institutions of learning everywhere.

Saying pictures of microscopical life have revealed the screen and eluded scientiat. A multitude of problems involving the sense of optics, the lighting of the tiny objects without killing them in the light-rays, and the adjustment of picture cameras with microscopical apparatus were but a few of the baffling problems that have at last been solved, and the picture reveals the fact, according to Tolhurst, that a new and marvelrous door has been opened in the world of education being into a hitherto untouched field of pure exploitation—the world that is unexplored and opened by the microscope.

Tolhurst will be made, according to Mr. Tolhurst, to Interest leading educators in the examination of material for screening. Already Professors Bennett M. Allen and Ted Miller, of the Department of Biology at the University of California, Southern Branch, and Ernest C. Moore, Director, have agreed in the highest terms the authentic results of Tolhurst's applied science and have volunteered their enthusiastic services to further the cause of visualized instruction as it has been developed by Tolhurst.

"Microscopical marvels," says Sol Lesser, "not only added prestige as a center of picture making, but as a center of research and development to the world."

The first motion picture to be completed under the perfected processes developed by Tolhurst, is one on the Bee. It might be termed a screen version of Metenerich's great and popular volume, "The Life of the Bee," though it is not liable to excite the scientific doubts with which the mystic Celulg sometimes shrouded his subject.

This picture has been made in two versions, one for regular motion picture presentation, and appealing to the popular mind to awaken curiosity and wonder at the amazing miracles met on every hand in a study of the bee. The other version is more scientific in treatment and is designed for classes in biology in high schools and colleges.

A second production is now being made by Mr. Tolhurst in which the spider is the heroine and Belinda is under way dealing with the ant.

"It is up to the screen," says Mr. Lesser, "to make good its educational beauty. It is not functioning as the great blessing we believe it is to mankind if it seeks no other purpose than that of entertainment, important as that is. I believe with every ounce of my being that we are about to give to the world the most important thing that has happened in the development of the picture industry since moving pictures became a fact. Instruction is carried to the beholder in the terms of exciting, thrilling and sometimes sensational entertainment. Life in its origins is seen striving in the larvae of the bee; institutes almost majestic in the self-sacrifice they imply are revealed magnified. The world of life is disclosed in a drop of water; the ant hill becomes a citadel in which move mighty hosts; the footsteps of a germ-laden fly are disclosed in all their potential menace to human life; the marvels of the circulation of the blood are uncovered infinitely magnified; the range of the word's civilization and vision is infinitely extended and the hidden processes of nature brought to light decorously and magnificently.

In my opinion it is of tremendous importance that this perfected process of motion microscopical pictures will bring to the civilized world perfectly understandable images of life in its smallest forms. The sting of the bee, for instance, in operation, is magnified on the screen millions of times its size. Various problems that have vexed scientists concerning insect life are solved by the possibility of magnifying the images to such size as to permit a thorough study of their anatomy.

"Since nothing under the microscope is ever commonplace or ugly, the pictures carry an extraordinary fascination. Even the spider assumes the stature and role of a hero—when he destroys man's enemy, the ant.

"Our Bee picture is all ready for exhibition and will soon be in the classrooms of several of the larger eastern institutions of learning, while the theatrical version will soon be released to the theatres of this country and Europe," says Mr. Lesser.

Philo Progresses

Philo McCullough, who is one of the photoplay stars of yesterday and today—one who seems to have about doubled his popularity in the last year—has just finished a leading role in "Yesterday's Wife," which bids fair to be one of the picture sensations of the coming autumn season. For several years Mr. McCullough has divided his time between being one of the most brilliant villains of the screen and one of the most popular of leading men. Some of the producers consider him a good bet as a director, too, and he has had his fлинт commanding things cinema from behind the megaphone, having been responsible directly for several screen hits. According to advance reports, the versatile Philo has given one of the most notable performances of his long career as Taffy in Richard Wal-ton Tully's production of "Tribe." Another high-light in his recent achievements has been scored in the Palmer play, "Judgment of the Storm." He also played the villain in the Finzi Fox production of "The Man Between."

While McCullough was in picture circles this fall, a promise to bring Los Angeles to the attention of every institution of education around the world and, in the opinion of the officials to the deal, will open up a new period in educational methods.

The Principal Pictures Corporation, with its president, Sol Lesser, has closed on the Louis H. Tolhurst laboratory forces early the entire equipment and microscopical processes, invented and developed a period of eight years by the scientist. It has been taken over for the production of "theatrical" as a theatrical picture for world-wide distribution and for cooperation in educational advancement with institutions of learning everywhere.

Saying pictures of microscopical life have revealed the screen and eluded scientific a multitude of problems involving the sense of optics, the lighting of the tiny objects without killing them in the light-rays, and the adjustment of picture cameras with microscopical apparatus were but a few of the baffling problems that have at last been solved, and the picture reveals the fact, according to Tolhurst, that a new and marvelrous door has been opened in the world of education being into a hitherto untouched field of pure exploitation—the world that is unexplored and opened by the microscope.

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Phil McCullough With Leading Man Smile

There are more riders waiting for Walter Cameron to put them to work than Bill Hart could use if he made sixty pictures a week.

As to marksmen—Los Angeles has its quota, too, however, offer some suggestions on how NOT to attempt
SAN FRANCISCO, CAL., July 9th.—The "Ruggles of Red Gap" company, with James Crazz directing, and a long roster of well-known names, is working in San Francisco, coming from Eureka on the morning of the Fourth, spent the day, and went on to Los Angeles the same night. The company certainly didn't seem to have found location work in Eureka a bed of roses, for Jimmie Crazz himself was hobbling round with an injured knee, and the members of the cast and crew were all dirty, tired and unhased, and very glad of the comforts of the Plaza Hotel.

J. N. Gawane, director of locations with the Joseph M. Schenck Productions, and his wife, spent last week in San Francisco on a little holiday trip and vacation.

Max Graf, head of the Graf Productions, returned last Saturday from an extended business trip to the East. He will begin work at once on preparations for the actual shooting from the efforts of original which will be a big sea story, with an all-star cast, and the title is "Half-Dollar Bill."

Madge Bellamy spent the week-end in San Francisco to make personal appearances with the opening of the Tivoli Theatre. She made an end of the "Heart," the big circus picture in which she was starred. Oscar, the elephant in person, was also praised to the public, but for some reason he wasn't present.

Richard Tucker, well-known leading man of both the stage and the silent drama, arrived in town last Thursday to play with Marjorie Rambeau, star of the New York stage, during one of her rare trips to the coast. Miss Rambeau and her all-star company will open at the Capitol Theatre on July 15th in "The Goldfish," her great Broadway success of last season, to be followed by the trial of a new play, "Come Valley of Comfort," which if it comes up to the expectations, will be her next season's vehicle. Mr. Tucker has just finished playing a most important part in the Fox production of "Cameo Kirby."

Wayne Mack, big, good-natured production manager with the Palais Film Corporation, is very ill at the Holland Hotel with a general nervous breakdown.

Francis X. Bushman and Beverly Bayne, popular both on the screen and stage, were in town in a week making personal appearances at the Warfield Theatre with their picture, "Modern Marriage." They are using an idea that although it is not absolutely new has at least been so seldom seen as to be pretty much of a novelty. In the midst of the picture just before the big scenes, the lights fade out, and in place of the picture the living actors appear, and play out the scene to its climax. Three other actors are also employed, and the bit of a play within a picture is meeting with a warm reception.

Jack Holt was among the week-end guests at the St. Francis.

The production of "Greed" under the direction of Erich Von Stroheim, is making most satisfactory progress. Dale Patler was duly murdered last week, and the "remain," and the cameras, got a wild ride to the Emergency Hospital in an ambulance, but for a person who has so recently had her throat cut Dale seems pretty lively, and expects to finish, and return to the South the very near future. Jean Hersholt's proposed departure has been delayed on account of the necessity of one or two takes.

Charles Ruggles completed his very successful six-weeks' engagement at the cazar last Saturday. On account of a popular demand, the week went the second time in the run, the new, amusing comedy, "The Nervous Wife" which he expects to use as a starring vehicle on Broadway next winter.

Lawrence Grant, long a screen favorite and Roland Bottomly came to San Francisco last week to be here several weeks as members of Marjorie Rambeau's company at Capitol Theatre.

Allen Connor, for three years a juror with the Lasky stock company, and the assistant cameraman and director but with little stage experience, has recognition for himself by the very beautiful performances he is giving in Stroheim's production here of "The Woman No Importance." In spite of little experience on the screen stage he is playing difficult role in the Wilde play, and play it so well, that Miss Anglin regards him a great find.

The Duncan Sisters opened on Saturday night before a delighted audience at the cazar Theatre, in the musical version of "Uncle Tom's Cabin." It is very gay, and a very modern "Uncle Tom's Cabin," however, with no blood-hounds, no ice for Eliza to cross, but with some good songs, and on the whole very amusing.

HERE'S A VOTE FOR THE CREATIVE WRITER

The writer, who creates stories for the screen, has a great advocate and champion in Chester Bennett, well-known director and producer. Bennett contends that the writer who writes directly for the motion picture screen and keeps its possibilities always in mind, will give the director better material to work with than the literary light who dispenses the motion picture rights to his fiction stories after they have been published in book or magazine form.

"The literary man must be more or less a descriptive writer," states Bennett, "while the writer for the screen has to dwell only on plot building and characterization of the individual players. He continued, "One of the greatest of the screen successes have been of the specifically screen screen writer. Some of De Mille's most artistic pictures are the original work of authors who write only for the silvertone sheet."

Continued, "My little screen play, "Divorce," starring Jane Novak, which is having quite a record run throughout the country, was an original screen story by a practical motion picture author."

"The picture I am now making," added Bennett, "The Laduv," also starring Miss Novak, is the creative work of an author who writes only for the screen.

"Give the screen writer a chance" is Bennett's slogan.

"The Mystery Trail"
Denver Dixon, Director
CAST
John Hampton.............House Peters
Marion Donnay.........Grace Carlby
William Barbee........Hiram Burbeck
John Sainpolis.........Bea Burbeck
Evelyn Brent.........Rolfie Burbeck
James Morrison........James Morrison
Lida Knott.............Lydia Knott
"Red" Lizard............"Bull" Montana
Maid...........Gale Henry
Organist..............Robert Daly
"Spiders" Welch.........Charles West
"Dud. Atty. Scour."......Charles Mulhay

"The Spanish Dancer"
From the novel, "Don Caesar de Bazan"

From U to You

By Adolphe D'Evelyn and P. S. T. Dunn
Adapted by June Mathis and Beulah Marie Dix
Herbert Brenon, Director
CAST
Pola Negri............Antonio Moreno
Wallace Beery..........Kathryn Williams
Gareth Hughes........Adolphe Menjou
Edward Kipling.........Dawn O'Day
Chas. A. Stevenson.....Elvira Ortiz

From U to You

William B. Davidson, New York st. player of considerable note, who played pictures in the East occasionally and sent to the west coast in "Salomy Jan," has one of the leading roles in the play. Fredric Brown in "The Storm" played by Leete; Archainbaud in the original role, by George Archainbaud will direct as a "Versus" feature.

Other members of the cast so far chosen are Tom Santschi, Pat Hartigan, Chadwick and Owen Gorin.

Cyril Chadwick, excellent English type actor who appeared in several of the launching pictures released during the past year, has been chosen by Fred Datzi, coming director at Universal City, and G. Archainbaud, for one of the principal in the next Priscilla Dean vehicle under Universal-Jewel banner, "The St. Deacon," which will be shot early in the fall.

Tom Santschi, William B. Davidson, Pat Hartigan and Owen Gorin are all players chosen by director. Leete Lenick Brown wrote the story of

(Continued on Page 20)
the great onward and upward trend of motion pictures a new type of genius has evolved. It is that of the "laugh-spotter." Alfalfa, the duds solely in charge for the screen, the job is a harrowing one. For the laugh-spotter must detect the funnier cranks and klutz in cameras, new grooves and what not, tabulate these laugh producers on the basis of the tabulation, a final decision is made as to whether the picture or not. There are three degrees of laugh-splotters:

1. The spotter who sits in the cold, dark corner and records his pictures with laugh-inducing jokes without being noticed by the public. 

2. The spotter who has a talent for turning the audience's attention to the jokes. 

3. The spotter who is able to make the audience laugh spontaneously without any manipulation. 

Enter: Ye Merrie Laugh-Spotters

"Crowding laughs into a picture is the most serious work in the world," says R. A. Rowland. "It is so difficult that, even after a picture has been completed, it takes an expert to tabulate the laughs. The man who directed the picture might believe he had failed utterly and then find that the public goes into an uproar over it."

When "The Frozen Toto," a screen adaptation of William Collier's play was filmed, at Culver City, the knowing ones said it would fall flat. They declared the situations in it would not appeal to the public. A private showing took place, at which one hundred persons and two laugh-splotters were present. Mr. Ince was one of these splotters. Three hundred laughs were recorded. The report seemed incredible. Next the picture was shown in Chicago. The splotters that attended the opening performance there reported 450 laughs! Mr. Ince declared that during the steep-climb race scene he had lost much of the effect because the audience became "too hilarious."

This one incident emphasized the value of the laugh-spotter. If the word of the pessimists had been taken after the filming of the picture it might have been made out at great expense and the laugh-provoking scenes in it lost.

Henry H. O. Schwalbe, secretary-treasurer of First National, "is closely related to tears. Violent laughter is a form of hysteria and is violent grief. The man who laughs hilariously at anything has lost complete control of his emotions. The man who smiles inwardly is an expert on humor, because he retains self-control and while enjoying himself, is able to observe the effects on others. That type of man makes the ideal laugh-spotter."

This statement is borne out in the case of Charlie Chaplin and Harpo. Chaplin is always serious in his action and when he does smile it seems forced. Lloyd smiles as if he must do it.

The laugh-splotters scored a triumph in the case of "Bel Boy 13," which was shown at the New York Strand with fair success and afterward swept the entire country. When the first prints of this comedy were brought to New York the laugh-splotters said it would prove an excellent box office attraction—that it, would draw crowds and be talked about. After the Strand showing the laugh-splotters were told their reports had been too optimistic. But the next week, as reports on the picture began coming in from various parts of the country, the laugh-splotters found that they had been completely vindicated.

Anyone who desires to study the art of laugh-spotting is advised to attend a movie show determined not to smile but to observe the smiles, chuckles and laughs from others—to count them and then form an opinion as to the laugh-drawing power of the picture if it is a comedy, and the "comedy relief" in it if it is a melodrama.

Re-Visiting a Studio

By DONALD H. CLARKE

Actor Seamstom, the Swedish director had begun to make his first American picture, "The Master of Man," from Sir Hall Caine's story of the same name. He came to set in his shirt sleeves. No cap with the shading the back of the neck, adorned helmet; no megaphone decorated his mouth; no patee enrobed his legs. He down to business immediately. A visitor, who had not been in a studio for seven years, remarked that the distinguished figure looked very little like a director. Where are his megaphone, and his cap and patee "the visitor inquired, and this was called to the mind of those who hadn't noticed the change, so gradual it been, that directors nowadays have run up dressing for the part. An immediate canvas of the Goldwyn studio revealed the Chaplin idea, "Six Days," was the only director wearing a cap, and he was wearing the ordinary way, instead of revealing. The camera was the director's camera, and the idea of the director was lead any differently from the other studio officials. Any of them might have stopped in front of a camera and portrayed the role of most business man without change of costume.

The visitor of the day also noticed something else that puzzled him. Lambert Hill, directing "The Spellers," called "Going!" head of "Camera!" when, after necessary rehearsals he ordered the cameraman to begin grinding.

"Camera!" shouted while the camera was sitting. "The Digest of the Motion Picture Industry" Page Seven.
INCE BUNGALOW IS FILM EXHIBIT FEATURE

One of the most interesting exhibits of the Motion Picture Exhibit which concluded this week is the Thomas H. Ince bungalow. Furnished in colonial style in keeping with the architecture of the studios at Culver City, the walls of the bungalow are hung with pictures of old times in Culver where some of the most famous productions of the industry were made and also with pictures of "Ince-Blande" Picture Hysteria and "Ince-Made Directors."

Included in the gallery, which is accessible to the public through famous names of the industry are: W. S. Hart Dorothy Dixon, Sidney Harcourt, Cora Byrck, John H. Reinhold, Carl Arndt, Arnold Burrello, Howard Hickman, Charles Ray, Frank Reicher, Clara Hoven, Madame Selby, Douglas MacEwan, Doris May, Lloyd Hughes, Louise Glum, Sylvia Breamer, George Broban, H. H. Mapotnick, R. H. McKee, Mildred Harris, Eddie Love, Olive Thomas, Billy Burke, Gladys Hulette, with pictures of E. S. Desmond. All of these stars made their first "big" pictures with Thomas H. Ince and were started by him on the road to stardom.

Included in the list of directors who put their initial training under Mr. Ince are John Griffith Wray, Rowland Lee Frank Borzage, Del Andrews, Lambert Hillyer, Jerome Storm, Ford Nilo, Reginald Barker, Walter Edwards. All of these men are known nationally today as leading directors of the picture world.

FITZMAURICE GETS FILM UNDER WAY IN ROME

Filming of "The Eternal City," Samuel Goldwyn's first George Fitzmaurice-first National production, is under way in Rome, Italy, according to cables from Mr. Fitzmaurice.

The company arrived at the Italian capital June 14th and within four days were organized and on the fifth day began shooting.

Guido Bergere, responsible for the screen continuity for Sir Howard Keel and his famous story, is completing "The Eternal City" in the Benetti's Italian villa near Rome.

The entire cast including Barbara La Marr, Richard Benetti, Lionel Barrymore, Montague Love, Geraldine Griffith, are now located at the Grand Hotel, Rome. The technical staff, consisting of four laboratory experts, two cameramen and a boss carpenter, arrived last week via Naples.

Liberty National's European offices are cooperating with Mr. Goldwyn's Italian staff.

BEAUTY CONTEST WINNER SIGNS 5-YEAR CONTRACT

Two months after entering motion pictures by the beauty contest route, Muriel Reynolds has signed a contract for five years with D.W. Griffith and D. W. Caldwell. She will be filmed out while not employed in Caldwell productions. Miss Reynolds has done complete entrance comedy part, a comedy characterization with Henry Lehrman at Robertson's. She will be known as the Cinderella in the play of that name lately at the Hollywood Bowl and at the Hill Top Harmonic Auditorium.

Mr. Caldwell chose her from five aspirants in a contest a few short months ago.

MONTAGUE GLASS HIT IS NOW A PHOTOPLAY

Samuel Goldwyn's screen production of Montague Glass' stage play, "Potash and Perlmutter," was finished at the direction of Clarence Badger at the Fort Lewis studios.

In addition to Barrow Bernard, Alexander Carr and Vera Gordon, the roster of players includes Martha Manseil, Noelle Sutherland, Ben Lyons, Leo Kollman, Edmund Darnell, Durand, Sarah Moores and Jerrie Llwyden. Twenty-four beautiful models wearing next winter's advanced fashions were supplied by Madame Frances and Ann Tappo. Other novelty effects were secured by Mr. Goldwyn.

"Potash and Perlmutter" will be an early September release through Associated National Pictures, Inc.

Ricketts in Lee's Cast

Thomas Ricketts has been added to the cast of "Beloved," Jacky Lee's production for Fox, "You Can't Get Away With It," a Government Morals story. This veteran actor, who has been one of the first directors of motion pictures, has the part of an elderly gallant. He has in the photoplay, a motion of winning one of the beauties in the motions. Mr. Ricketts' characterization of a J. A. Lamb in Mr. Lee's recently released picturization of "Alice Adams," was considered memorable by the critics.

A. A. Signs 'Em Fast

Mudge Bellamy has been signed by Associated Authors to handle the leading feminine role in Elmer Harris' screen version of Frank R. Adams' Cosmopolitan story, "The Love Hater," produced and released this past week. Keithen Clifford, who portrayed the role of Queen Elizabeth in "Richard the Lion Hearted," "The Frank Woods production for Associated Authors, also has been engaged for this picture. Lloyd Thomas is directing under the personal supervision of Elmer Harris.

FORMER EDITOR OF "THE DIAL" NOW IN MOVIES

Michael Dark, formerly editor of "The Dial," has resigned from the periodical issued in New York, E. F. Rice, can be seen, on the screen in Rowland V. Lee's production for Goldwyn, "If You Can't Get Away With It." Mr. Dark or rather Mr. Johnson for Michael Dark is a Warner Pictures production some time ago for his health which had suffered from the strain. It is also dark whether he could bear the toil of complete idleness nor risk for a time engaging in the strain of writing, and so undertook acting as an occupation so novel to him: as to be refreshing.

SHRIEK-ESS Finishes "PRINTER'S DEVIL"

Kathryn McGuire, who is contracted with Ben Turpin in "They're Like Them," has just finished her latest engagement as leading woman in Warner Bros.' production of "Shriek-ess's Printer's Devil," with Vresto, Harry and Harry Meyers. Although a small town girl her picturesque career of many unusual events McGuire has played has always been held in big cities, except the stage appeared appearing and the one she has just finished. "The Crossroads," "The Great Cartoon," "The Bronze Woman," "The Flame of Life," "Playing with Fire"—these are some of the beautiful productions in which Kathryn McGuire has played since she left the Sevanett lot. Miss McGuire is, incidentally, one of The Wampus Stars of Tomorrow, 1925 Edition, and recently won first prize in a national beauty contest conducted by a group of eastern film magazines in which she was voted the most winning motion picture player.

Burns Supports "West"

Edward Burns of "East is West" fame has been engaged for an important role in Wesley Hardy's latest starring production, temporarily titled "The Country Kid." Burns will be remembered for his stellar work in several recent screen successes. "The Country Kid" is being produced by the Warner Brothers at their West Coast studios under the direction of William Beaudine in an original story by Julien Josephson of the Warner's scenario staff.

A. Gitter With Stars

The United Studios in Hollywood, under Arnold the independent producers make their picture has never in its history house such a roster of stars as at this new working there. Among the more popular luminaries appearing will be the Norma and Constance Talmadge, Cooleen Moore, Anna C. Xillson, Elmo Lincoln, Charles Ray, Kirkwood, Marjorie Law, Lloyd Hughes, Harry Myers, Ernest Torrence, Tully Marshall, Hal B. Wallis, Washburn, Blanche Sweet and others.

FREAK COLONY @ KEATON'S NEW HOBBY

A library of human freaks, Barnum made a fortune on handsome George Washington, charged a dime admission. Buster Keaton is going to start one. But he is going to call it Hollywood.

The need for "atmosphere" and character change demands in the Hollywood motion picture camp, dwarfs, giants, men and women with physical idiosyncrasies countless varieties, in every size or shape, are at some time or other needed for screen purposes. And, when needed, it is generally at a moment's notice.

Buster Keaton is going solve the problem of this want. Already his studio staff is working on a complete catalogue of the freaks of Hollywood. Collection of his bureau are to be enlarged a catalogue and some known human freak will be used in the making the pictures. It is his hope to make a catalogue with complete description accompanying picture, of Buster Keaton Studios, which will be available for any Hollywood producer.

VON STROHEIM FINISHES ON "GREED" SEQUENCES

What is to be said of the same movie that started so many large-scale stories of such an important sequence occupied the attention of Eric von Stroheim, the Goldwyn stars who are now at work on the feature for the past week in San Francisco.

Almost the entire week was spent in one small room, owing to the fact that the wall and ceiling were built for other purposes than motion picture. It was something of a photographic and technical feat to record the action on the film.
ULVER CITY STUDIO OPENS; TO OPERATE ON LEASING BASIS TO INDEPENDENTS

The motion picture industry makes significant advancements in film production, with Ulver City opening its doors. The studio is set to operate on a leasing basis, allowing independent filmmakers to take advantage of the facility.

Dexter is Signed for "Flaming Youth"

Elliott Dexter, screen favorite, has been signed as lead in some of the most noteworthy films of the last year, including the Cecil DeMille production "Adam's Rhth," to play a prominent role in "Flaming Youth," a First National picture, directed by Francis Dillion, which goes into production next week. "Flaming Youth," an adaptation of Warner Fabian's widely read novel of the same title, which caused a sensation when published two years ago on account of the manner in which it treated life as lived among a certain class of wealthy, pleasure-seeking Americans.

The play centers about the loves and lives of a modern mother and her three daughters. Dexter enacts the dramatic role of "Dr. Bobs," the one man who is the confidante of the mother and the three girls and, as a result of the manner in which he treated life as lived among a certain class of wealthy, pleasure-seeking Americans.

The part is ideally suited to Dexter, whose career both on the stage and before the motion picture camera has been an extensive one. "Flaming Youth," to be interpreted to the screen by a brilliant all-star cast. The other screen celebrities who have already been announced to play in this highly dramatic picture, are Colleen Moore, who will enact the leading role and Milson Sills, who will be seen in the principal male part.

FANS GET CHANCE TO "SHOOT" HUGHES

Movie fans who go in for snapshots of movie stars were given an opportunity to try their kodaks on Lloyd Hughes, popular leading man in Mary Pickford's "Tess of the Storm Country" today.

At the Motion Picture Exhibition in front of the Owl Drug Store exhibit, Lloyd Hughes put on his make-up and posed for amateur photographers. For the best amateur snapshot of Mr. Hughes, the Owl Drug Store awarded a handsome kodak. Hughes was awarded for the next best snapshots.

Promptly at two o'clock Mr. Hughes appeared and placed himself at the disposal of amateur photographers. The contest was free. All were invited to bring their cameras and try their skill on the handsome face of the young leading man.

Mr. Hughes' appearance opposite Mary Pickford in "Tess" made him one of the most popular leading men in films. He has just completed his engagement opposite Colleen Moore in First National's "The Huntress."

WARNERS BUILD ODD HUT FOR PICTURE EXPOSITION

A simple hut constructed with logs, and prettily dressed in an atmosphere of the open north represensts Warner Brothers' studies at the American Historical Review and Motion Picture Exposition being held in Los Angeles this month.

The Warner Exhibit is entirely different from those offered by other studios, inasmuch as simplicity marks the beauty of the display. The hut used is a reproduction of the one built for the recently completed "Where the North Begins," which is to have its world's première showing in Los Angeles just before the exposition closes.

Rin-Tin, world famous police dog who is starred in this picture of the north is the only living being exhibited by the Warners at the exposition. He proudly parades the little hut every day and night to the pleasure of interested spectators. As a special offering the Warners have arranged with Leo Dunn, owner of the dog, for Rin-Tin-Tin to attempt to break his high jump record of eleven feet.

BEN WILSON HAS PLAN FOR BIG PICTURES

The future production plans of Ben Wilson, who is engaged in making a series of special features for release by Grand-Asher, contemplate some of the most elaborate settings and effects obtainable for screen offerings, without entering into a program of wasteful extravagance. In a word, while there will be no effort to hold down the pictures to their actual cost, the Wilson concern will be carefully watched to eliminate waste and to get the most possible out of everything employed. Thus, to create a number of important interior scenes for some of his productions, Mr. Wilson will see to it that the windows, doors, and other details of the interior fittings of the old Botsford mansion in Los Angeles, consisting of wonderful panning, grille-work, doors, windows, etc. These can be used in a number of ways and will be far more substantive than anything that could be built for the purpose. Some of the fittings will be seen in "Other Men's Daughters," his third production just starting at the Berwillia studio.

"I am inevitably favorable to wholesome, human interest stories," says Mr. Wilson, "and all of my pictures will be of the sort that appeals to the great majority ofrespectable people; not striving for outre or bizarre effects. I want naturalness and humanness above all else."

Bryant Washburn and Mabel Forrest are featured in the first three pictures; "Mine to Keep," "The Lovers," and "Our Daughters."

Stars Give Party

On the completion of her work in Elinor Glyn's "Six Days" which Charles Brabin directed at the Goldwyn studios, Corinne Griffith was given a party at the Ambassador by Misses Love and Caramel Myers. Guests present included Mrs. Busch, Blanche Sweet, Katherine and Marjorie Bennett, June Mathis, Mr. and Mrs. Fred Nihon, Walter Morosco, Raymond Griffith, Herbert Howe and Kenneth Hawks.

Cameramen's Weekly Wake-Em-Up

SPECIAL NEWS SECTION
SATURDAY, JULY 14, 1923

Ulmer Leighton Home

Lillian Leighton, interpreter of that beaming heroine of western heroines, Ma Pettingill, has returned from Europe, where she has been locating with "the Ruggles of Red Gap" company for two weeks. Ma will continue her way to the film public at the Lasky plant under the supervision of Director James Cruze.

Lillian Leighton Home
Mrs. Jack Pickford Refuses Stage Offers

Strange as it may seem, the British Intelligence Department desired to get some first-hand information regarding conditions in Russia. Crisp was assigned for extremely dangerous espionage work but never caught by a camera.

Crisp has been managing a big American studio in England during the last two years and quite incidentally he knew the ins and outs of Scotland Yard. While in Russia, the British Intelligence Department desired to get some first-hand information regarding conditions in Russia. Crisp was assigned for extremely dangerous espionage work but never caught by a camera.

The conflict between ignorance and superstition on the one hand and modernization on the other, conflict which has been in full force in China for many generations—forums the background for "Thundereg," directed by the British producer Robert Z. Leonard and based on a Chinese and American life and which is now being filmed at the United Artists under the direction of Joseph De Grasse.

The story of "Thundereg" is based on the legend of the first son of a Chinese lord, the head of forces using every means to weaken the man he calls his enemy, with a plot that will make you shiver with every turn. It is the first time he has essayed a Chinese characterization and according to statements issued by those who have seen his work, he is in a place where he is not wrong, where he has made a real effort to bring the story to life.

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LEGION STADIUM IS IMPROVED

Last Friday night Roy Marshall, manager of the Hollywood Legion Stadium, announced that the Legion Post was going to show its appreciation of the large attendance at the regular Friday night boxing shows in a "Concrete Manner." The writer, who witnessed the activities around the stadium during boys and girls events and found it hard to make good on Roy's statement.

The entire reserved section of the stadium has been excavated to make the grade of seats four times what it was when there was nothing but the dirt floor to keep the column of feet from being on a step. The aisles are inclined, making it easy for entrance and exit. Each seat has been staggered and raised so that every one will have an unobstructed view of every foot of the floor of the ring. This should be good news to all of the Hollywood fans, as the shows have become so popular that they have given up the lower seats closer to the ring floor unless they have a reservation for the box seats.

Joe Medina has also asked for an opportunity to make good for the defeat he lost to Lewis. This request has been granted and these two good boys will be in the fifth bout on the occasion of the re-opening show.

June Celebrates Birthday

They say it takes a busy man to write a letter. So it takes a busy woman, perhaps, to have a birthday. Evelyn Goldwyn Edmister, the popular Edward Goldwyn Editorial Director, had been tempted to ignore the one thousand letters that were poured upon her from the media. She was loved to pass unnoticed by members of her staff, who gave her a knock on the door and a bunch of flowers. She was given the task of a studio emmissary. Present were Carey Wilson, Katherine Kavanagh, Tom Miranda, Harriet and Mildred Morris, Harold Frances Lee and Vivian Newcomb, to say nothing of creamed chicken and crescent rolls, factory-made Beancoons, bonbons and bon mots.

CRISP, WAR HERO PUTS THRILLS IN "PONJOLA"

Marilyn Miller Pickford, wife of the film producer who is spending a vacation with her husband in Hollywood, has turned down several offers to appear in vaudeville. In fact, what she has done away from Broadway, it has been learned. Marilyn, before she was a film producer, was a new three-year contract to star in another Ziegfeld show. When she swapped offers to appear in vaudeville and special shows, The Orpheum Circuit was one of the first to make an attractive offer for her services because she refused "because I want to have a chance to return to the Grauman, theatre magnate of Los Angeles and Hollywood, has been the most recent to offer an attractive engagement. Yesterday, Mrs. Pickford refused an offer by the Orpheum to play at Grauman's Metropolitan Theatre Los Angeles for one week. The story is better told in the two telegrams which Mrs. Pickford received from Sid Grauman to Mrs. Jack Pickford:

"Will you please spend a few weeks vacation in Los Angeles. Would you consider it great favor if you will come and make good on your offer. Will be pleased to have you visit your old home and open the first engagement to open at your theater. The show will be attractive and we will do our best to get you the best out of Los Angeles."

"Indly."
ICE BUYS RIGHTS TO HISTORICAL NOVEL

Following the announcement at Thomas H. Ince will produce "Anna Christie" and "Bar- 
By Freicht in the First Na-
ral release, now comes word that he had purchased from the director's pri-
ution rights to "The Barber 
irture for "The Producers.
New Orleans," which had a successful run as a stage play, and which will also be a First National pic-
also be a First National pic-
ture in line with his policy of putting out screen productions in big dramatic moments les-
ren, written by playwrights of 
earn merit. Mr. Carpenter, 
so president of the Screen 
amastics Society, has never 
cut out a play that has failed 
public approval.

The Barber of New Orleans" 
als with a period in American 
story when the Louisiana Pur-
seas in the Crescent City. 
he picturesque atmosphere 
va and the legend of the novel, 
ails is brought out in the story.

The Barber of New Orleans" had a tremendous 
play, running through two edi-
. Mr. Carpenter, in discuss-
g the story, said the idea of it 
ue to him from letters which 
 were written in New Orleans at 
the time of the Louisiana Pur-
From a historical point 
view, the narrative is accurate 
every detail. Mr. Carpenter 
aying been aided in the pre-
ation of his material by John 
ichardson, who said, "In those days there was no 
re pictorial spot in the 
world that the barber's pole," said r. Carpenter, "The people were 
spirited, courteous, hospita-
he degree of living and the big scenes in 
stress. Their customs were 
aint, mediaval. The barbar 
hat time were men of much 
portance. Besides performing 
ial tasks, they were men of 
ual, fell well, met," who 
aw all the gossipy of their com-

TO REDUCE FOOTAGE IN FEATURE FILMS

That all future productions bearing "Dix" Smith's name where within the five and six 
footage, and will never ex-
number, is the state-
nment made, that in order to reduce the charge of a production unit for 
Brothers. The depart-
ence in policy follows an ex-
change of correspondence with 
hundreds of exhibitors and deep 
study of the situation. It is also 
result of the continuous con-
roversy that has been in the 
foreground of discussion apropos 
short versus long features.

"I intend to reduce the footage and 
Fast, after seven months 
demand of the exhibitors," Mr. 
rap says. From querying them, 
News came to the conclusion 
that they demand pictures withi- 
these limits, and do not take 
to the seven, eight and nine 
features.

"It is quite difficult to tell a 
story in such a short number of 
reels, but it done must be in the 
exhibitors interest, and I shall 
the end. As the best 
 means to further this, I shall 
spend a lot of time with the 
scenarist writer eliminating the 
unimportant and shaping the 
continuity so that when the picture is cut it will not hurt the 
continuity. This means that a great deal of very hard work and 
time will be needed before the picture is shot.

Mr. Rap is earnest in assur-
ing the exhibitors of his intention 
to provide them the same 
high-class product they have had in the past. While improving on 
each picture, he means to keep 
the same weight which he 
siders an important factor in 
entertainment.

His latest production, "Brass," 
acted from Charles G. Norris' 
while of marriage and divorce, 
has been receiving favorable 
comment from many exhibitors. 
Mr. Carpenter, in a communica-
tion to Mr. Rap, congratulates 
Monte Blue and Marie Prevost 
costarring in it.

McRae Returning Here From the Orient

Henry McRae, American mo-
tion picture producer, and mem-
ber of his camera expedition into 
the Orient, have sailed from the 
Maine, after seven months 
in quest of out-of-the-beaten-
path scenes.

The beginning of the return to Hollywood of this party was called this week to 
Mr. McRae's representatives here by 
Dai Fujikawa, chief of the proc-
ducer's camera staff upon the 
expedition. The wire was sent 
from Singapore.

In the course of the McRae 
eploration of the Orient the party 
journeyed through Japan, China, 
Southeast Asia, and Siam. From 
the reports from McRae from 
time to time the footage 
taken during the sojourn in the 
Orient is close to a half-mil-
ion feet, and from remarks by 
the head of the unit, the objec-
tive of the unusual has been 
fully attained.

Dix is Realistic

Richard Dix believes in real-
ism. In C. B. DeMille's "Ten 
Commandments," Dix plays a 
carpenter. He purchased a new 
juicer and sent that the carpenter shop with it on to 
trade for a used one. The trade 
was readily made, and when 
Mr. Rap, in charge of the shop, he 
spelled some nails from the pocket of his old 
juicer to "come up" so as to 
the foreman of the shop as Dix 
kept on going. So back came 
Dix and put the "come up." So 
good was his make-up for 
his carpenter thought Dix one of 
his hired hands.

MCA買って rights to historical novel

CARPENTER FALLS 
HERE FROM 
THE ORIENT

White working this week in the 
Fox Studios above one of the 
big yellow pillars are 
seen in the big department 
sale setting for Rowland V. 
Lee's production, "You Can't 
Get Away With It," one of the 
studio carpenters missed his 
footing and plunged twenty 
feet down in the 
great tube.

The crash of the fall, which 
was broken by braces on the 
inner side of the pillar and 
several unprintable remarks uttered by the 
carpenter during the de-
velopment of his experience in the 
form of a block and tackle.

He was hoisted back to safety 
without injury, except for a few 
scratches.

Dan Keefe, Mr. Lee's assist-
ant, was disposed not to regard 
the incident as singular.

"When we strike the set," he 
said to the director, "I'll bet we 
find a lot of 'em down in those 
pots." The diameter of the 
pillars is about that of a 
horse.

The recent decision of the 
Warner Bros. to hold the world 
privileges of all future 
classics of the screen in Los 
Angeles has resulted in a 
getting a coveted position 
the studio publicity 
department. Charles E. Kurtz 
arrived recently as the 
news of a publicity director to become 
managing editor of exploitation 
of the biggest product. Harold 
V. Wallis, a prominent, will relieve his 
next p. a. of the studio duties 
and will be given support in his 
important by another mem-
ber of the Warner's eastern staff 
who is due here soon.

TAKE FIRST SHOTS ON DOUG'S NEW PICTURE

Approximately one year and 
three months since the time he 
within Doug Fairbanks began work on 
his new picture production, "The 
Thief of Bagdad," which is well 
progressed, 16 actual first 
shots were taken with a 
small group of people on the 
glimmer stage that will dominate 
architecturally as did the 
castle in "Robin Hood.

No definite time has been 
scheduled for the completion of 
the feature, because many 
important considerations of the 
photography cannot be held 
which may cause unforeseen 
setbacks. That the picture will be 
ready for release before 
the close of the year is undoubted.

It took Doug about four 
months to produce "Robin Hood," 
worked on which nearly a year has elapsed during which he 
has made preparations for his new picture. During this time he 
was seriously contemplating doing a pirate story, but later 
abandoned this when Edward 
Knoblock offered the suggestion of the legendary theme.

"The Thief of Bagdad" will 
undoubtedly be the most 
enthralling and colorful of any 
of the pictures ever made. It 
will set new standards in 
photography, and perhaps many unsuspected 
innovations. It promises to revive the 
romance of the old picture screen.

The leading roles in the 
picture besides that of Fairbanks 
will be played by Rebecca Nor-
Hurst, Charles Delcher, Schnitz 
and Ralph Walser is directing, and 
Edson in charge of the 
photography.

BLENCHIE SWEET ENDS NEW GOLDWYN FEATURE

Blanche Sweet, who for 
the past month has been portraying 
the leading role in Goldwyn's 
"In the Palace of the King," has 
concluded this characterization. 
This marks Miss Sweet's first 
appearance in a costume part 
for some years and is said to 
prevent her at her best in the 
colorful character of the quaint 
old Spanish Princess.

Miss Sweet, after her return 
to the screen, has been besieged 
with contracts by producers. 
She is at present holding off all 
eengagements until the produc-
tion plans of "Tea of the 
Guests" are actually completed. 
She is to portray the part of 
Tea" under the direction of 
herself, husband, Marshall 
Avedon. Producer is anxious to 
have her star in an adaptation of 
a famous stage play. If it is 
set up she will start work with this film im-
mediately.

ENDS
Marguerite La Mont
Leads Heavies
Characters
Vermont 5780

MARY OVERLOCK
Ingénues
Holly 3053

SUSANNA THOMAS
Terpsichorean and Dramatic Artist
567-322

MADOLIN SCOTT
Ingénues—Dancing—Characters
Drexel 0967
ICKFORD CAST IS NEARLY ALL COMPLETE

Three more players were added this week to the Pickford Company’s forthcoming production, one of which will be begun within a few days.

The players cast were Frank Egh, Ralph Yearls, and James Younger, who will portray the role of a colored family in this story of the cotton mills. Leight has been used as the heavy and Yeary will enact the role of a stupid young boy.

Ludde Ricken, one of the brightest young women of the year, has been engaged to play a romantic feminine lead opposite Jack. The Pickford Company will live this week for Boulder week Canyon, where the few exterior scenes of the picture will be taken. The picture will be made almost entirely on sets as there are only a few exterior scenes.

Harold Chirmer, art designer, has built the sets for “Behind the Door” and “Below the Surf,” and other scenes. He is now designing the sets for Pickford's new picture. George Hill, who made Jack Doyle’s “The Unholy Maria,” will direct Jack. In addition to the cast and production staff, Jack will be accompanied on location by his wife, Beryl Miller.

RECTOR USES PLANE TO TRANSPORT ACTORS

The first use of airplanes to carry actors to and from work was inaugurated Monday by Ed. Cummer, under whom the “Bad Man,” from first national.

Because Holbrook Blinn andottie Kibbee are essaying the stage version of a play at a local theater, and they are not available for playing on the stage, Carewe is utilizing two planes daily to take them to and from location south of Sylmar.

Every morning at 7:30 o’clock Renee, Blinn and Sellen in two “hep off” from the Los Angeles Weekly Wake-Up—CAMEIRA’S News Section Page Thirteen

“THE HUNTRESS” NOW BEING EDITED

Production was completed this week on “The Huntress,” a First National picture, starring Colleen Moore. The film is now in the hands of the editors.

“The Huntress” is a film version of Hubert Footner’s famous story of the same title, was directed by Lynn Reynolds. The film is a costume picture, but unusual inasmuch as it is a “western” without a cowboy, nito pony, or mounted policeman.

Six weeks was consumed in the making of this brilliant comedy of the great outdoors. Its exterior scenes were taken in one of the most picturesque spots of California high Sierras, in the “backyard of America” amid the lakes and peaks of the Mammoth Lake district.

“The Huntress” promises to be one of the most sprightly screen comedies ever filmed with the west as a background. It tells a simple story, yet plausible, dramatic and highly entertaining it.

Its story centers about a vivacious white girl, who is brought up in Indian and then, when learning that her parents has set out to win a husband by kidnapping a youth from the city. Colleen Moore portrayed the role of the Indian girl and Lloyd Hughes the part of the city boy.

Other members of the brilliant cast are Russell Simpson, Walter Long, Wilfred Lucas, Charles E. Anderson and Wilfred North.

HOLUBAR WILL GLOBE TROT FOR A YEAR

“The Wandering Jew” will have nothing on Allen Holubar, well known producer, during the coming year, for that he is under contract to make four big special productions for Metro.

Each one of the plays selected calls for a trip far from Hollywood. His first feature will take him on location to Dixieland, his second to a South Sea, his third to Alaska and his fourth to South America.

Holubar is determined to make each of the stories on the original locations described by the author available. In some instances he will save money by making the trips, because it will be less expensive than building the actual setting required at the Metro studios.

Mayne With Melford

Eric Mayne, who is just concluding an engagement in support of Mabel Normand in “The Extra Girl,” under Richard F. Jones’ direction, has been engaged to play a leading role in “The Light That Failed,” which will be filmed at the Lasky studios here.
Constance Talmadge is shooting an average of fifteen scenes a day in her new costume drama, "The Dangerous Maid," at the United Studios.

Director Frank Lloyd is working day and night in the cutting room on Norma Talmadge's greatest picture, "Ashes of Vengeance."

C. Gardner Sullivan, head of the Joseph M. Schenck scenario department, has returned from New York after looking for new story material.

Frances Marion is adapting "The Desire," Norma Talmadge's new photoplay, which will be started within a month. She will co-direct the production with Chester Franklin.

Conway Tearle, who played opposite Norma Talmadge in "Ashes of Vengeance," has done another 17th century uniform for Constance Talmadge in "The Dangerous Maid," which Victor Heerman is directing.

Charles Gerrard, who is playing the part of Sir Peter Barrie in "The Man," Norma Talmadge's latest comedy-drama, "The Dangerous Maid," was imported from New York for the part.

Tod Browning, Goldwyn director, is now making "The Day of Faith," by Arthur Somers Roche, says: "Light your lanterns."

Running a circus as a sideline was but a part of the activities of Frederic Herzing, when portraying the owner of the vodka joint in Marshall Nellite's "The Rendezvous." He had wooden soldiers, dancing girls, and everything.

Jean Del Val has just completed his contract with Famous having played one of the leading roles in "Zaza," starring Gloria Swanson.

Ruth Penick, who is at present on the coast, will return to New York in the fall to star in a series of special productions.

Templar Saxe has just completed "The Squal," which was made in New York.

Following the completion of "The Love Bandit," Victor Sutherland will be starred by Chas. Biancy in a series of pictures.

E. H. Griffith is at present cutting and editing his big cosmopolitan special, "Unseen Eyes," which starred Lionel Barrymore and Seena Owen.

Fred Cavens, noted fencing master, has just completed a long engagement with Frank Lloyd, in "Ashes of Vengeance," a Schenck Production, starring Norma Talmadge, and has been retained as fencing-master for the same company for their next production, "The Dangerous Maid," starring Constance Talmadge.

Tote Du Crow has just finished playing Sun Sun, the Chinese interpreter, in "The Lord of Thundergale," which is being filmed at the United Studios under the direction of Joseph De Grasse.

Edwin Carewe, producer of "The Bad Man," with Holbrook film in the same role, has selected Enid Bennett, who portrayed the role of Maid Marian in "Douglas Fairbanks in Robin Hood," for the part of "Mrs. Morgan Pelt," in the film version of Porter Emerson Browne's famous border comedy.

Eugenie Besserer, who portrays a Russian peasant in March, says her character has been in theatricals since childhood. One of her early parts was the characterization of Oliver Twist.

A man with twenty dogs—Emmett Corrigan, who plays an important part in Marshall Nellite's Russian drama, "The Rendezvous." Mr. Corrigan has a kennel of police dogs back in New Jersey, but their number is too great to ship west.

Cleo Madison has started on a new picture contract which will keep her busy here for the entire summer. Miss Madison recently completed "The Man From Texas Strike."

Alvye Mills has been engaged to play one of the leading feminine roles in support of Constance Binney in "Clipped Wings," a C. C. Burr production, which is being made in Glendale.

Wm. N. Bailey of "Polly Preferred" has been engaged by C. C. Burr to play the leading male role in "Clipped Wings," opposite Constance Binney.

Johnny Hines has been re-engaged for an indefinite period by Goldwyn, which produces "Do Not Disturb," which recently completed the starring role in "Little Johnny Jones," a picturization of George M. Cohan's play of the same name. The name of Hines' next picture has not been announced.

Charles Rosher, chief cinematographer for Mary Pickford, has been secured by the Warner Brothers as chief cameraman for Dunham's "Little Johnny, Jones." Fred Leeder is starring Lenore Ulric under the direction of Sidney Franklin.

Little Dorothy Scay has just finished work in Fox's "You Can't Get Away With Everything," directed by Iolani Lee.

After a brief vacation from the stage, actor-manager Charles Lederer returns to the fold as a guest at Grauman's Concert at the Million Dollar Theater this Sunday in a new routine of characterizations with music, including his own conception of Shylock and the Italian ladignant in "The Merchant of Venice."

Max Mogi has been engaged by the Jack White Productions to play the part of a Hindu in one of their Mermaid Comedies, starring Lige Conley and which Huglie Fay is directing.

Crighton Hale is in the list of popular actors whose life is one of success after another. Crighton Hale has been occupied the past five weeks in delineating a young law student in the Hall Caine play, "The Man," which Victor Seastrom is directing for Goldwyn. It's one of the most important roles to which he is especially adapted and which he will complete in about four weeks.

One of Ralph Lewis' first screen portrayals under the direction of D. W. Griffith in his splendid 1914 drama, "The Mystery Letter," he is now starring as one of Uncle Sam's finest in "The Mailman." It takes Jane Novak three hours every morning to make up for her role of the imprisoned mother in Chester Bennett's production of "The Lullaby," in which she plays the starring role. So perfect is her make-up that hardly anyone on the studio stage is able to recognize the woman, who portrays the charming Chester Bennett star. Many of her brilliant dramatic scenes are with Fred Emmerson who plays the role of the Judge.

Edward J. Montague, noted lawn tennis player, who adapted to the screen "The Barefoot Boy," and "The Secret of Bentza," has just finished shooting "The Common Law," and "The Swamp Angel," both of which will be shown in the fall. He will be seen in the new one-reel feature for Warner Brothers, "The Man Who Loved.""The Man Who Loved" will be shown in the fall. He will be seen in the new one-reel feature for Warner Brothers."

When Lenore J. Coffee, author of "Poor Men's Wives," and other photoplays first took up literature as a profession she gave considerable thought to the study of foreign languages. After several years she finally mastered French and German. Now she is writing for the silent drama and doesn't know who to do with them.

Tyrone Power has complete "The Day of Faith" and will make two more features before returning to New York.

Wm. N. Bailey, who is at present playing villainous parts opposite Constance Binney! C. C. Burr's "Clipped Wings," will star in a series of special features upon the completion of his present contract.

Arthur Houseman is considering joining the host of stars here, having received a flattering offer that would keep him here for a year.

"Little Boy Blue" is the title selected for Monty Banks' comedy for Grand-Asher formerly called "A Concrete Mixture," was directed by Harry Edward Mony, has just finished shooting "The Sands" which Herman Reymond directed and has started another with Edwards again the megaphone. Title as yet announced.

Arvid Gillstrom has a lot of corking stunts in his present picture for Grand-Asher, starring Joe Rock, with Billie Rhodes. One fact, he says, is that the megaphone picture as well as a huge proponent "Patty" Alexander and Lois Scott are also in the cast. Jerry Ash is shooting.

WILL MAKE PERSONAL APPEARANCE

Baby Muriel MacCormac, clever child actress, who has been well remembered for her work as one of the twins in "Poor Men's Wives" and for brilliant performance in many other successful screen, is to make a personal appearance and be the guest of honor at the Evans Photo Booth at the Motion Picture Exhibition, exposition. She will be in the studio in a most attractive Southern outfit and will give a real talk with: The New Donor," the third of her series, will give away one hundred autographed photos of herself.
THEY(strcmp("ESTS NOVEL FILM CONTEST AT GLENDALE")

Then "Judgment of the Storm," the first screen production of the weekly motion picture contest sponsored by the Glenlake-El Dorado Community, is released this fall. Public criticism of the picture has been lamentable, both in the national and local contests. Prizes totaling thousands of dollars for the best constructive criticism of a picture have been announced. The first public criticism comes from a motion picture reviewer who was held at Glendale, California, with "Judgment of the Storm," a prize-winning picture. Glenlake's contribution to picture making has been tested for its potentialities in production. "The Covered Wagon," and many others having been shown to a loyal audience. The Palmer Corporation's test-study, offering prizes of $900 to the best script, was quickly packed the large theatre where "Judgment of the Storm" was shown, it was reported by the reviewer to turn away the crowds twenty minutes before curtain time. According to Roy Williams, in charge of the Palmer Corporation, the contest has demonstrated the ability of students to contribute materially to the entertainment they create.

"This Proves You Never Can Tell"

When Lynwood Crystal Rapp, the rising child artist, returned to Hollywood to resume her picture work after a vaudeville tour, it was widely heralded that her rare beauty would win for her a place of stellar prominence within a very short time. The interesting part of this is, something very besides beauty has come to the foreground to keep her very busy. That something else is talent—she is proving herself so quickly, that it is practically that she is kept busy continually and is generally booked ahead.

There is no exaggeration whatever in the statement that little Miss Rapp is one of the most beautiful children that ever lived and she certainly has few rivals on the screen. In her next few forthcoming releases, it is said she will demonstrate that her personal charms, however variable, are supplemented by a unique ability, all of which goes to prove once more that it is ever difficult to accurately judge in advance where the secret of a success lies in reality.

This young lady made her first deep impression on the screen as a protege of Mary Pickford, and just now, according to reports from various studios, she is more than living up to the expectations of her distinguished benefactress.

Only recently it was announced that negotiations were under way for a starring project for petite Miss Rapp, and were long a definite announcement of her future bigger plans will be made. Meanwhile she is working most every day playing important parts in important pictures.

Bob Redell McKee is just a regular fellow who, upon leaving college two years ago, where he made a name for himself in athletics, has tried his hand at everything from pick and shovel to motor-cycle racing. He is a daring and clever driver, as well as being his own mechanic, and last week crossed the continent alone in a small car of his own manufacture, having several harrowing experiences.

He has just joined the new Hollywood Athletic Club, where he hopes to take up his residence upon its completion.

While claiming no signal success as an actor, he has in the past year put over several good hits, and recently completed an engagement with the Phil Gold stock production, "What Women Want."

TWO-REEL COMEDY COSTS AMATEUR ONLY $300

The cheapest two-reel picture production of a comic or dramatic nature has just been produced. It was made in Oakland, California, under direction of a man who has only contact with or knowledge of motion pictures before was an extension course in screen play with the Palmer Photographic School. The picture is "Mr. H. H. Glaser, and in himself he constituted his entire staff, from story writer to sales agent and from camera boy to directing producer.

Mr. Glaser brought his two-reeler comedy to Hollywood, and arrangements are being made to secure its release through regular channels. The cost of his production, including some film wasted in learning to operate his camera, was $300. The actual camera work took fourteen days. The cast, consisting of seven principals and twenty-six minor parts, was composed of a local talent who had never acted for the camera before.

This film is considered a unique achievement in professional film circles. Mr. Glaser attributes his accomplishment and the surprising degree of success he attained to the pains-taking system he used in charting camera angles, "shots," and light conditions at various hours of the day. He knew nothing of photography, even as a secondary amateur, until he began his production preparations. Then he not only "shot" but developed his own film. He spent a month training his amateur actors, while experimenting with his camera, and perfecting his plans.

Carmel Myers will not play in "Poncho;" as had been previously announced. Miss Myers has had to cancel her engagement with the her own film. He spent a month training his amateur actors, while experimenting with his camera, and perfecting his plans.

The popular Koak sister, Beth and Marguerite, will appear in the Pilgrimage Play at the Bowl. Beth now has a prominent part in the "Covered Wagon" production she and Marguerite is with Jackie Coogan in "Long Live the King."

According to an announcement made this week, Eugenia Feiner, who recently completed an entire film role in the "Bolero" by Hughes, is "The Foot of the Hill" at Universal, will probably play the leading feminine part in the initial feature picture to be made by the Delbert E. Davenport Production. W. E. Burnham, general manager of this company, is so favorably impressed with the dramatic talent and beauty of this young actress that he is enthusiastic in predicting very early completion.

"I predict now she will be among those chosen by the Wampas as the stars of tomorrow at their next selection session," Mr. Burnham says. "I believe Miss Feiner is one of the few new faces the screen has acquired.

Miss Feiner hails from St. Louis, where she achieved fame as a singer and dancer. She had been a society leader of prominent families and had been a professional career. Her is one of the pioneer and most influential in a short time. She was an old player, Bern recently adapted to the screen is Hall Caine's novel, "The Master of Man," which Victor Sestrom is now directing at the Goldwyn studio.

Lorraine Eason, who enacted the role of "Echo," about whom the story revolves in "The Temple of Venice," has returned from a three weeks location at Santa Cruz Island.

Edna Mae Cooper has finished her part in the "Ten Commandments," and is due to the "The King of Kings and Baggage" at the Hollywood Studio, under the direction of Finks Fox.

The popular Koak sister, Beth and Marguerite, will appear in the Pilgrimage Play at the Bowl. Beth now has a prominent part in the "Covered Wagon" production she and Marguerite is with Jackie Coogan in "Long Live the King."
**Pulse of the Studios**

*For Week Starting Monday, July 16*

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-889.

<table>
<thead>
<tr>
<th>Camera</th>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenario</th>
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</thead>
<tbody>
<tr>
<td>BRENTWOOD STUDIO. 4811 Fountain Ave.</td>
<td></td>
<td>Lou Angle Productions.</td>
<td>Rock Cook</td>
<td>H. Toree</td>
<td>Burt, Hal</td>
<td>Untitled</td>
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<td>FINE ARTS STUDIOS. 4500 Sunset Blvd.</td>
<td>Frank M. Willard, Studio Mgr.</td>
<td>CHAPLIN STUDIO.</td>
<td>H. J. Lamione</td>
<td>Neal Burns</td>
<td>John Harvey</td>
<td>&quot;Wild &amp; Wooley&quot;</td>
<td>Editing</td>
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<tr>
<td>FOX STUDIO. 1401 N. Western Ave.</td>
<td>Fred Kley, Studio Mgr.</td>
<td>GARSON PRODUCTIONS. 1845 Glendale Blvd.</td>
<td>Bill Patten</td>
<td>Mary Rogers</td>
<td>F. W. Raymond</td>
<td>Neitz</td>
<td>Wilshire 8</td>
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<td>GOLDEN WEST STUDIO. 4011 Lankershim Blvd.</td>
<td>Lankershim 132.</td>
<td>GOLDSTONE STUDIO. 1426 Beechwood Dr.</td>
<td>Jack Nogas</td>
<td>Betty Cook</td>
<td>Sid Warner</td>
<td>Al St. John</td>
<td>Staff</td>
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<td>GOLDWYN STUDIOS. R. B. McIntyre, Casting.</td>
<td>Culver City. 76171.</td>
<td>PHIL GOLDSTONE PRODUCTIONS. (State Rights release).</td>
<td>Harry Tynock</td>
<td>Staff</td>
<td>&quot;Dark Places&quot;</td>
<td>2nd Week</td>
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<td>GRAND STUDIO. 1438 Gower St.</td>
<td>Ben Verschleiser, General Manager.</td>
<td>INTERSTATE PICTURES CORPORATION.</td>
<td>Jenn Burt Calvert, Casting.</td>
<td>Culver City, Calif.</td>
<td>J. B. Calvert Productions.</td>
<td>Joe Campana, Frank Cameron</td>
<td>Belmont-Woodhouse Drama</td>
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</tbody>
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**Notes:**
- "Pulse of the Studios" is a weekly publication that provides information about the film industry, including studio productions, shooting schedules, and casting news.
- The table lists various studios, their productions, and the people involved in them, along with their progress or release dates.
- The content is presented in a structured format, making it easy to read and understand.

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**Details:**
- **Director:** Identified the person responsible for directing the film.
- **Star:** The main actor in the film.
- **Cameraman:** Responsible for capturing the visual elements of the film.
- **Asst. Director:** The assistant director who assists the director in managing the film.
- **Scenario:** The story or plot of the film.
- **Type:** Indicates whether the film is a comedy, drama, or other genre.
- **Progress:** The status of the production, such as shooting, editing, or release.
**Pulse of the Studios**

**HOLLYWOOD STUDIOS.** 6642 Santa Monica Blvd.  J. Jasper, Mgr.  Holly 1431

<table>
<thead>
<tr>
<th>Director</th>
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<tr>
<td>Harald Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.</td>
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<td>Foreing Cummings Productions.—Charles Woolstenhulme, Production Manager.</td>
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<td>supreme Art Productions.—Charles, J. Hall</td>
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**BORSLEY OFFICE BLDG., 1442 Beachwood Dr.**

| 1442 Beachwood Drive. Mante West, Studio Mgr. | | | | | | |
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| World Educational Films. | | | | | | |
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| Helen | | | | | | |
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| Al Neitz | | | | | | |
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| Alson | | | | | | |
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| Thomas H. Ince Corporation. | | | | | | |
| | | | | | | |
| John | | | | | | |
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**NCE STUDIO.** Horace Williams, Casting.  Clark W. Thomas, Gen. Mgr.  Culver City 761731

| almer Photoplay Productions. | | | | | | |
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| rand Productions | | | | | | |
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| urble-Murfin Productions. | | | | | | |
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| Murfin-McCloskey All-Star | | | | | | |
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| Lauranee Trumble Street-Farmer | | | | | | |
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| assoc. Authors, Inc. | | | | | | |
| | | | | | | |
| W. VanDyke All-Star | | | | | | |
| | | | | | | |
| Lloyd Primer | | | | | | |
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| Thomas H. Ince Corporation. | | | | | | |
| | | | | | | |
| Henry Sharpe | | | | | | |
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**ASKY STUDIOS.** L. M. Goodstadt, Casting.  1520 Vine St.  Holly 2409

| armament Pictures. (Famous Players-Lasky release). | | | | | | |
| | | | | | | |
| Herb. Bremen | | | | | | |
| | | | | | | |
| Max DeMille | | | | | | |
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| Vas. Craine | | | | | | |
| | | | | | | |
| Max. DeMille | | | | | | |
| | | | | | | |
| Geo. Mafford | | | | | | |
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| All-E. Green | | | | | | |
| | | | | | | |
| Maclean Henry | | | | | | |
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**FAYE-SCHULBERG STUDIO.** 3800 Mission Rd. Individual Casting.  Lincoln 2120

| ois E. Mayer Productions. (Metro release). | | | | | | |
| | | | | | | |
| Reinhardt Barker | | | | | | |
| | | | | | | |
| | | | | | | |
| Tom Seymour | | | | | | |
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| Tom Forrest All-Star | | | | | | |
| | | | | | | |
| Curt Sefton | | | | | | |
| | | | | | | |
| Jack Coogan Productions, Inc. | | | | | | |
| | | | | | | |
| Victor Schertzinger | | | | | | |
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**NEVA GERBER PRODUCTIONS.** 6735 Holly Blvd. —

| Dearholmes—Jill—Ivan | | | | | | |
| | | | | | | |
| Neva Gerber | | | | | | |
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**NATIONAL STUDIO.** 1116 Lodi St.  Holly 4470

| technicolor M. P. Corp.—C. A. Willat, Mgr. | | | | | | |
| | | | | | | |
| Ray Rappanhan | | | | | | |
| | | | | | | |
| G. W. Cave | | | | | | |
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| Color Photography | | | | | | |
| | | | | | | |
| Schedule | | | | | | |

**PICKFORD-FAIRBANKS STUDIOS.** Individual Casting. 7100 Santa Monica Blvd.  Holly 7901

| United Artists Release. | | | | | | |
| | | | | | | |
| Roa Walsh | | | | | | |
| | | | | | | |
| Douglas Fairbanks John Edson J. T. O'Donnell | | | | | | |
| | | | | | | |
| Staff | | | | | | |
| | | | | | | |
| "The Thief of Bagdad" 3rd Week | | | | | | |

**PRINCIPAL PICTURE CORP.** 7250 Santa Monica.  Holly 2806

| Edgar Clive | | | | | | |
| | | | | | | |
| Bud | | | | | | |
| | | | | | | |
| Willard McRough | | | | | | |
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**R-C STUDIO.** Melrose and Gower. 780 Gower St.  Holly 7780

| Individual Productions. (Film Booking Offices.) | | | | | | |
| | | | | | | |
| Leonard | | | | | | |
| | | | | | | |
| Emory Johnson | | | | | | |
| | | | | | | |
| Ralph Wilson | | | | | | |
| | | | | | | |
| William J. McDermott | | | | | | |
| | | | | | | |
| Lorne Leichter | | | | | | |
| | | | | | | |

**JEAN RILEY STUDIO.** E. C. Walker, Mgr. 6701 Santa Monica Blvd.  579-440

| Ronman | | | | | | |
| | | | | | | |
| A. M. Coogan | | | | | | |
| | | | | | | |
| Bill Severin | | | | | | |
| | | | | | | |
| "Light of the World" 6th Week | | | | | | |

**KOACH STUDIO.** Culver City.  Warren Doane, Mgr.  761-721

| Hal Roach Comedies (Pathes release). | | | | | | |
| | | | | | | |
| Roscoe Arbuckle | | | | | | |
| | | | | | | |
| "Dad" Parrott | | | | | | |
| | | | | | | |
| All-Star | | | | | | |
| | | | | | | |
| Van Dyke | | | | | | |
| | | | | | | |
| Freeman | | | | | | |
| | | | | | | |
| Clark Grace | | | | | | |
| | | | | | | |

| Comedies of "Our Gang" | | | | | | |
| | | | | | | |
| "What Should a Girl Do?" | | | | | | |
| | | | | | | |
| "Animal Comedy" | | | | | | |
| | | | | | | |
| "Three-Reel Comedy" | | | | | | |

| Schedule | | | | | | |
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FROM U TO YOU
(Continued from Page 6)

Storm Daughter" especially for Miss Dean. Lee McCarey will assist Archainbaud.

Owen Gorine, recently brought from England by the Universal Pictures Corporation, will have a principal role in support of Priscilla Dean in "The Storm Daughter." Lewis Brench Brown's original story will enter production at Universal City very shortly.

The story is a sea story, most of its characters "rough-cut," George Archainbaud, director of "The Power of a Lie," and other Universal successes, will direct this as a Universal-Jewel special.

Norman Kerry, handsome leading man of Universal's two, has completed spectacles "The Hunchback of Notre Dame" and "Merry-Go-Round," failed to report on the set a few days ago for his work in the leading masculine role of "The Acquittal," and star Universal-Jewel special. A message from his house said that he had been sent to a sanitarium under a doctor's care for one of the most unusual injuries ever suffered by an actor.

While doing a scene of the latter, he accidentally struck the corner of a metal cigar box with some force. The result apparently was nothing more than a deep cut on his finger—but is developed into something similar to blood poison. It became so serious that he was ordered to rest.

Now, however, he is well again and will return to work at once.

Clarence J. Brown is directing the filming of Rita Weiman's stage play with Kerry, Claire Windsor, Barbara Bedford, Frederick Vroom, Harry Mestayer and others of note in the principal roles.

Jules Furthman made the adaptation.

Colonel Gordon McGee, research expert at Universal City, in present association with the Hobart Henley unit making Virginia Valli's starring vehicle, "A Lady of Quality," is a world traveler and has relatives all over the face of the globe. He has served in several wars and been in many lands in the course of his military career.

Recently a nephew of his, three years older than himself, was appointed Premier of Ontario after a consistent political rise in Parliament. His name is Howard Ferguson.

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LEADING ROLE IN SCREEN PLAYS
NOT ALWAYS MOST IMPORTANT

"The leading role in screen plays is not always the most important one!" That is the startling statement of Ruby Miller, famous English actress who has recently arrived in this country after a tour of Australia and the Orient with her own company.

"I mean the day of the wish-wash, blushing ingenue who never seems to know what it all is about is past.

"Who was the outstanding player in The Covered Wagon?" Neither the hero nor the heroine, but the character played in a most interesting fashion by Ernest Torrence. Here was a work which eclipsed both that of the leading players. By force of personality he commanded every scene in which he appeared.

"Blood and Sand" proved to be the stepping stone for Nita Naldi, who played a 'vamp' role. The leading feminine player in the production is hardly remembered. Not that it is the fault of the actress, but it merely proves that the role which required more acting ability than good looks is usually more important to the success of the picture than the leading feminine player.

"The Famous Players-Lasky organization announce on their production program for the forthcoming six months only two feminine stars, Gloria Swanson and Pola Negri. Here is food for thought."

There was so much red blood spilt during the war that everybody lost patience with the wailing heroine, who is making idotic fuss over no trouble at all. It was only her innocence and ignorance that got her into the predicament.

How Not to Get Into Pictures

(Continued from Page 5)

rector never send him your usual form letter which starts: "I've just seen your latest picture. Your acting is wonderful." Do not get a letter of introduction from your local theatre owner. Letters of introduction are what keep studios in a state of panic.

Do not send in snapshots taken by a Brownie II camera. Picnic pictures seldom do you justice.

Do not come to Hollywood unless you are financially able to wait for your opportunity. Engagements at the beginning are few and far between.

Never try to get into a studio by saying you are a newspaper writer, if you are not. The publicity department will soon get your number.

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the direction of Vic. Heerman.

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The Editor Comments and Opines

If Henry Ford does run for president, it would be just like his opponent to win in a walk, scorning all Fords.

Warner Brothers have called a meeting of state right buyers in New York. To find out why they don't buy more?

Mrs. Wallace Reid has been received with open arms back east, which proves the "dope" on it being wise to slam the dope evil.

When intrigue comes in, efficiency passes out. Hence it is imperative that all forms of intrigue be eliminated from the motion picture industry. There is room for us all in our field providing no quarter is monopolized by intrigue.

Motion pictures by radio! What a thrill this possibility conjures up in the mind! Yet radio movies are well on the way to projection, and, incidentally man's inventive genius becomes more uncanny than ever. Scarcely anything is impossible any more unless it is Prohibition.

The abolition of blue laws is urged by a Kansas City preacher. He'll probably be fired from his job for being so unapologetically fair-minded, but he has performed a praise-worthy service for humanity just the same. So, he should worry over minds that are narrow.

Politics will be at white heat in another year and it is being freely admitted that political cliques plan on using the screen more extensively than ever for spell-binding. Here's hoping that they don't move moving pictures too far into the political arena so infested with dangerous pitfalls.

Neighborhood theatres in most large American cities are doing so much more business than was expected that a movement to increase seating capacities has become quite general. This is one more reason why the pessimists should pipe down and 'fess up that conditions are not so hopeless after all.

Will Hays has taken the initiative in raising $100,000 to donate to the Y. W. C. A., to increase its facilities in Hollywood for taking care of the large number of screen-struck girls who swarm into this film center from all parts of the world, only to be disillusioned and made to suffer from sheer financial want. This is real charity, but it would be even more charitable to conduct a propaganda campaign which would prevent most of these girls from invading filmland in vain in the first place.

Great Britain has been contemplating the placing of an embargo on American motion pictures, but that nation’s Parliament finally saw the folly of the move and shelved the idea. The claim has been set up that American pictures had a tendency to destroy the English film-making industry. The tendency probably still obtains, but it is because of the superiority of American cinema achievements and John Bull cannot afford to take the position of refusing to let merit prevail. Meanwhile it is up to Uncle Sam’s photoplay-producers to continue to excel.

Music has become as closely allied with the movies as possible in a mighty short space of time, but now the musical score bids fair to be an integral part of most every photoplay, the new idea being to compose it beforehand so it may be played during the taking of the various scenes of the picture, thus to inspire the players more. It is easy to understand wherein this practice will aid in making the action of the story move forward with a smoothness and more harmonious tempo, an end much to be desired. Verily the composer’s niche in film-building is bound to be important.

All kinds of predictions are being made concerning the future of motion pictures. Forsooth this seems to be the prize era for cinema prophesies. The interesting part of it is, the vast majority of these predictions are ultra-optimistic, most every-body expressing implicit faith in the prospects for unprecedented expansions in this business. According to announcements made thus early, the forthcoming fall will be the banner time for film production activities in the Hollywood and Culver City districts. And the inevitable lull coincident with summer is not much of a lull this year either. Hence it is unmistakably patent that there is ample reason for all their optimistic predictions—they are based on something more than mere exploitation buncombe.

Leading exhibitors are again discussing the proposition of increasing theatre admission fees. Just what necessity there is for any advance in ticket prices at this time is not clear. Certainly it would be all wrong to make the movies less democratic and accessible by raising the prices beyond the means of the great masses of people from whom most of the support is drawn. Any higher rates as a general industry policy now would tend to check the growth of the universal popularity of moving pictures and since the trend towards new zeniths of patronage is so pronounced throughout the country at present, it would surely be suicidal to make it seem that mercenary motives are transcending all things else among those responsible for cinema entertainment. If the margin of profit is a little too slight, why not be content if such sentiment will be instrumental in promoting the size of the patronage?
**Morosco**
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**Egans**
Pic and Figueroa

"Getting Gertie's Garter"

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**Orpheum**
630 So. Broadway

Pantages

Hill at Seventh

Vaudeville and

"Nanook of the North"

**Hillstreet**

Hill at Eighth

Vaudeville and

Trix Frigana in

"Mind Over Motor"

**Burbank**

Main near Sixth

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**Majestic**

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Ivan Miller in

"The Man of Action"

**Mission Play**

San Gabriel

with

Monroe Salibury

**Exposition**

Motion Picture Revue

**Tally's Broadway**

831 So. Broadway

J. Warren Kerrigan and

Sylvia Brearer in

"The Girl of the Golden West"

---

**STARS BREAK GROUND FOR NEW MOVIE THEATRE**

Film stars and city officials mingled together this week at Santa Monica, California, when ground was broken for one of the new beach theatres at Santa Monica.

The new theatre will be one of the finest on the West Coast chain and will have a seating capacity in the neighborhood of 5,000. Every modern convenience will be installed in the new playhouse.

The ground breaking ceremony consumed the better part of a morning and were attended by many stars of Principal Pictures Corporation as well as the majority of civic officials of the popular beach resort.

Marguerite de la Motte, dainty star of Principal Pictures Corporation, turned the first shovel of dirt while other film players looked on in admiration as the. youthful star plowed the shovel into the earth.

Among those who attended the ceremonies were John Garfield, George Hackathorne, Fred Stanton, Mayor Berkley of Santa Monica, George Cleveland of the West Coast Theatres chain, Alphonso. Ransome, Sol Lesser and other West Coast officials.

Work will be speeded on the new theatre and it is expected this new home of the silent drama will be the show place of all the beach resorts of the Pacific coast.

**BEAR TAKES A RIDE ON BIG FERRIS WHEEL**

"Prunes," the baby Bruin once the mascot of the battleship "Georgia," honorably discharged from the navy because of his III advised raid on the Admiral's suite, may soon be in the nation's skies. It is his tendency to "go up in the air" can be taken as an indication of his ambition.

Recent visitors to Selig Zoo Park were greeted by a strange sight when "Prunes," the pet bear of Col. Wm. N. Selig's famous animal collection, decided that he would like to go up in the air via the Ferris wheel route.

It was while the sporty carnivores were meandering about the park that he discovered the giant wheel in motion and the joy that the occupants of the swinging baskets were accruing from the strange ride intrigued the face of the wily "Prunes."

Waiting until the device came to a stop, the colonel's pet hopped into one of the inviting baskets and before he was discovered the wheel was revolving at a rapid rate. Spectators watched "Prunes" with great interest as he hung on to the safety bar and snorted with excitement. It was a great new game for his urbane majesty and now he insists on his daily visits to cloudland on the giant Ferris wheel.

---

**WARNERS SIGN JOHNNY HINES FOR MORE FILMS**

Johnny Hines has been signed to an indefinite period and will be by the Warner Brothers for an estimated number of forthcoming Warner pictures, according to an announcement by Harry M. Warner. Hines recently completed his store picture for the Warners, "Little Johnny Jones," an adaptation of George M. Cohen's stage play which has been completed under the direction of Arthur Rosson.

The Warner Brothers originally secured Hines to star only in "Little Johnny Jones," but his stellar work in this picture convinced the Warners that he was truly one of the screen's greatest comedians and they accordingly engaged him for a series of pictures.

In "Little Johnny Jones," Hines is said to do the best work of his career and he plays the role of an American jockey in Europe bent on winning the English derby. Considerable romance and intrigue is woven into the story which is interpreted by a supporting cast including Windham Standing, Molly Malone, Margaret Seddon, Herbert Prior, George Webb and Mervyn Lenox, adapted for the screen by Raymon Schrock.

"LICEHLY" FINDS IT PAYS TO ADVERTISE

"It sure pays to advertise," proclaimed Howard Lichtenstein of the Howard Lichtenstein Company, "because my first announcement regarding the opening of my new office attracted unlimited attention, and the past week I have received many visits from stars and directors who have requested me to handle their publicity and their personal representation.

The Lichtenstein offices are only a week old, and it just goes to prove what can be accomplished by that type of chap who believes in getting out and going after material.

The motion picture actor will find within the staff of the Lichtenstein organization, competent commercial artists, newspaper writers, and individuals capable of handling every part of their activities, looking after their personal representation, as well as helping them to exploit them and bringing them to the attention of the motion picture producer, exhibitor and fan.

Christie Gets Busy

Al Christie has taken off his coat and gone to work on some new pictures, having been home from Europe a week and rested up while other new complete projects are planned to come under the direction of Scott Sidney and Harold B. Larmore. Last week it was decided Christie's opening release for the new fall season will be "Navy Blues" starring Dorothy Devere.

---

**California**
Main at Eighth

Jack London's

"Call of the Wild"

**Miller's**
Main at Ninth

Harold Lloyd in

"Safety Last"

**Metropolitan**
Sixth at Hill

Monte Blue and
Madge Kennedy in

"The Purple Highway"

**Loew's State**
Seventh at Broadway

Viola Dana in

"Her Fatal Million"

**Rialto**
Broadway near Eighth

Mrs. Wallace Reid in

"Human Wreckage"

**Kinema**
Grand near Seventh

Mary Pickford in

"Daddy Long Legs"

**Million Dollar**
Third and Broadway

Eileen Percy and
Kenneth Harland in

"East Side-West Side"

**Alhambra**
731 South Hill

Alma Rubens in

"Enemies of Women"

**Hollywood Egyptian**

Hollywood Blvd. and McCadden

"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

**Mission**
Broadway near Ninth

Douglas Fairbanks in

"Robin Hood"

**Clune's Broadway**
Broadway near Fifth

Lon Chaney in

"The Shock"

**Symphony**
Broadway near Sixth

Buster Keaton in

"Balloonic"
Living Doubles of Historical Figures Appear in “Scaramouche”

Rex Ingram has accomplished something of an uncanny nature in the filming of his new monster production for Metro of “Scaramouche,” Rafael Sabatini’s great novel of the French Revolution. He has brought to life Louis XVI, the ill-fated monarch, Danton, Robespierre and other famous historical characters in a manner that has amazed close students of French history who have seen the picture in the making.

The historical figures in “Scaramouche” are not painted, animated manikins. Mr. Ingram does not believe in the extensive use of the artifacts of makeup which made the task of finding the right people doubly hard. He spent months in search of some of the screen artists who play historical roles in this picture.

At a moment he read Sabatini’s book he knew he was going to film it and immediately he began in his mind’s eye to fit people into the colorful characters of the story. He selected in most cases to be perfect Aline and Ramon Novarro appeared to have been made to play the role of Scaramouche.

While in New York last winter during the cutting of the film of “Where the Pavement Ends” he found an ideal Climene in the person of Edith Allen. He and his wife saw her at a cafe one evening, were introduced, and brought her to Hollywood to play in “Scaramouche.”

From the first Mr. Ingram knew that George Siegman would be his Danto, the famous French patriot, and there remained only the difficulty of securing the giant artist’s release from two other contracts.

Bowditch “Smoke” Turner automatically became Le Chapeller, the president of the National Assembly. Mr. Turner had nothing to say about it. For Mr. Ingram had decided upon him for the part while reading the book.

The young director found his Napoleon in a peculiar manner. The famous Corsican, as he appears in “Scaramouche” is not the figure of paintings—a matured and rather overfed brooding person with a lock of hair across his forehead and hands either clasped behind his back or else with his right hand thrust into his waistcoat. In this production he is shown as a young second lieutenant of artillery, a witness of the sack of the Tuilleries Palace, one of the most thrilling of the picture's scenes of the actual fighting.

The man Mr. Ingram selected is not—or rather, was not an actor at all. The man who bears so striking a resemblance to Napoleon as he appeared in his youth is Slavko Vorkapich, a Servian artist. The director saw several of the young painter’s works at an art exhibit two years ago and purchased one, “The Lady and the Swan.” He remembered the young artist as Napoleon’s “double” and when he cast “Scaramouche” he selected Mr. Vorkapich as one of his players. Guided by Mr. Ingram the youthful Bavarian has done remarkable work.

But there seemed to be no Maximilien Robespierre, “the little lawyer from Arras.” Everywhere he went the young director was on the watch for him and as the time for the filming of the National Assembly scenes drew near it became imperative that he make a selection.

One day while directing a scene showing the attack of the populace on the mansions of the wealthy in Paris he saw his Robespierre brandishing a scythe with a thousand other ragged, blood stained revolutionists. The man was De Garcia Fuerberg. Other than to make his face appear pock marked he needed no makeup and his portrayal was faultless. Inquiry proved that he was a German with 20 years experience on European stages in Shakespearean and other classical plays. Not being a skilled linguist he had been unable during his four months in the United States to find theatrical work and so had enlisted as a member of one of the “Scaramouche” mobs.

Mr. Ingram selected and rejected three men before he finally decided upon Roy Coulson for the part of Jean Paul Marat.

(Continued on Page 20)

All Ready for Films

Filmland’s latest gossip is to effect that a certain local group is dickering for the screen service of the well-beloved, internationally famous star—one other than the illustrious Eva Tanguay, who is now in our midst, having but recently finished one of her Veuveustic and exhilarating vaudeville tours, and, as is usual, having once tasted of the fruits of an idealistic existence—that of homelife in Hollywood—Is, apparently, loth to return to the eternal grind and grind of the professional tours. Miss Tanguay, whose shots at the Ambassador Hotel, but a few days ago, appeared even more youthful than ever before and her exotic beauty impressed the most as that of a princess of the realm rather than the Queen of Vaudeville.

“I Don’t Care” may have been her commercial vehicle, undoubtedly assumed to greater or less degree, (to the tune of 3 Grand), but we feel safe in surmising that Eva Tanguay, in spite of her usual tempestuous roles, does care, in fact cares for all things that are truly inspiring and beautiful and we hesitatingly predict a screen popularity, surpassing even her tremendous box office appeal of the stage—that is, if some lucky boy is successful in getting her name on the dotted line.
SAN FRANCISCO, CAL., July 16th.—Buster Keaton and his wife spent the week-end in San Francisco. They were enroute from Truro where they have been on location to the South.

The West Coast FIlms Corporation, with N. D. Dragnet as its general manager, and who, for the past two years or more, have had their production offices in the Monadnock Building here, have decided to move their future activities to Los Angeles. The headquarters of the corporation will be either at the Hollywood or the Cosmosart Studios.

Cullen Tate, location man for the Famous Players-Lasky company and his assistant, Paul Ilribe, were in San Francisco looking up locations for a forthcoming production.

Gibson Gowland, who is playing Me-Tague in Eric Von Stroheim's production of "Greed," having the first few days off in more than three months' work on the picture, made a hurried trip to Los Angeles last week. He enjoyed his brief visit with his little son, Peter, and spent a few hours at the Goldwyn Studios.

Harry MacKenzie, head of the Kenmyn Productions, returned from a trip to the South last week, and announces that their organization will start the filming of a new picture within the next few weeks. On his recent trip to New York, Mr. MacKenzie arranged the release of their first picture, "Tipped Off," through Pathé and it will be given to the world about November 1st.

The office of the Graf Productions is a busy place these days, as they expect to start shooting on their big sea picture, "Half Dollar Bill," August 1. Studio work on the picture will be done at the Pacific Studios at San Mateo, J. Hesser Wahron, long connected with the organization, has been made business manager of the corporation.

John McDermott, well-known director with First National, is in San Francisco looking up locations for their next picture, a large part of which will be shot here. It will be "The Temporary Husband," and it will be of unusual interest, as it is planned to use as high as seven thousand people in some of the scenes, and will be the first comedy ever filmed on such a scale. The all-star cast includes such well-known names as Sidney Chaplin, Owen Moore, Tully Marshall, George Cooper, and Chuck Reiner. McDermott himself will direct and work will begin in the very near future.

Gordon Mitchie, production manager for the Bellmore Films, a San Francisco organization with offices in the Chronicle Building, has just returned from New York, where he went to arrange a release for the first picture of the company, recently filmed on the Universal lot. They will release through Selznick and the picture will have its world premiere in September. It was shot under the title of "Heartstrings," but will be released as the Selznick prize title picture, with an offer of a five hundred dollar prize for the best title suggested by any fan. The story is by Grace Sanderson Mitchie, author of "The Finger of Justice" and other photoplays, L. W. Chamber was director, and the cast includes such well-known names as Monte Blue, Irene Rich, Tully Marshall, Russell Simpson, Jackie Saunders, James Gordon, and George Rheems. Lynwood Abbott was at the camera. The company will start their next picture next week, and will again work at Universal City.

Captain P. B. Cullinan, at present an assistant director with the Von Stroheim forces engaged in the making of "Greed," will leave the picture world on August 1 for London, and after a visit there will continue his travels in a trip around the world. Captain Cullinan is one of the world of the silver-screen who has a record for great bravery in the late war, and who was the winner of the Military Cross with bars, given as a recognition of great bravery in action with the Prince of Wales Regiment.

Frank Keenan spent a few days in San Francisco last week to be "among those present" at the opening of the Duncan Sisters' big success, "Topsy and Eva."

Buster Keaton's latest picture, "Three Ages," had its world premiere at the Warfield Theater Saturday night. As a comedy it seems to be a riot. A number of the officials of First National came up from Los Angeles for the opening.

A new photoplay company has been organized in San Francisco by H. B. Mattern and H. A. Mitchell with offices at Market Street, and they are making plans which they expect to result in the production of from four to six feature pictures a year. Mattern created the Scenario Authors Agency in this city, of which he is still the head. He has sold the first of his novel work along the same lines in colleges. These ambitious young men are already attracting the cooperation of their friends and fellow students, and hope to go into early production with only the highest type of material.

J. F. Whitfield, well-known camerman, is now employed by G. M. Anderson to do the filming and finishing of the Casino Motion Picture News, which is to be shown from now on at that popular theatre at Ellis and Mason Streets.

Under the general management of Herman Lubin, president of the Pacific Motion Picture Studio at 331 Turk Street, many new activities are now in progress. Among them is the shooting of scenes for G. M. Anderson's "Casino News in Pictorial Form," which is devoted to special events, notables, and industries in and around San Francisco. A special program is being arranged for the opening of the Casino for the season on July 14.

up a chance to quote facts and figures concerning the number of collars witted during the filming of the elaborate country club dance scenes in "The Social Code," Viola Dana's newest Metro picture which Oscar Apfel is directing.

The piercing rays of an energetic Southern California sun heat relentlessly on one of the huge enclosed Metro stages. The lights used to illuminate the ballroom set within the stage gave off more heat. Mr. Apfel and his assistants, Camerman Jim Arnold, the electricians, property men and carpenters were clad as lightly as possible, palm beach suits and white shirts with open necks predominating. Viola Dana and the other young and older women were fortunate inasmuch as they were in ceremonial evening attire which, after the style of nearly all evening gowns, permitted of considerable ventilation.

The men suffered. Malcolm McGregor, who appears opposite Miss Dana in this picture, Huntly Gordon and Cyril Chadwick spent much of their time shifting collars, removing their coats at the completion of each scene and donning them again at the start of the next scene.

In addition to those mentioned, the cast of "The Social Code" includes Edna Flagg, John Shainpolis and William Humphrey.

Choice Productions, Inc., announces the following cast and organization for a special all-star feature play:

Story and Continuity by William Clifford.
Bay View, Cameraman
Martin J. Heyl, Director
Warren Froun and William Lynch
Warren Frone and William Lynch

CAST:

Eileen Percy Sheldon Lewis
Pauline Stark Chester Bishop
Eva Novak Frank Ridge
Claire Adams Walter Whitman
Ishmael Salter Robert Edson
Rockcliff Fellows True Boardman
William Long Fred KoVert

Fred Caldwell Presents
"HOLOG IN HOLLYWOOD"
Fred Caldwell, Directing
Story and Continuity by
J. Stewart Woodhouse
Photographed by George Crocker

CAST:

Alice Howell
Violet Schramm
Victor Potell

Chas. W. Mack
Charles Dale
Muriel Reynolds
Jean Metcalf

STATISTICAL WRITERS NEGLECT
TO INCLUDE WILTED COLLARS

The "figgerin' fools" who write statistical stories about motion picture productions have overlooked a bet. They have passed

Betsy Giles, popular child artist of the screen

...
The Bright Future of the “Heavy” 

By Lucile Erskine

Clyde Fillmore slid into success. Others have found themselves up against the barred door that Hollywood so often turns itself into for screen aspirants, but Fate opened it for him. Coming out to the costume shop, Maude Pealy’s company, he happened to hit the influenza epidemic and was marooned here for ten months. When the lawyer he had made on the speaking stage began to miss him, he flashed before them on the screen.

And his quick success wasn’t altogether due to his very good height, although it did get him a job once, made a daw out of what threatened to be a pretty black night. On a particularly blue Monday he was sitting in a theatrical office filled with others, hoping, despairing like himself, when Sam Forrest came to the railing and threw the crowd into the pit of dejection with the following short speech, “It breaks my heart, boys, but I am going to tell you that there isn’t a thing for anybody.” Mr. Fillmore was so impressed with the courage of the man who could utter such black cander that he lingered longer than usual and admitted his admiration and sidled near the railing as he did so.

“When do you think there will be a change?” he ventured timidly.

Forrest surveyed him from heel to head. “Stick around,” he murmured in a confidential whisper. It ended in a part and Mr. Fillmore as is his habit from anything dung at him made a success out of it.

And always being able to eat in a career where so many have starved, has given him a nature a certain mellowness. He is even merciful towards Hollywood.

“No,” he said to a question I put to him in the living room of his little bungalow. “I don’t think we’re another Babylon meriting destruction for our sins. We are only honest, call a spade by its ugly black name, are more lyrical than the steam-rolled Middle West. Our freedom works both ways. You can be very good in Hollywood if you want to be.”

Back of his chair as he talked hung a Japanese screen. The clock that ticked on the mantle piece has ticked for generations to spinners in some old colonial house. Books were about and good solid books at that. There was an air of peace, of detachment, to this hill house. It plainly said, “There is no jazz here.”

And enshrined above everything else of importance was Hero portrait.

“Is she young?” I asked at last.

“About the age I pretend to be,” he answered.

They met on her birthday and are to be married on his. He was completely disflabili- sated, he said and she has spread the veil over the world again. She is Mrs. Sadie Michener, a very handsome widow of Los Angeles and the wedding will be solemnized in Pasadena. Mrs. Michener was formerly Miss Sadie Bird of Chicago and had a very brilliant gay debut.

And Mr. Fillmore will act all the better for being happy. There is a false idea that you can’t be merited by fate and then you will have something to give the world in art. But Mendelssohn wrote music that has lived and his life was a happy song too.

And as for the poor man who can’t make on the screen, he thinks an ambitious artist is to have his biggest opportunity in the silent.

“A man isn’t a villain,” he said, “for three hundred and sixty-five days in the year. And the shading off of this character from his rather monotonous blackness is getting into

of the cant about the “mission” of the movies.

He entered the stage door from a home of culture and with a college-trained mind. After finishing at the Catholic University of Oregon, he had a year of medicine at Johns Hopkins, Baltimore. Later, when working for the government at Washington, he was given his “knock-off” time was four o’clock. He cast about somewhere else to spend the late afternoon. A dramatic school spread out before him.

And in this new Bagdad where the failure of yesterday is the success of today, as in the old, when the beggar of the morning was the grand vizier by night, he gives you the impression through his stability and poise of not only snatching at success, but having her pretty securely by the throat.

VOLCANO TIMES ERUPTION TO SUIT LUCKY MOVIE DIRECTOR

It is very unusual for Mother Nature to perform her work on a regular schedule in any event, and twice as unusual when she performs according to a motion picture director’s schedule. The producer of the photoplay “The White Sister,” starring Lilian Gish, not only saw Vesuvius with a copy of the schedule for his scenes of the eruption of that volcano in the picture “The White Sister,” but, he and his company had been located in Bosca tre Coss, a village at the foot of Vesuvius for three weeks, making scenes in and around the crater, when the volcano erupted and found him prepared to take advantage of the awe-inspiring spectacle.

“All during the winter in Rome,” said Mr. Kin, “I conducted research work on volcanic eruptions and weather conditions, so I could duplicate the actual scenes as near as possible for my photoplay.

“I had been plotting out showing the eruption of Vesuvius from the days of Pompeii, and the weather conditions previous to each eruption, when I suddenly realized that industrial and current meteorological conditions in comparison to my data, the next outburst of lava from the famous volcano, standing by the bay of Naples, should be some time this summer.

“My company was a bit surprised when, out of the clear sky, I abandoned work on the location near Rome and moved them down to Bosca tre Coss, a village which is three layers deep, each succeeding village being built on the ruins of one which had been buried previously by lava flow. I had told no one just exactly the reason for shifting the location, except to say that I thought it would be a good time to get some scenes around the volcano.

“We had been working about three weeks in and around the crater, (and let me tell you it isn’t a cool job to be walking over millions of tons of molten rock), when one morning the old volcano began to rumble and shiver, and I had a presculation that I would see some of the most realistic pictures of flowing lava and fleeing refugees ever taken.

“Instead of working fast, as lava in a molten state starts to flow with great rapidity. We had to figure our locations so as to avoid those fiery rivers, and stay far enough away from the awfully dangerous torrent as it poured down the sides of Vesuvius, consuming everything within its path, vineyards, houses and animal life, leaving nothing be

(Continued on Page 19)
News and Gossip About the Moving Throng of Movieland

**Guns Were Scarce**

As Doris Long, 1200 assorted mob weapons such as pitchforks, scythes, sickles and pikes, and 50 swords were measured at the Metro studio for use in depicting the storming of the Tuileries for Broadway's new play of "Scaroumache." History tells us that so many people wanted to part with guns, but it is evolution that there were not nearly enough guns to go around.

**Made Auspicious Start**

Although Evelyn Brent has never appeared on the stage, her first few screen appearances were made with such stage favorites as Tom Wise, Mme. Ingram, Astrid, and Lionel Barrymore. Just at the present time, Miss Brent is portray- ing the leading role in "Help to Answer," the new Metro all-star picturization of the story by Peter B. Cark MacFarlane.

**Jimmie Is Now James**

James Wood Morrison is the official new "program name" of Jimmy Morrison, well remembered featured player of the old Vitagraph company in the days of A. Edward Sutherland, of Griffith and Harry Morrey. Mr. Morrison has grown physically and gained in expressiveness, but now he is enacting a leading role in "Help to Answer," the new Metro all-star special.

**Association Changes Quarters**

The Reliable Photoplayers Association, which moved their offices from Sunset and Santa Monica boulevard to 1442 Beechwood Avenue, is now in a new location. Here they now have more spacious quarters and are in a position to give better service to producers. Betty Jean, secretary of the association, has been confi- dented to her bed for the past two weeks with illness, but it is ex- pected she will be back on the job within the next few days.

**Actor Expert Fisher**

Margaret Morris, who has acted as leading woman for many of the screen's top male stars, and who is now playing opposite Pete Morrison in a new western feature at Universal, is enthusiastic over all outdoor games and back in Murchison, where she was born and educated she spent nearly all of her leisure moments trout fishing, which sport she in par- ticularly fond of. Knowledge of the many big catches which she recorded in streams near her home, has added greatly to the amount of fame as an expert angler.

**English Star Here**

S. Revre-Smith, the noted English actor who recently arrived in America, has been added to the cast for Elmer Harris' screen version of Frank R. Adams' Cos- tly, "The New Heart Hater," which is being filmed by Associated Authors. Revre-Smith is one of the most prominent character men on the English stage and boasts a dramatic experience that is both wide and varied. He was brought from England for this角色 after a great deal of diffi- culty in finding exactly the right type.

**Meakin Finishes Another**

Charles Meakin, who for years was connected with many prominent theatrical organizations, on the opened stage, and who lately has turned to the screen, has found this medium well-known with Lionel Barrymore. Just at the present time, Miss Brent is portray- ing the leading role in "Help to Answer," the new Metro all-star special.

**A Little Misunderstanding**

It was right after the Willard-Firpo battle that Larry Trimble, producer of the St. Louis Feature, was discussing this particu- lar fight and pugilistic en- counter in general with his technical director, Fred McLean, whose son Mickey, well-known boy actor, was standing close at hand listening attentively to the conversation. Mr. Trimble was relating instances of the deadly effects of well-directed clippers. It seems that at one time Jess Willard, during a ring date at St. Louis, had his clippers so short that he pulled out an uppercut. As Mickey and his father were walking away the little chap asked, "Daddy, how could that man kill the other man with an uppercut?" As Mickey had the stage play, its popularity is due in no small part to the clever dialogue but to the many exceptional situations.

**In Victorville**

Edwin Carewe, and the entire cast of "The Bad Man," which he is producing for First National, are now located at Victorville, where all the bandit and cattle rustling scenes of the production will be taken. Holbrook Blinn, star of the picture, is the only absent member. All of his scenes have been finished and he has left for the East. Accompanying the company are Wallace Fox, assistant director and Louis Jerome, business manager. About 55 people were taken along and they will remain on location for the better part of the next three weeks. All of the interiors were finished before Blinn left for New York. The only remaining work to finish the picture are the scenes relating to bandit outlaws.

**Entertains New Star**

Mrs. Hildred White, 689 South Bronson avenue, this week entertained twenty luminaries of the film world at dinner in honor of Miss Reynolds, who, has had a meteoric rise in pictures since she won a beauty contest from five hun- dred other girls two months ago. Director Fred Caldwell, who has Miss Reynolds under contract for five years, and William Jenner, West Coast representative for Pathé, were among the guests.

**Back From Elks’ Meet**

Mrs. Hildred White, who recently engaged to play "Beauty" Smith in Jack London's famous dog story, "White Fang," on which Direc- tor Fred Caldwell is now working in a few days, has returned from the Elks' Conven- tion at Atlantic City, which he attended as a delegate from the Santa Monica lodge, and has re- ported for work. O'Brien also had an important part in the Strongheart picture now in the cutting room, "The Love Mas- ter," which was made under the working title of "The Phantom Pack."
Chaplin Film Gets New Title

"A Woman of Paris" is the title finally decided upon for Charles Chaplin's first dramatic picture in which Edna Purviance is featured and which has just been completed at the Chaplin Studios.

During the making of this picture, which has been in production for eight months, it has been temporarily titled "Public Opinion," a title copyrighted by Mr. Chaplin and one which will be used on a subsequent picture.

Although Mr. Chaplin does not personally appear in "A Woman of Paris," there runs through it that same touch of humanism which has made him the acknowledged genius of the screen and into whose humor, pathos and tragedy are blended with supreme artistry.

Those who have seen the picture admit that it will be a sensation when it is released during the month of September at 56th street it will have its premiere in New York City at a Broadway legitimate theatre.

Perhaps the most vital phase of the production is the new treatment of the subject matter and the finesse with which the various parts of the plot are handled by the actors; Mr. Chaplin having devoted more of his time to the acting in this picture than has ever before been given to a motion picture. Each scene was directed by him personally and on some of them were spent on a single scene. The result bids fair to place Mr. Chaplin in the same position among directors that he has formerly held among actors.

The picture which will be released in eight reels will be handled for distribution by United Artists, the releasing organization for the personal productions of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith.

These in the cast supporting Edna Purviance are Adolphe Menjou, Cari Miller, Lydia Knott, Charles French, Betty Morrill, Leonie Bessen, Diana Pole and Clarence Geldert.

The staff assisting Mr. Chaplin on the production of "A Woman of Paris" included, editorial, Monte Bell; assistant director, Eddie Sutherland; business, Alfre Wehl; wardrobe, Gertrude Tether and Jack Wilson; and research, Harry D'Arrast and Jean de Limur.

Following a short vacation Mr. Chaplin will immediately begin work on his next production. By the six reel comedy with himself starred and which will also be released through United Artists.

In order to confer with Richard A. Rowland, general manager of Associated First National Pictures, Inc., Earl J. Hudson, general production manager of that organization's own producing unit, has left Los Angeles for New York City.

Quit Playing to Fight Forest Fire

Constance Talmadge's warriors of "The Dangerous Maid" have been fighting long enough the other night to conquer what threatened to grow into a forest fire.

The company was working in a nearby valley on a wooded ranch supposed to be an old English highway. Constance, disguised as a boy, was darting back and forth across the road and behind trees with a squad of "Red-Cads" hot after her. Half a mile away a wall of flame shot up into the air and the cry of "Fire!" went up. Director Victor Heerman immediately called a halt and ordered Constance, Marjorie Daw and the other female members of the cast to safety.

Heerman then told off 200 men into squads under Conway Tearle, Lou Morrison, Philip Dunham, Eddie Brophy and Glen MacWilliams and the whole company was on the spot of the flames in motor trucks. There they joined with residents of nearby ranches who were hastily assembling, and in about two hours made a firebreak that prevented the flames from reaching the timber land. The blaze spread on through the brush but, cheated of its larger prey, finally burned itself out.

FLYNN SPECTACLE IS NOW NEAR COMPLETION

When the cameras click on long shots of the big palace set the last part of the epic Emmett Flynn will have completed the filming of "In the Palace of the King," the period spectacle he directed for the Goldwyn studios.

Emmett Lowe, leading male player in the production is the only principal in the cast who is not yet finished with the picture. Others who have completed work are Sweet, Hobart Bosworth, Pauline Starke, Sam de Grasse, Lucien Littlefield, Hildegard Mong, Alleen Fringleton, Charles Clary, Harvey Clarke and others, and they have final scenes to stage. After them are planning their summer vacations.

Lesser Will Film "Hiawatha" Soon

Sol Lesser announces an early beginning on the production of a spectacular and poetic screen version of Longfellow's "Hiawatha." For several months this subject has been in contemplation and for several weeks the dramatic department has been busily engaged in research work attendant on the great enterprise of filming this American classic.

The services of James Willard Schultz have been engaged in the preparation of the story, he being a full-blooded member of the Blackfoot Indian tribe of Montana with the fortunes of which, for more than twenty years he was identified in the field and chase. As an authority on Indian lore, Mr. Schultz is regarded without a peer in the United States, and his published works on Indian life are numerous and popular. He has been taking an active interest with the Principal department staff in the adjustments necessary to render the story of Hiawatha suitable for film translation.

"FILM PLANNING," says Lesser, to emphasize the poetical elements of the work, or rather to attempt to give them complete visualization. This we hope to accomplish by the importance we shall give to the earlier episodes of the poem wherein the infancy and young boyhood of Hiawatha are treated. The poetic essence of the work is how we are rather than "plot-values" and the usual "movie plot action." We shall boldly attack the problem of fixing upon the screen immortal poetic beauty of Longfellow's most widely known and popular poem. Of course we plan the engagement of typical Indians to give reality to our scenes and in the engagement of these we shall be authorized by the,' authority and counsel of Mr. Schultz will guide us rightly. We believe we shall accomplish the object of the poem that will appeal with its beauty to every class of motion picture motion patron and even to lover of romance and poetry."

American and Turkish Write Play

An interesting collaborating affilliation, which promises to bring to the motion picture screen a story with a keen psychological analysis of the Oriental custom of plural wives, has just been announced.

Under the title, "Harem Love," a story based on a play prepared by J. Stewart Woodhouse, well known local scenarist, and Gerbes Bey will be produced in Constantinople. Gerbes Bey was educated in the universities of the Turkish capital and knows Oriental life and its customs. His uncle was Minister of War under Abdul Hamid, under which man he himself was knighted at the age of nineteen. Gerbes Bey was connected with the diplomatic service of his country for many years and finds his better half has been divided into numerous infinitesimal fractions.

Just what conflict of emotions would be aroused in a father's breast when confronted with giving his own daughter as a part of another man's harem, equal in proportion to his own, is a sentiment an American would find hard to conceive. Inasmuch as it is purported the hero of the story shall be an American there will probably be a striking clash of love sentiment between the Anglo-Saxon and the Oriental temperament.

Mr. Woodhouse is working on his, with the aid of back Turk coffee, at his home 1832 North Normandie, Hollywood.

George Hackathorne has completed his role in Eddie Cline's First National production, "When a Man's a Man." Included in the cast are John Bowes, Marguerite de la Motte and June Marlowe.
VIOLA GETS A BIG SURPLUS OF DOGS

Enough is sufficient and sufficient is plenty. Viola Dana has had another birthday and with it gifts from her sisters, Edna Flugrath Shaw and Shirley Mason, and from her father and maternal aunt.

Remembering how his daughter had grieved over the disappearance a month previous of her pet, a Chow dog named Pom-Pom, Mr. Flugrath proudly brought her a husky Boston bull terrier for a birthday present. It arrived while the little Metro star was breakfasting and she was overjoyed.

An hour later Miss Shaw and her director-husband, Harold Shaw, called to see their new pet and named it for Finis Fox, and his injury, which confined him to his bed for a fortnight, brought the production to an abrupt halt.

With the introduction this week of Bertram Johns and Leo white, particularly the former, the cast is at work. Ethel Wales plays the only other important role. "Fal," the famous motion picture dog, also has a prominent part.

DOROTHY IS KEPT BUSY CHANGING HER WIGS

Dorothy Chase, former publicity writer, whose interesting work in ingenue and character roles has been attracting considerable attention lately, has appeared in many ways this week in her headgear in recent pictures, that her screen friends have almost forgotten what her own hair looks like. It remained for Finis Fox to reveal the secret. Mr. Fox asked her to remove a hat for "close-ups" during the garden-party scene in "Bag and Baggage," his current production, and Miss Chase showed the pale, blonde hair that was concealed under the velveteen "Scaramouche," and in the voluminous and becoming headgear appropriate to her costume in Jackie Coogan's "Long Live the King," the chance to be "herself" was greatly appreciated.

Miss Chase's latest characterization has been that of a kidnaped American girl in the Mexican dance-hall sequence of Choice Productions' current picture, as yet untitled.

Dinner for Elisor Glye

Mr. and Mrs. Abraham Lehr entertained with a dinner party in honor of Mme. Elisor Glye, who has just arrived in Los Angeles to assist in the filming of "Jerk," a novel. Present were: Mr. and Mrs. Rupert Hughes, Mr. and Mrs. Emmett Flynn, Mr. and Mrs. Robert B. McIntyre, Mr. and Mrs. H. E. Edington, John Coogan, Alphonzo Phillips, Cedric Gibbons and Carey Wilson.

HELENE TURNS TO THE RUPERT HUGHES UNIT

That Helene Chadwick will play the leading feminine role in Rupert Hughes' new production, "Law Against Law," is the interesting announcement from the Goldwyn studios.

The news is the more interesting because of the recent difficulties between the beautiful Helene and Goldwyn. But difficulties and management issues have been effectuated and now everybody is happy, with Miss Chadwick casting in the big role, that is, in a new Hughes picture the culmination.

It will be remembered that Miss Chadwick won her greatest success in previous Hughes productions, including "Dangerous Curves," "I Am a Camera," "The Ground Up," and "The Old Nest." Miss Chadwick is the first player to make a cast in "Law Against Law."

ACTOR'S WORK IN FILM IS GIVEN HIGH PRAISE

David A. Dunbar, who is one of the newest, yet one of the most promising character artists in filmland, has the leading role in Paul Hurst's latest feature production, "The West Not Die," which has just been completed at the National studios in Hollywood. The picture was previewed at a large party two weeks ago at the Burbank Theatre in Burbank, and Dunbar, in the character of a young Indian chief, won considerable praise for his brilliant performance and hypnotic talents. He is winning great recognition as a master make-up artist and his characterizations are of such quality that he is on the way to an inspiring and successful career for him in the film world.

BETTY IS KEPT ON THE JUMP BY FOUR JOBS

Betty Gilles, who has made a prominent success with her work in many productions during the past year, is now playing at the United in "The Dangerous Maid," starring Constance Talmadge and directed by Vic Heerman. Betty, however, further enjoys the added distinction of working in three other current productions, hops from set to set in no time at all in double-quick to do her various bits in "Ponjola," also at the United, and in "Cavalcade," "Honky Tonk," and "Long Live the King" at the Metro.

Paul Scarden, who is personally supervising the filming of "Jerk," now producing for Fox, has been busier than ever, and with Miss Blythe, reports that this production contains many of the numbers on which he has been working. He has ever seen, and that Miss Blythe's role in it is increasing more and more. He is very fond of her as an actress and is a fan of "Queen of Sheba."

Supplying a genuine need on the part of the exhibitors, producers and advisers, a new line of wholesome as well as thoroughly entertaining comedies and features is being massed under the band of The Grand-Asher Corporation is presently preparing a schedule for the fall season which should prove decidedly interesting.

The comedies in which will be starred Monty Banks, Sid Smith and Joey Rock, are all of two-reel length, widely different in character and type and directed by men who know the comedy end of the films backward. Adequate settings, good casts, stories that are built solely to amuse and entertain, render them highly desirable. The exhibitor's point of view and should make them entirely acceptable to the public, so to speak, with which to garnish the heavier fare provided by dramatic vehicles.

At present the features are being produced by Ben Wilson with strong cast headed by Bryant Washburn and Mabel Forest. The first three were all written by Evelyn Campbell and adapted by well known continuous writers. There are seven more to be made by Mr. Wilson and all will be supplied with strong casts. Many of these stories, by writers of note, have been already selected and are now being adapted for the screen. Among these pictures will be several in which Billie Rhodes will appear in the stellar role.

Later production plans for other productions in which famous screen luminaries are to appear will be announced at the end of the month, when the Grand-Asher organization, on its return from New York early in August.

Announcements in the trade papers contemplate some of the most attractive pictures imaginable from this newly formed releasing company. At least one new face has already introduced in Mabel Forest, who appears opposite Bryant Washburn in the Ben Wilson films.

Sargent Finishes

Lewis Sargent, popular film juvenile artist, has completed his engagement at Universal, where he played the leading juvenile role in Gladys Walton's latest starring production, "The Happy Hooligan." He is now trying to decide between offers which have been made him for other pictures. Meanwhile, he has taken a bungalow at one of the Los Angeles pictures where he is enjoying his first vacation in three years.
BARKER STARTS ON HIS 3RD. MAJOR SPECIAL

Reginald Barker has started the filming of "Pleasure Mad" as a Louis B. Mayer special for Metro release. This will be the director's third independent unit production, the first two following "Hearts Aflame," a current success, and "The Master of Woman," which will make its debut in the early fall. "Pleasure Mad" was adapted from Blanche Upright's novel, "The Valley of Content." Dealing with the fortunes—and misfortunes—of a happy family of movie professionals which is split up by the seductions and indulgences which follow sudden acquisitions of wealth, this book has proven to be one of the most popular novels of the past year.

Mary Alden, a favorite since the days of the silent era, is working with Mr. Barker, who scored such a big hit in Fred Niblo's "The Famous Mrs. Fair," and who has just finished filming "Mrs. Stahl's "The Wantons," will be seen in the two leading roles. Working with Barker is Myrtle Stedman, son of the veteran producer, vice-president of the Mayer organization, who is now directing the schedule of the studio and will have the complete list ready within a short time.

With Alvin C. Wyckoff in charge of the unit, and Edward J. Gillel, who has been successful in other pictures, the cast is being put together. Mr. Barker is shooting scenes in the mean-time, confining his activities to certain key dramatic sequences in which only Miss Alden and Mr. Gordon appear. The company is now working on the covered stage at the Mayer studio.

While no definite announcement has been made to the director's next picture following "Pleasure Mad," it is possible that he will do the project of "Train of Ninety-Eight," the Robert W. Service story which was purchased by Mr. Mayer some time ago for production by Barker.

George Ade Due

George Ade will arrive at Paramount's West Coast studio next week to confer on his story, "All Must Marry," in which Thomas Meighan will be starred, according to an announcement made by Jesse L. Lasky, first vice-president in charge of production. "All Must Marry" will be an Alfred E. Green production. Meighan will follow Ade in three or four days and production work will start immediately after the star's arrival. Thomas Geraghty will adapt the story to the screen.

Mare Carr is once again portrayed by Mare Carr, who is making "Clipped Wings," which stars Mare Carr. The picture is being made in Glendale, L. I.

FORMER DISH-WASHER TURNS PLAYWRITE

Leopold Granitz, a Chicago restaurant man, has turned playwright and is preparing a series of one-act plays. "Clipped Wings," one of these, has been chosen for production by the Theatre Guild, an independent New York company which Mr. Granitz has dramatized, and which will be seen on the screen in Chicago soon.

The story of the play goes back to 1906, in the turbulent Balkans, Russia, Mont Carlo and America. The hero is an American, whose mother left a good husband, a famous Russian surgeon, and became engaged to an American millionaire, and a young man in the Balkans, who promised to wed her as soon as she secured a divorce. When she finally did so she fled from her American home to the Balkan kingdom, disowned by her father. She is believes in the Balkan granitz has proven himself to be one of the most expert in portraying romantic situations and mysterious happenings, as he did in the more prosaic work of food control.

JEAN HERSHOLT EXHIBITS PAINTING IN FRISCO

The artistic ability of Jean Hersholt, who plays the role of Marcus Schouler in the Goldwyn picture "The God," which Erich von Stroheim is transposing from Frank Norris' "McTeague," is not confined to acting. He is also a noted painter and has exhibited his paintings in Copenhagan, Denmark, his native city, and in Chicago and San Francisco. The latest showing of his brush and pen work was held in the galleries of O'Connor, Messel & Chan, 584 California St.

The exhibition included oil paintings and pen and ink drawings. The former consisted of portraits, still life and landscapes; the latter were black and white studies, in the manner of etchings, of Zasu Pitts, as the Trina of "Greed," Erich von Stroheim, the director, and himself, as Marcus Schouler.

The exhibition was well attended and received excellent notices in the San Francisco newspapers.

McConnville Re-engaged

Bernard McConnville, who recently prepared a screen version of "Cape Cod Folks" for Louis B. Mayer, has been re-engaged by that producer to work on the scenario of "The Volunteer Organist," which will be filmed in the early part of the year.

The background of this famous old play is being revived with the aid of writer-director Jean Ferrell, Sam de Grasse and Theoden Von Eltz.

ACTOR HAS BEEN NOTED AS POET FOR 20 YEARS

Frederick Truesdell, who plays the millionaire husband in "The Age of Desire," which Frank Borzage is directing for First National, is one of America's few actor-poets. Mr. Truesdell has made a study of a hobby of poetry, and has been seen on a nearly daily passing down the world what he is writing something of this sort.

His poems have appeared for the past twenty years in various magazines. He is contemplating publishing a book of poems that he has written during this period.

While working for Director Borzage, he has been writing quite a bit and has added several compositions to his lengthy literary record.

He plays the millionaire husband of Myrtle Stedman in the story, and appears with a really all-star cast comprising such notable as Mary Philbin, William Collier, and Joseph Twickard, Frankie Lee, Ethel Yorke, J. Farrell MacDonald.

Miss Ulric Starts

Lenore Ulric has started work on the picturization of David Belasco's "The Roof," which is being produced at the Warner Brothers studios in Los Angeles under the direction of Albert Herman. The supporting cast includes Claude Gillingwater, Joseph Dowling, Andrews Duggan, Birolli, and Rawlinson. The interest lies in the face of the possibility of William Desmond, Jack Mower or Herb Rawlinson being featured in the stellar role of Boston Blackie.

PSYCHIC CRYSTAL GAZER LAUDS TRIBLY

Mlle. Inez Covell, a youthful psychic crystal gazer and palmist of Los Angeles, who has furnished the studio with several well fulfilled predictions regarding the destinies of professional people, who have come from around America and abroad, has launched a new art on which she has spent the past two years in deep study—an art which she terms "sooths'cary," the science of foretelling one's fate by the soles of the feet.

Mlle. Andree Lafayette, the beautiful film actress who played the title role in Richard Walton Tully's screen version of the famous du Maurier's novel, "Trilby," soon to be released by Associated First National Pictures, Inc., and who is credited with the most beautiful feet in the entire film trade, is very much interested in the art of Mlle. Inez who gives herewith a few of her impressions on the practicality of this art concerning the Parisian beauty.

"Mlle. Andree Lafayette has gracefully moulded feet, creamy white, and tipped with shell pink nails. The soles are satin smooth, and bespeak sincerity of purpose and a loving, unselfish character—emotional, impulsive and ambitious."

"I find from the lines of her feet," said Mlle. Inez, "that she is a lover of music, art and all that is beautiful."

"The feet of Mlle. Lafayette is a bora actress; but besides the enjoyment of this gift, she could easily develop into a musician of undreamed brilliance and intensity. Fortune will smile on her later in this direction."

"There is a great similarity between her feet and those of Mlle. Ida Rubenstein, famous dancer and the inspirer of the late D'Annunzio, Italy's fiery warrio—poet."

"The feet of this gay little French Tribly, she of the golden hair, eyes of blue and incomparable feet, is destined to be one of bliss and contentment with attainment of the highest pinnacle of fame. She is truly fortune's favorite."

A wire from New York informs us that Laura La Plante has been cast in the new serial at the Universal and will be seen at her best in the characterization of the daughter of crooked alley, in "The Heart of Boston Blackie,"

Of course Mr. and Mrs. Boyle and under the direction of Bob Hill. Owen Goring is thejuvenil star in the serial. The supporting cast includes Claude Gillingwater, Joseph Dowling, Andrews Duggan, Birolli, and Rawlinson. The interest lies in the face of the possibility of William Desmond, Jack Mower or Herb Rawlinson being featured in the stellar role of Boston Blackie.
For the first time in the history of the motion picture, according to First National, the maker of the Salem action pictures in "Merrimac," the actual sight of the Salem, the long displaced, will be reproduced in the coming film, "The Salem Witch Trials." This scene will be one of the dramatic episodes of "Barbara Freitchie," which Thomas H. Ince will produce for First National release. "Barbara Freitchie" will be a screen adaptation of Clyde Fitch's play of the same name, the purchase of which by Mr. Ince now marks a new era in Mr. Ince, after long consideration of the screen possibilities of the play, has announced that he will produce it on a scale equal to that of any production of the coming year. It will greatly extend the picture library of recent date which has issued from the Ince studios.

The fight between the Merrimac and the Monitor, which marked the death knell of the wooden fighting ship and the birth of the modern steel battle cruiser, will be reproduced with Government co-operation. A replica of the famous "Yankee Cape Box" as the Monitor was called, is now being built. The set for both ships is the Merrimac, considered the most formidable fighting machine of its time. No more dramatic incident in the history of naval warfare can be described. The Monitor was permitted to approach within a range at which the fighting would apparently be all in favor of the Merrimac, and the two great iron guns of the Confederate battleship were turned on it, but the revolving steel turret of the Yankee left the Monitor defenseless and soon rendered useless the pride of the Southern sea.

The fight scenes in "The Merrimac" are enthusiastic over Mr. Ince's plans and has promised him all the support he desires in filming authentically the famous sea battle. Mr. Ince will retain the dramatic love story of Mr. Fitch's play, which some critics have pronounced among the sweetest and most touching in the history of literature.

No cast has been announced as yet, but the producer is laying plans to make this picture an epoch in the field of historic productions.

**WHITTAKER MOVES HERE**

Another prominent member of the film colony has announced Mr. Whittaker's move to permanent abode in Hollywood. This is Charles Whittaker, the eminent producer, whose recent contribution to the screen is the adaptation of Balzac's story, "The Magic Skin," which George Arliss is directing at the Goldwyn Studios.

**WHEN DOOR SLAMS EVEN EXPERTS JUMP**

A door slammed in the projection room at the Louis B. Mayer studio and announced that Fred Niblo's "Stranger of the Night" has the element of mystery and suspense that the director was seeking. Niblo, who has taken the film the story from "Captain Applejack." The production has been in the making for many weeks in the cutting. It was ready to run the other night and Niblo invited a little group of keen motion picture executives to watch it.

Matt Moore, in the title role, faceted character woman, was this week selected by Mr. Mayer and "Stranger of the Night" is designed to be a thriller as strong as "The Night the Lights Went Out." A beautiful heroine is slumbered in a thorn bush by the monster, who is an enigmatic factor in the plot of the film. The heroine who is slumbered goes berserk and the monster is the villain in the picture. The story has been made for all the mystery and suspense in the story, and the atmosphere which it will create is sure to make it a hit. The story is not only a new one, but it is one that will appeal to all classes of people.

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TOURNEUR TO FILM FRENCH HIT NEXT

“Two Little Vagrants,” a screenplay adaptation of a famous French stage, is to be Maurice Tourneur’s next picture. World screen rights to the play have been obtained for $40,000 francs, according to a cabled report received here from Paris, from J. Wilk last night. Mr. Wilk has been in Paris for several weeks concluding negotiations begun in this country some time ago.

After a successful conclusion of negotiations for the picture, which Mr. Tourneur has wished for several years to film, an adaptation has been completed by Fred Myton, Tourneur scenario chief, and practically all arrangements for Tourneur’s film. Among the prominent child players are awaiting a contract from Mr. Tourneur, and it is said that the other principal characters have been cast the camera will begin to grind at the United Studios for First National release. Actual work on the production is expected to begin some time next week.

“The play, which is to the French public what “Way Down East” has been to us for public for many years, is a melodrama of novel construction and the picture is to be thoroughly in accord with the Tourneur policy of ‘shorter and different.’ The complete photoplay is not expected to exceed six reels in length and will have that novelty and unusual character which has marked every production of the French director’s productions.

It is possible that Mr. Tourneur and some of the principals may go to France with the picture, as it will go to France some of the important scenes, in order to obtain authentic atmosphere.

WILL FILM “TEMPORARY HUSBAND” IN FRISCO

John McDermott, who is to direct “Her Temporary Husband” for First National, has arrived in San Francisco this week, making arrangements for his picture, which, for the most part, will be made in the Golden Gate city.

“Her Temporary Husband” is a screen version of F. McGrew Willis of William Paulston’s famous stage comedy of the same title.

It is planned to film the picture on a most elaborate scale. According to First National executives, it will be a comedy extraordinary, containing several hundred persons.

Sidney Chaplin, brother of the famous Charlie, is to play the leading male role in this huge comedy production. Other members of the cast have not yet been chosen.

FIRST NATIONAL CONCENTRATES AT UNITED

In order to be in closer contact with the various independent producers who are making First National pictures, John McCormick, western representa-

tion, has established offices in twelve cities for the organization’s new western offices. McCormick has removed his office from 5528 Santa Monica Boulevard to new and more commodious quarters at 3012 Western Avenue.

In his new offices Mr. McCormick will be on the same lot with Producers’ Corporation’s Distributor, Frank Lloyd, Edward Carewe, Sam E. Rork and Arthur H. Jacobs.

With the establishment of McCormick’s office at the United studios and the completion of the organization of First Nation-

al’s producing personnel at the same place, all west coast production is centered on the United lot with the exception of the Thomas H. Ince and the John M. Stahl-Louis B. Mayer producing companies.

The pictures now being made by First National at United are “Frenzy” starring Richard Colleen Moore and directed by Lynn Reynolds; “Thundergale,” also starring Moore, and interpreted by an all-star cast including Owen Moore, Sylvia Breamer, Tully Marshall and Virginia Brown FAire. Work on “Flaming Youth” and “Her Temporary Husband” is scheduled to start immediately.


The production of First National’s own producing unit, as announced today by McCormick, is Earl J. Hudson, general production manager; Richard Walton Tully, general production counsel; David H. Thompson, production manager; Clifford Butler, comptroller and cost supervisor; William Ely, casting director; Art Reynolds, chief censor; chief of camera; J. Miller Book, electrician; Tom Dougherty, general office; Ward McCormick, assistant to the general manager; “Pinkerton” and “The Flaming Youth” are at the west coast studios.

WEST POINTER DRILLS JACKIE’S GUARDS

Fifty-six footers compose the Palace Guard which is used in Jackie Coogan’s forthcoming production of “Long Live the King,” now in the making at Metro’s Hollywood studios. Each man was chosen not only for his physique but also for his military experience, every one of them having seen service in the World War.

The Palace Guard was trained for the complex series of marches and maneuvers by J. Fitzmaurice who has graduated from the United States Military Academy at West Point and who is out in Hollywood with his parents on the customary three months’ leave granted to the new officers. Finding time hanging heavy on his hands, Fitzmaurice is combining business with pleasure. The Coogan set and thus also keeps brushing up on his military technique. In the fall, Fitzmaurice will join his command at Kelly Field, Texas, since he has been assigned to the Republic.

Every veteran in Jackie’s palace guard has an interesting background. Jack William Vo-

lanski, his Right Guard, has service medals from the Belgian and British armies and over 250 decorations for bravery on the battlefield. John Runsky, another “guard,” spent two years in the Tsar’s Imperial Russian army. Most of the men, naturally, saw service in the A. E. F. or with the Canadians.

LADY WHO KNOWS “LITTLE” BIT ABOUT PICTURES

Discovered! Twelve-dollar-a-day carpenters who actually work fast! When Elmer Harris of Associated Authors took company to Santa Monica beach for some exteriors of his screen version of “The Love Halt,” he selected a stately home under construction for “location.” After a “shooting” session, director, Lloyd Ingham, moved his cameras up for a close-up, but by the time his cameras were placed in position, the carpenters had made radical progress in their work. After several futile attempts to beat the carpenters’ hammers, the astonished director begged the workers to cease their labor until he completed his “shooting.”

The lady for whom the house was being built acceded to the picture-makers’ wishes, saying that she “knew a little bit about motion pictures.” No doubt she didn’t know what happened to Mr. Jesse Lacky. The cast of players on this location included Mickey Kelly, Matt Moore, Kathleen Clifford, S. Reeve-Smith, Stanhope Wheatcroft and George Cooper.

Josephine Adair has just fin-
ished the roles in the pictures of Emory Johnson’s “The Mailman” with Ralph Lewis. “The Mailman” and “The Man of the Law” were the pictures in which she appeared with Ralph Lewis under Emory Johnson’s direction.

POST WILL TOUR WITH “GOLD MADNESS”

Arrangements were completed this week for an extended tour of Guy Bates Post in conjunction with his stellar vehicle, “Gold Madness,” which is being presented by William H. Bender. The tour is to be made under the auspices of the Principal Picture Corporation, Sol Lesser and Mike Rosenbaum contracting with the star and his representative, Mr. Bender, to distribute the picture and back the bookings of the stage celebrity in conjunction with this independent production.

An unusual scheme has been approved by Lesser for the introduction of Mr. Post in a dramatic intermezzo, which will reveal the actor’s eloquence of voice and gesture and his dramatic power in a unique manner. He will appear in three capacities in this interlude—first as a character in the story, then as an abstraction or cosmic being and then in his own person as Guy Bates Post. The material employed has been written expressly for Mr. Post by George Noel Baker, author, journalist and native of Constantinople where he was born of English parents but later espoused the spiritual philosophy of the East. There is a touch of mysticism, a firm foundation of ethical truth and a noble appeal in the lines assigned to Post that promise to fortify and emphasize the dramatic impact of the vehicle and impart an epic grandeur seldom encountered in pictures, says Mr. Lesser of Baker’s “dramatic interludes.”

LLOYD HUGHES FINISHES ROLE IN “HUNTRESS”

Lloyd Hughes, popular leading man for Mary Pickford in “Tess of the Storm Country” and other big successes, has just concluded his characterization opposite Colleen Moore in “The Huntress,” a forthcoming First National picture, soon to be released.

Mr. Hughes leaves this week for his first vacation in two years and will resume work before the camera in the near future. Hughes, one of Hollywood’s young men in Hollywood and a “local boy,” he started his career as a butcher boy at eight years of age and soon acquired the movie bug and hung around studios until he received an offer from Pickford who pointed out as the screen successor to the late Wallace Reid, by many “Wisecracks” in movie circles.
Who's Who and What's What in Filmland This Week

Lucy Fox has been signed by Fox to play the leading feminine role in their production of "Around the Town with Galagher and Shean." Fredric Sankey, who just crossed as star of "Up She Goes," is going into vaudeville for the summer in an act called "How Do You Do," which was written by two well-known Lambs.

Henry Kolker, who is at present in England directing "I Will Repay," an ideal picture, is expected to return to New York late in July, where he will start casting for a new production to be made there.

Edith Taliaferro has just completed "The Darkened Doorway," and will immediately start work on a new picture.

Mary Thurman has completed her contract with Panorama Players and has played one of the leading feminine roles in "Zaza." Miss Thurman will start work on a new feature at once.

Although he appears nightly in "Helen of Troy," New York, Charles Lawrence is working on a series of comedies to be released in the fall.

Hedda Hopper, who is under contract to L. B. Mayer, has just completed her first picture, and will immediately start work on her next feature. Miss Hopper will probably remain here for about a year.

Dell Henderson, who has just completed "The Love Bandit," a Blanche production, has started casting for his next Blanche special.

Mary McLaren has left for location in Connecticut, where the exteriors of Murray Garson's next picture will be filmed. The title has not yet been decided upon.

Immediately upon his arrival in Hollywood, Don Lyon was engaged to play the leading male role in "Pansy's Plot," in which he will be featured.

Boyce Combe, who just arrived here, will remain for some time to come, as she has signed a contract to appear in a series of special features.

Immediately upon the completion of "Just in the Doorway," Miss Virginia Pearson was engaged to play the leading male role in "Aagie McGuire," in which she will be starred.

De Garcia Fueberg, who appears as Maximilien Robespierre, "the little lawyer from Arras," in Rex Ingram's "Scaramouche," has mastered in German and Spanish the principal roles of all Shakespeare's plays and all of those of continental authors whose productions he has directed. Now, together with his motion picture work, he devotes two hours daily to perfecting his English.

Gyp Hayt says her real name is just that, Gyp Hayt, or rather, this character portrays the historical character of The络louge de Mericourt in "Scaramouche," Rafael Sabatini's novel of the French Revolution which Rex Ingram is directing for Metro.

Now that she owns a garage that sells gasoline and such things" Viola Dana feels as though she is a business partner of John D. Rockefeller, a young fellow who has done right well in the oil game.

Alice Terry, the leading female player in "Scaramouche," Rex Ingram's monster Metro production, has decided upon Ignatz II and Krazy Kat as the names of the two puppies surviving her pet Spitz dog, Ignatz, who died recently.

"Bull" Montana, early eared Metro comedian in "Held to Answer," which Harold Shaw is directing, has been kept busy ever since the Jack Dempsey-Tom Gibbons July 4 fight explaining how it happened that the champion did not score a knockout. "Bull," who trained with Dempsey for several of the latter's battles, has freely predicted a quick victory for the Colorado mauler.

Rose Dine, well known French actress appearing in "Scaramouche," Rafael Sabatini's stirring story of the French Revolution, says she dis-likes to admit she has been in the United States all of four years because she still speaks English with a decided Parisian accent.

Malcolm McGregor, young featured Metro player, has come to the conclusion that youth has its drawbacks. He is trying to grow a full sized beard so that the powers that he may see whether he will fit a certain role in a coming production. The alfalfa crop is making slow headway.

House Peters preached a real sermon and his "congregation" of several hundred persons sang real hymns to the strains of music produced by a real organ in the French Revolution. Miss Anne Carlyle's old coachman, Harald Shaw is directing for Metro. In this picture Mr. Peters appears as a minister of the gospel.

Edwin Argo, the Louis XVI of France of Rex Ingram's "Scaramouche," formerly was social secretary for Zerashan, Crown Prince of Egypt during the latter's colorful tour of this country.

Gypsy was in error last week in stating that Lorimer Johnston played this role.

John Davidson has been engaged by Famous Players to play the leading male role in "Children's Children," now being made at the Paramount Long Island studios.

Warren Krech has started work on "The Tide," in which he will be featured. The production is being made in New York.

Cecilia Cameron has completed her role in "Alimony," the Robertson-Cole production starring Ruby Miller.

Mablon Hamilton will shortly return to Hollywood from New York, where he appeared in the leading male-speaking roles in two Azizes Ayres productions.

Wyndham Standing is nearing the completion of his role in "The Gold Diggers," the Warner Brothers production, filmed under the direction of Harry Beaumont.

Shannon Hoy has been cast for the part of the Indian maid in "No More Women," an Elmer Harris Production for Associated Authors.

Harland Wood has completed his role in "The Master of Soul," his latest production, in New Orleans in the French quarter.

Jackie Saunders has completed work on "Alimony," Ruby Miller's first starring vehicle, for P. A. Powers.

Sarah Brown, famous as a dancer, has arrived in Hollywood from New Orleans. She will be a pupil of Ernest Belecher and the school of Ruth St. Denis for the teachers' summer session.

Al Martin, who directed the series of Alt and Howell comedies and just recently co-directed with Chuck Ralston at Universal is now in the scenario department of Mack Sennett's.

Joy Winthrop is playing the part of an old maid in "Espana Down," under the direction of Win. Parke at Universal.

Peggy Blackwood just finished a character role with the Finis Fox Production, "Bag and Baggage," at the Hollywood Studios.

Newton Hall ten-year-old juvenile, who recently scored a big success in his personal appearance at Loew's State Theatre with the picture "Peace and Sam," is now under contract with Fox Studio for an important part in "The Temple of Venus" under the direction of Henry Otto.

Harry Burns, codirecting with Charles R. Seelng, has finished "Mysterious Goods," at the Horseley, featuring George Larkin and Charlotte Morgan.

Alton Brown, who recently finished in "Alimony" and "Nobody's Dog," has been cast in the juvenile lead in "The Yankee Counselor" as brother to Douglas MacLean, who is featured.

Billie Butts, the "Little Character in "Alimony," the Robertson-Cole production starring Ruby Miller.

Mablon Hamilton will shortly return to Hollywood from New York, where he appeared in the leading male-speaking roles in two Azizes Ayres productions.

Wyndham Standing is nearing the completion of his role in "The Gold Diggers," the Warner Brothers production, filmed under the direction of Harry Beaumont.

Shannon Hoy has been cast for the part of the Indian maid in "No More Women," an Elmer Harris Production for Associated Authors.

Harland Wood has completed his role in "The Master of Soul," his latest production, in New Orleans in the French quarter.

Jackie Saunders has completed work on "Alimony," Ruby Miller's first starring vehicle, for P. A. Powers.

Sarah Brown, famous as a dancer, has arrived in Hollywood from New Orleans. She will be a pupil of Ernest Belecher and the school of Ruth St. Denis for the teachers' summer session.

Al Martin, who directed the series of Alt and Howell comedies and just recently co-directed with Chuck Ralston at Universal is now in the scenario department of Mack Sennett's.

Joy Winthrop is playing the part of an old maid in "Espana Down," under the direction of Win. Parke at Universal.

Peggy Blackwood just finished a character role with the Finis Fox Production, "Bag and Baggage," at the Hollywood Studios.

Charlotte Du Puis, a promising newcomer from the North, who appeared in the Charles Le Moyne, "Six Days" and in Rex Ingram's "Scaramouche" attracted more than usual attention, is considering a call to carry the ingenue lead in a new comedy production.

Peggy Maya, in addition to laurels already won in filmdom, was presented with a huge silver cup by John Snee at the Palmaton, in a recent ball-room dancing contest, and but a few nights later won another at the Winter Garden, having been judged the best dancer among hundreds of others.

Jean Hersholt returned Thursday from San Francisco, where he has been on location for the past four months in helping the screen's "Creed," taking the heavy role of Marcus Schoeler, and will again leave inside of the next two weeks for Bavaria, first at Keeler and then Death Valley, which will spell fins for this production.
DANCE GENIUS HAS OPENED SCHOOL HERE

NORMAND FEATURE WILL SOON BE FINISHED

In a few days the clicking of cameras will cease on "The Extra Girl" set at Mack Normand will take a few weeks rest before starting with the production of her starring vehicle, "Mary Anne."

"The Extra Girl," under the direction of Dick Jones, has been practically completed to date in record time. Despite the fact that this latest Normand classic was shot in much less time than it is, nevertheless, considered by those qualified to judge, to be the greatest production ever produced by Mack Sennett and certainly the best vehicle Miss Normand has appeared in.

Although no specific date has yet been set for Normand's next appearance on the screen, it is understood that a premiere will be given her new production in the Mission Theatre, Los Angeles, some time during the first or possibly the first part of September.

Now that actual photographing of "The Extra Girl" is finished, however, the work of cutting and editing will begin under the supervision of Mr. Sennett, then will follow the necessary dubbing and shipping it to New York for general distribution.

"The Extra Girl" is one of those big human-interest stories of the real old homespun type. A story with a strong heart appeal and a good moral behind it and, without fear of contradiction, the producer, Mr. Sennett, claims it is practically unplayable and inimitable personality, that it will never be seen again and that it is a comedy drama, the little star of innumerable successes introduces a new character to the screen, George Novak, charmingly irresistible, romantic and adventurous.

Nothing has been overlooked or undone which would not have improved the picture in any way. When it is unfolded, "The Extra Girl" will cause a stir of excitement, owing to the technical and artistic detail of its construction, plus its splendid cast of carefully chosen players, of whom Ralph Graves is the lead, with the names of George Novak, Vernon Dent, Ramsey Wallace, and Charlotte Mineau following, yet equally important.

To Write for Hart

Albert Shelby LeVino has been selected to play the original story by William S. Hart, which the veteran Western star will use as his initial starring vehicle on his return to the screen. LeVino returned to the West Coast a few days ago from San Francisco and Paramount's Long Island studio.

NORMAND'S LATEST FILM TO GET N.Y. PREMIERE

"Ashes of Vengeance," Norma Talmadge's new film, has been given its world premiere at the Apollo Theatre, New York, Aug. 6. Completion of arrangements for the showing were communicated to Producer Joseph M. Schenck by his Eastern representatives yesterday.

The Apollo Theatre is one of the big stage play houses of New York. Producer Schenck's move in booking the picture at other than a film theatre is having a great deal to do with the production. "Ashes of Vengeance" is in ten reels, cost about $1,000,000, and is said to be destined to rank as one of the biggest productions of 1922.

"Ashes of Vengeance" was directed by Frank Lloyd. The director is now completing the work of cutting and editing which has been going on from 10,000 to 10,000 feet and supervising the editing and lifting.

Jack Richardson has been engaged by Wm. Fox for his new special of being filmed in his New York studios.

STARS MOTHER DEFENDS HOLLY WOOD AS IDEAL

"Hollywood is the quietest and finest place to raise a family in the world." That is the opinion of Mrs. Blanche Phibbin, mother of the newly famous Miss Blanche Phibbin, who is one of the attractive stars in "The Age of Desire."

"Two years ago we came here from Chicago," continued the bustling little mother of the talented little star, "and although we were dubious of the place after reading the scandal, we felt that we could protect our daughter when she entered the films, but our first 24 hours in the beautiful city made our eyes to the crime that has been perpetuated against Hollywood, the city beautiful, the city of churches, and homes and art."

"Yes, and there is more sin in one block in Chicago than in the whole of Hollywood," averd Pauline Phibbin, former railway man of the windy city who is here with his little family. "Why, we're almost afraid to say 'goodnight' after ten o'clock, so quiet is the neighborhood. It's a crime the city has forgotten to impress as to the morals of this wondrous city."

Miss Phibbin is one of the leading roles in this Frank Borzage picture with Myrtle Stedman, Wm. Collier, Jr., Josef Santelli, Freddie Trussell, Frankie Lee and others.

CHESTER BENNETT, the producer and director, has signed Sam Kaufman on a two months' contract to make up Jane Novak for her role in "The Lullaby." Miss Normand is the mother in production, "The Lullaby." Kaufman's duties are to see that Miss Novak's make-up is perfect before stepping within camera's focus. She will continue in this role until Jack Richardson finishes the work of cutting and editing which has been going on from 10,000 to 10,000 feet and supervising the editing and lifting.

Muriel Frances Dana is the latest star in Hollywood to take up the art of stage name. Among the stars is Baby Muriel who has received a miniature set from a Chinese admirer and may be seen playing with her friends when not on the stage.
**Pulse of the Studios**

*For Week Starting Monday, July 23*

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 639-369

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**Director** | **Star** | **Cameraman** | **Asst Director** | **Scenario** | **Type** | **Progress**
--- | --- | --- | --- | --- | --- | ---

BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearhart, Pro. Mgr.

Edward Lyons Productions (Arrow release).

Eddie Lyons Productions (Federated release).

Ben Wilson Productions (Federated release).


Denny Dixon, All-Star

Jack Forgie

Dearthall Productions.

Dick Hamilton

Rhode Island

Billy Noble

MCGILL

Al Lanken

Linden

S. S. Bates

M. J. Andrews

Wm. Lester

"The Mystery Trail"

2nd Week

2nd Week

2nd Week

1st Week

598-146

3rd Week

"Lead Pipe Cinch"

Editting

1st Week

Holly 2814

593576

Holly 96

313-14

Holly 4070

439-764

Holly 3100

162

Wilshire 2115

Holly 2632

Wilshire 81

Lankershim 132-J

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**FRED CRAWFORD PRODUCTIONS. 4513 Sunset Blvd.**

Fred Caldwell

Cass Elliot

Gene Cook

H. Thorpe

J. S. Woodhouse

J. P. Woodhouse

"Hogan of Hollywood"

"Million of Hollywood"

"Lead Pipe Cinch"

Holly 3100

**CENTURY STUDIO. 6100 Sunset Blvd.**

Julius Stern, Gen. Mgr.

Bert Sternback, Casting.

**CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr.**

1416 La Brea Ave.

**CHOICE STUDIO. 6044 Sunset Blvd.**

Martin J. Hoyl

All-Star

Ray June

Warren Frimmie

W. H. Clifford


All Christie

Hobby Vernon

Nancy-Phillips

Haggan

Cokkin

Holly 4070

439-764

**COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.**

Frank E. Willard, Studio Mgr. Wilshire 2115

**FINE ARTS STUDIOS. 4500 Sunset Blvd.**

**FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave.**

Fred Kley, Studio Mgr.

Holly 3000

**GARSON STUDIOS. 1845 Glendale Blvd.**

**GOLDEN WEST STUDIO. 4011 Lankershim Blvd.**

Lankershim 132-J

**GOLDSTONE STUDIO. 1426 Beechwood Dr.**

**Goldstone Productions. (State Rights release).**

Harry Tenbrook

Staff

"Dark Faces"

4th Week

**GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.**

761711

**Cosmopolitan Productions.**

**Carlos Productions.**

**GRAY STEARNS. 1438 Gower St. Ben Verschleier, General Manager.**

Monte Banks Productions, Inc.

H. Edwards

Monte Banks

Bill Williams

L. Goodman

Staff

"Wedding Rings"

1st Week

**Sid Smith Productions, Inc.**

Ken. MacLean

Bobie Asher

Lamont

"Husbands Wanted"

1st Week

**Joe Rock Productions.**

Peggie Norris

Joe Rock

Jerry Ash

Murray-Reck

Merris

2nd Week

**INTERSTATE PICTURES CORPORATION. Jean Burt Calvert, Casting. Culver City, Cal.**

J. B. Calvert Productions.

J. B. Calvert

All-Star

Joe Rampana

Frank Cameron

Belmont-Woodhouse Drums

Preparing
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.

Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.
Finds Fox All-Star Hal Mohr Wm. Dashiel Lois Zeller "Bag and Baggage" 5th Week
Richard Thomas Productions.
Irving Cummings Productions. Charles Woolstonhulme, Production Manager.
Supreme Art Productions. Chas. J. Hall
Donald Magill All-Star J. J. Farnetor Preparing

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.
Horner All-Star Meehan Middleton Horner "The Lost Limited" Casting
World Educational Films. Ellerson Baby Betty Wm. Field F. M. Abbey Robinson "The Forty Niner" Preparing
Chas. R. Seeling Productions. (Ayywon release). 1442 Beachwood Drive.
Seeling Geo. Larkin Elmer Dyer Harry Burns "The Eagle Claw" 3rd Week
Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.
Arthur Paul J. Charles L. Feldman Staff "Mysterious Goods" Preparing

INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City

IALSTUDIO. L. M. Goodstatt, Casting. 1520 Vi

V PARAMETERS. (Famous Players-Lasky Release.)
Beaumont Pat O'Neil Harold Schwartz Mathis-Dix "Spanish Dancer" 7th Week
Wm. DeMeille All-Star Guy Wilke Geo. Hippard Clara Beranger "Spring Magic" 5th Week
J. Neis Big Boy Williams Karl Brown Vernon Keyes "Doughies of Red Gap" 5th Week
S. DeMeille Featured Bert Glennon H. Tate J. McPherson "The Ten Commandments" 7th Week
R. O. Lincoln All-Star Featured Joe Melchian H. Tate J. McPherson "The Light That Failed" 7th Week
J. Kane Featured "All Must Marvel" Preparing

METRO STUDIOS. Romainic and Cahuenga Ave. Harry Kerr, Casting.

Lincoln 2120

Louis B. Mayer Productions. (Metro release).
Becky and the Hawk A. Wyckoff Harry Schenck A. P. Younger "Pleasure Mad" 2nd Week
Victor Schertzing-Jackie Coogan.
Saran Coogan Productions, Inc.
Victor Schertzing-Jackie Coogan.
Allan Hublar Productions.

NEVA GERBER PRODUCTIONS. 6735 Holly Blvd. Dearbotala-Dillon Neva Gerber Hutchinson Wilbur McGough Dillon "Santa Fe Trail" 14th Episode

NATIONAL STUDIO. 1116 Lodi St.
Technicolor M. P. Corp. C. A. Willat, Mgr.
J. A. Ball Bay Rennahan G. W. Cave Color Photography Schedule

PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901

United Artists Release.
Reno Walsh Geo. Hill Douglas Fairbanks Jack Pickford Arthur Edson O'Connell J. T. O'Donahue Staff Staff "The Thief of Bagdad" "The Valley of the Wolf" 4th Week Preparing

PRINCIPAL PICTURE CORP. 7250 Santa Monica.

Edith Cline Bow, Al. Dar-La Mott Ned Van Buren Harry Langdon Albert Breakiln "When A Man's a Man" 7th Week

R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780

Individual Productions. (Film Booking Offices.)
Al Santel Eddie Hearn
B. St. John Geo. O'Hara
Emory Johnson Ralph Lewis R. Fisher
Emile Chauvard Derylys Perdue Geo. K. Arthur
Chester Bennett Productions.

JEAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd. Holly 59-440

ROACH STUDIO. Culver City. Warren Doane, Mgr.

Hal Roach Comedies (Pathes release).
Howe-Cedar "Paul" Parrott Frank Green Harry Gadirtz Henecke-Brandie "Our Gang" C. Merrilse 1-Reel Comedy Schedule
McGowan Ralph Cedar "Paul" Parrott Frank Young Harry Gadirtz C. Merrilse 1-Reel Comedy Schedule

It's a Wonderful Life
Everybody's Talking
What's the Use
Shadows
"The Lullaby" 5th Week

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Shadows
"The Lullaby" 5th Week

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ROACH STUDIO. Culver City. Warren Doane, Mgr.
### ROCKETT-LINCOLN COMPANY

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Rosen</td>
<td>All-Star</td>
<td>Kurtz-Browning</td>
<td>Al. Davis</td>
<td>Frances Marion</td>
<td>&quot;Life of Abraham Lincoln&quot;</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**RAY STUDIO**
Albert A. Kidder, Jr., Gen'l Mgr.  1425 Fleming St.

**RUSSEL STUDIO**
B. D. Russell, Mgr.  1439 Beachwood Dr.

<table>
<thead>
<tr>
<th>D. B. Russell</th>
<th>Franklin Parum</th>
<th>Al. Mohr</th>
<th>Fred Allen</th>
<th>Hively</th>
<th>Feature</th>
<th>Preparing</th>
</tr>
</thead>
</table>

Logan-Bayham Productions.

<table>
<thead>
<tr>
<th>Tom Gibson</th>
<th>Morante</th>
<th>MacManigal</th>
<th>Kane-Walsh</th>
<th>2-Rel Comedy</th>
<th>Preparing</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>Gen. H. Seitz</th>
<th>Hoy-Miller</th>
<th>Wm. Bertram</th>
<th>Seitz</th>
<th>&quot;Way of Man&quot;</th>
<th>4th Week</th>
</tr>
</thead>
</table>

**SENNITTO STUDIO**
1712 Glendale Blvd.

Mack Sennett Comedies, (First National Release).

<table>
<thead>
<tr>
<th>F. Richard Jones</th>
<th>Mabel Normand</th>
<th>Homer Scott</th>
<th>Jim Wright</th>
<th>Mack Sennett</th>
<th>&quot;The Extra Girl&quot;</th>
<th>Editing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy Deluth</td>
<td>Ben Turpin</td>
<td>Wagner</td>
<td>Joe Bordeau</td>
<td>Mack Sennett</td>
<td>&quot;Ask-up at the Switch&quot;</td>
<td>7th Week</td>
</tr>
</tbody>
</table>

Jim Camp FIELD | Johnson-Lovina | Strub. | Mack Sennett | "Bough and Beauty" | 3rd Week |

**SUNSET PRODUCTIONS**
7425 Sunset Blvd.

**UNITED STUDIOS**

Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave.

Frank Borsage Productions, Arthur H. Jacobs Corp.  (First National release.)

**Edwin CARESS Productions, (First National release)**

<table>
<thead>
<tr>
<th>Edwin-Carowe</th>
<th>Holbrook Illson</th>
<th>Sol Matt-Storey</th>
<th>Wallace Fox</th>
<th>Fins Fox</th>
<th>&quot;The Bad Man&quot;</th>
<th>7th Week</th>
</tr>
</thead>
</table>

Joseph M. Schenck Productions. (First National release)

<table>
<thead>
<tr>
<th>Heman Constance-Talma</th>
<th>Talma</th>
<th>Glen McWilliams</th>
<th>E. Brophy</th>
<th>Willard Mack</th>
<th>&quot;The Dangerous Maid&quot;</th>
<th>5th Week</th>
</tr>
</thead>
</table>

| F. Franklin | Nora Talma | Tony Guadagno | David Fisher | Mack-Sullivan | "Rose of All the World" | 2nd Week |

Sam E. Rok Productions.

<table>
<thead>
<tr>
<th>Donald Cripp</th>
<th>All-Star</th>
<th>Paul Perry</th>
<th>Jas. Evans</th>
<th>Cha. Logue</th>
<th>&quot;Ponjola&quot;</th>
<th>9th Week</th>
</tr>
</thead>
</table>

| Joe De Grass | All-Star | Boise | Perry Vrejob | Wm. Dowlin | "Lord of Thunderhead" | 9th Week |

**FIRST NATIONAL PRODUCTIONS**

<table>
<thead>
<tr>
<th>Maurice Tourneur Productions.</th>
<th>Arthur L. Cobb</th>
<th>John Beal</th>
<th>Fred Myron</th>
<th>&quot;Two Little Vagrants&quot;</th>
<th>Casting</th>
</tr>
</thead>
</table>

**UNIVERSAL STUDIO**
Fred Datig, Casting.

**Universal Film Manufacturing Co. (Universal Release)**

<table>
<thead>
<tr>
<th>Wm. Stark</th>
<th>Herbert Rawlinson</th>
<th>Balino</th>
<th>Tilling</th>
<th>Harvey Gates</th>
<th>&quot;Inside Down&quot;</th>
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<tr>
<th>Brown</th>
<th>All-Star</th>
<th>Ballinas</th>
<th>Dorian</th>
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<th>&quot;The Acquittal&quot;</th>
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</tr>
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<tr>
<th>Arthaudain</th>
<th>Tisidis Dean</th>
<th>Hillyard</th>
<th>Sullivan</th>
<th>Hugh Hoffman</th>
<th>&quot;The Near Lady&quot;</th>
<th>3rd Week</th>
</tr>
</thead>
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<tr>
<th>Herbert Blanche</th>
<th>Gladya Walton</th>
<th>Roger Robin</th>
<th>Wright</th>
<th>Geo. Hampton</th>
<th>&quot;The Steel Trail&quot;</th>
<th>11th Week</th>
</tr>
</thead>
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| Wm. Dunne | Donald-Johnson | Robinson | Abel | Abel | "Edith's Burglar" | 4th Week |
|-----------|----------------|---------|-----|-----|"The Hog" | 4th Week |

<table>
<thead>
<tr>
<th>Wm. A. Soter</th>
<th>Baby Peggy</th>
<th>Baby</th>
<th>Dovitch</th>
<th>&quot;Crooked Alley&quot;</th>
<th>&quot;Bugsy&quot;</th>
<th>4th Week</th>
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<thead>
<tr>
<th>Edw. Lumley</th>
<th>All-Star</th>
<th>Marchant-Kohn</th>
<th>Marchant-Kohn</th>
<th>&quot;The Moon Riders&quot;</th>
<th>&quot;Beasts of Paradise&quot;</th>
<th>2nd Week</th>
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<tr>
<th>Robt. Hill</th>
<th>N. Brainbury</th>
<th>N. Brainbury</th>
<th>Taylor-Kick</th>
<th>Taylor-Kick</th>
<th>&quot;Beasts of Paradise&quot;</th>
<th>2nd Week</th>
</tr>
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<table>
<thead>
<tr>
<th>Leon Lee Productions.</th>
<th>Leon Lee Manager.</th>
<th>Wm. Hayes</th>
<th>Lyons</th>
<th>Zimmerman</th>
<th>Staff</th>
<th>Comedy</th>
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</tr>
</thead>
</table>

|-------------------|-----------------|--------------------|----------------|---------|---------|----------|

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**WARNER BROS. STUDIOS, 5842 Sunset Blvd.**

**Warner Brothers Productions.**

<table>
<thead>
<tr>
<th>Johnny Hines</th>
<th>Johnny Hines</th>
<th>Chas. Gilson</th>
<th>&quot;Conductor 1192&quot;</th>
<th>Scheduled</th>
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<table>
<thead>
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<th>Wm. A. Soter</th>
<th>All-Star</th>
<th>Davel</th>
<th>Frank Strayer</th>
<th>&quot;How to Educate a Wife&quot;</th>
<th>Scheduled</th>
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<table>
<thead>
<tr>
<th>Edw. Leavenston</th>
<th>All-Star</th>
<th>Abel</th>
<th>&quot;Parrishes&quot;</th>
<th>&quot;Parrishes&quot;</th>
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<table>
<thead>
<tr>
<th>Sidney Franklin Productions.</th>
<th>Sidney Franklin, Owner and Ulric</th>
<th>Chas. Rocker</th>
<th>Wm. Maginn</th>
<th>Edmund Goulding</th>
<th>&quot;Tiger Rose&quot;</th>
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<th>Ernest Lubitch Productions.</th>
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**WILNAT STUDIO.** 6070 Sunset Blvd.  Al. Brandt Mrs.  Wm. Caldwell

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<th>H. Mitchell</th>
<th>Dave Abel</th>
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"The terrific whirlwinds and gales, created by the coming together of hot and cold air currents, enabled us to get what were equivalent to actual photographs of tornadoes. In fact, the velocity of the winds was so great that at one time one of my cameras was blown over and one of the photographers had his back strained. Fortunately, he was not seriously injured, and the films in this case were saved."

Mr. King said that he considered himself fortunate to get some of the best action pictures ever taken in the motion picture industry, for his volcanic scenes in "The White Sister," and said that even now it made him feel uncomfortable when he thought of the heat and risks he and his photographers had to take in order to utilize the latest upheaval of Vesuvius.

Eric Von Ritzau arrived in San Francisco on Friday to join the cast of "Greed," in which he will play the part of the traveling dentist. He has quite a bit of work in the sequences still to be made in San Francisco, and still more in the part to be filmed after the company goes to Colfax the latter part of July. Von Ritzau has the distinction of being not only one of the oldest and best friends of Eric Von Stroheim's early days in America, when they lived together, but also of perhaps as many years' experience before the camera as any actor in the business.

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Tom Santschi, who has successively been a western star, a high-salaried "heavy" and a straight leading man, has been chosen to play opposite Priscilla Dean in her new Universal-Jewel starring vehicle, "The Storm Daughter."

"The Storm Daughter" was written for Miss Dean's use by Leete Renick Brown of the Universal City scenario department and is a sea story involving largely "rough-cut" characters.

Santschi's role will be that of a brute of the ships, yet with some redeeming qualities from the start, and the story is so written that the audience will not know until the last sixty seconds of the picture whether Santschi or William B. Davidson hold trump-hearts. Davidson, formerly a stage player of high repute in New York City, shares with Santschi both the leading role and "heavy" honors.

Pat Hartigan, Cyril Chadwick and Owen Gorine, the latter a newly imported European actor under contract with Universal, are other players cast in the forthcoming Dean production, which George Archainbaut, director of "The Midnight Guest," "The Power of a Lie" and other pictures of note, will guide the filming.

Thanks—

I desire to take this means of extending my thanks and appreciation to the many friends who wished me success in the establishing of my new office.

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Living Doubles
(Continued from Page 5)

Mr. Coulson is unknown to screen followers.
Mr. Ingram simply recognized the man's likeness to the real Marat and his ability to
play the part convincingly.
The director thought he found an excellent
King Louis XVI but when he saw Edwin
Arugas in a large group of French aristocrats
he changed his mind. The first man he
deposed and from that moment until the
scenes in which appeared were completed.
Mr. Arugas was Louis XVI.
The young director refused to worry about
finding a woman for the role of Marie Antoinette.
He simply kept his eyes open, watched faces, and two days before she
made her first appearance as Queen of
France, Clotide Delano was selected from a
crowd of "extras." She has the same high
forehead, prominent eyes, the same mouth,
nose, and carriage that marked Antoinette.
It is Mr. Ingram's belief that in seeking
to duplicate historical figures facial structure
is most important, providing the stature
is of the right proportion. He does not per
mit himself to be misled by mannerisms, the
way in which a person's hair is arranged
or a person's manner of dress. He looks at
the construction of the forehead, breadth and
length of face, the position of eyes, nose,
cheekbones and mouth.

One of the reasons for Mr. Ingram's un
usual ability here is made clear to a large
extent by the fact that he made an extensive
study of sculpturing under Lawrie at Yale
and at the Art Students League in New York.
This explains why he secured death
masks of Danton, Robespierre and the others.
It was necessary to cable to France for some of
them. The director would not only rely on
portraits of the famous men in the story
in his search for their living replicas.
The historical characters in "Scaramouche"
be silent witness to his skill.

Frank Currier, who remembers stage his
tory from personal experience back to 69
and who was stage manager for Julia Mar
lowe's first stage success, is one of the
veteran artists selected by the Universal
Pictures corporation to support the diminu
tive Baby Peggy, aged three-and-a-half
years, in her next Universal-Jewel special,
"Editha the Burglar." The Frances Hodgson
Burnett story will be filmed under the di
rection of William A. Seiter, director of
"The Beautiful and the Damned" and other
pictures.

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"The Digest of the Motion Picture Industry"

Page Twenty-one

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A Pretty Face, Plus

A pretty face isn't all that is needed to win film fame. A pretty face without the ability to act wouldn't get any girl very far, but, of course, it helps. Beauty has been the free ticket of admission to movie land for hundreds of would-be actresses, but few of them get beyond the first few rungs of the ladder of fame because they lack the histrionic talent that must go with it to assure success.

It was a pretty face that brought Virginia Brown Faire into filmdom. She got her first part through the winning of a beauty contest in which she was playing extra and bit parts but for an ability for acting which, fostered by clever direction and ambition on the part of the young player, has brought her finally to within easy grasp of the highest honors that screenland can offer.

Recently Miss Faire signed a contract to play leading and feature parts in a series of First National pictures. Her first appearance under the new contract is in "Thunder-gate," a thrilling drama with a Chinese and American background, in which Miss Faire is playing opposite Owen Moore.

In this powerful story of the Orient and Occident the talented young actress plays the part of a young white girl who is reared as a Chinese and meets romance when a young American is forced by circumstances to masquerade as an Oriental overlord.

This same pretty face that brought Virginia into films used to get her into all kinds of trouble back at Public School No. 15 in Brooklyn.

In those days the actress-to-be was a genuine tom-boy. She enjoyed boys' games; she loved to climb fences; play ball—yes, and even fight. Add to these proclivities an unusual supply of physical pulchritude and it is easy to understand why she was looked upon as one of the class' "disturbing elements."

Virginia recalls how, on one occasion, she was punished in school for no other reason than she had a pretty face.

One day she was hard at work over a problem in mathematics, she relates, when out rapped the command of her teacher: "Virginia will change places with William Smithers." That meant that she must take a seat in the back row.

The girl, who was later to become famous on the screen, explains, "I was afraid the teacher should be asked to make the change. She had been especially attentive to her studies that afternoon. And "banishment" to the back row meant punishment.

Virginia asked the reason.

"Well, there isn't a boy in the whole class who had his eyes on his work," the teacher explained. "Every boy sits gazing at you instead of doing his lessons. From now on you are going to sit in the back row where they can't see you."

Sheldon Lewis and William J. Quinn, members of the cast supporting Baby Peggy in "Whose Baby Are You?" her recently completed starring vehicle directed for Universal by King Baggot, held a "re-vival" of stage jokes and anecdotes that occupied all their leisure time.

Ten years ago both appeared in the William A. Brady stage production of "Life" in Chicago. So many things were associated with this period that on the Baggot set all Lewis and Quinn talked about was "who did which and why." This was their first meeting at work in ten years. Other members of the Baggot cast were Carl Stockdale, Gladys Brockwell, Pat Hargrigan, Betty Francisco, Anderson Smith and Leong Duck.
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If big pictures become the rule, a lot of "little" men in the producing game will certainly fail to measure up. Oh well, perchance 'tis just as well.

An unusual increase in the amount of new eastern money being invested in Hollywood film projects is noticeable. Here's hoping the notices continuing to be warranted.

Foreign pictures are conspicuous for their absence in the U. S. A. On the contrary, foreign countries are flooded with American pictures. It's great for us even though it does grate on foreign nerves.

The prospects for a gasoline war should have a soothingly peaceful effect on the long-suffering motorist. Ten cents a gallon is an ample price for "gas" and there is no reason why the gasoline trust should have more than plenty.

Los Angeles bids fair to become the foremost premiere city for big photoplays. It also seems assured of becoming the foremost city for most everything else. Forsooth its future is far more stupendous in promise than its past in actual achievement, which is saying a lot.

The east and middle-west continue to be in the grip of a heat wave and a wave of indignation over the accompanying "dryness." In the meantime, despite the total absence of rain, Southern California continues to be the "wettest" spot in the whole country and everybody is very cool about it.

Many experts agree it is more difficult to make audiences laugh than to cry. Ah yes, after seeing some of the latest two-reel comedies, one is inclined to concede it is far too easy for some comedians to make people weep in boredom. Indeed, the screen could use a few more real comedians who are not so prone to mis-use it.

As time goes on the whole country is getting back to normalcy in a business way, but the wearing on of the same time does not seem to influence the masses and classes of people to manifest more respect for abnormal laws such as that decreeing Prohibition. The solution is simple of course—abolish abnormal laws and replace them with sane ones.

The price of screen rights to successful novels and stage plays is going up amazingly. The sum of $200,000 seems to be a minimum as a price and even this amount was refused recently by the owner of "Lightnin,'" the late Frank Bacon's hit. Need there be any reason other than the pecuniary one for encouraging original screen stories more and more?

We predict a nation-wide uprising against blue laws and all the principles actuating those reformers who elect to dictate what the majority shall do. In view of the fact that it is sure to be a bloodless uprising, the sooner it comes the better it will be for the general welfare. Humanity has been burdened with an excess of reformers' jealous delusions long enough and is ready for a shortage thereof.

One New York newspaper attaches great importance to the report that Jack Pickford intends to make his future pictures in Gotham, inferring it to be another sign of that city depriving California of its majority percentage as the producing center. The absurdity of the notion is made perfectly apparent in the mentioning of the fact that Marilyn Miller, Jack's wife, will be back on the New York stage soon and that Friend Husband naturally desires to be wherever his charming wife may be.

It is foolish to expect the motion picture industry to "stay put." Primarily, it is a gigantic business which cannot be easily confined to stipulated limitations. Secondly, it is young and just in the midst of growing into its maturity. So, when anyone calls this industry volatile, the insult intended so strongly is really a compliment—an admission of marvelous expansion. Anyway, some of the literary critics of the film industry deserve much ignoring.

Still another boom in theatre-building activities is under way right now. It is estimated there are more than 3,500 new playhouses under the course of construction at this time with many more planned throughout the nation. Hollywood is to get its share too, having three big ones assured already and a strong possibility of a couple more ere long. One thing certain is no one need worry about the future so far as having some place to go is concerned.

One producer claims there are only eighty-six photoplayers whose names possess box office value. If this estimate is correct, the talent market needs extensive replenishing since there are more than eighty-six producers constantly striving to have those eighty-six players in their pictures. Meanwhile there are definite indications of a veritable public clamor for new faces. Nor is it so easy to find new faces to equal the standard set by the old ones from a histronic standpoint. The only plausible answer is the establishing of a cinema conservatory at which latent talents may be developed on a scientific and artistic system. Why not such an institution sponsored by all the producers?
This Week's Theatre Notes

Jack London's "Call of the Wild" now at the California, is thrilling thousands who love adventure.

Harold Lloyd continues to entertain the throngs that visit Miller's with his latest laugh-provoker, "Safety Last."

"Salome Jane," a story of early California days; Sid Grauman's specialty act, "Thirty Minutes Around Los Angeles," and Herman Heller's orchestra, make up the programme at the Metropolitan this week.

The north woods—its glamour, adventure and risks, are said to live unforgettable and beautifully in Warner Bros.' screen classic, "Where He North Begins," in which Rin-Tin-Tin, the emperor of police dogs, is introduced, to the Loew's State Theatre audience this week in a world premiere.

"Human Wreckage" held for another record week at the Rialto as its cast Mrs. Wallace Reid, James Kirkwood, Bessee Love, Geo. Hackathorne and Robert McKim, who display a sensitive understanding of the tremendous theme, and a sincerity that is making it an outstanding production of the year.

"Temptation," which comes to the Million Dollar this week, is one of the season's most gripping plays with an all-star cast, including Bryant Washburn, Eva Novak, June Elvyde, Phillips Smalley and Vernon Steele.

Richard Barthelmess and Dorothy Gish are returning to the Alhambra this week in Joseph Hergesheimer's romantic photoplay, "The Bright Shawl," with a supporting cast including Marcy Astor, Andre de Beranger, Margaret Seddon, Lois Alberini, Andy Randolf, William Post, Jetta Gondal and Geo. Humbert. The story deals with the love of a young American who had pledged himself to the aid of Cuban hero's fighting for independence, many scenes of which were filmed on the actual location in Cuba.

"Legally Dead," a Universal all-star production with Milton Sills in the leading character part, opens the Kinema this week. Adrenaline, the life-restoring drug with which dead people have apparently been brought back to life, is the theme of the story.

The Symphony's offering of Buster Keaton's "The Ballomatic" has proven so popular with local audiences that the management has consented to hold the bill another week.

Lee "Bud" Harrison, favorite black-face comedian of the Hi-Jinks musical comedy company in "Frivolous maidens," has just closed at the Bank Theatre, will entertain audiences this coming week in a character part that will startle his followers to the nth degree of nothing short of sensation.

This week's offering at the Mission Theater is Rupert Julian's Universal Super-Jewel production of "Merry-Go-Round," presented by an all-star cast including Mary Philbin and Norman Kerry. "Merry-Go-Round" is a story of gay Vienna in the days before the war, with a love story interwoven which takes in both the royal throne of Hungary and a poor peasant girl. This is the western premiere of the production. Ben Turpin's latest Mack Sennett comedy, "Where is My Wandering Boy This Evening?" is on the same program.

Pantages offers for the lovers of outdoor sport, Hoot Gibson in his hair-raising thriller, "Shootin' for Love," along with a bill of bradlin vaudeville acts.

Tom Moore, popular screen and legitimate star, comes to the Mason Theatre in person this week in T. W. Gibson's romantic dramas, "Dust of Ern." Mr. Moore will be seen at his best in this play, that affords him an opportunity to show his wonderful personality, which has made him such a popular local favorite.

Elise Bartlett, in private life Mrs. Joseph Schilderout, of the New York Theater Guild, makes her debut to Los Angeles at the Majestic Theater this week in "The Man Who Came Back," a comedy drama written by Jules Eckart Goodman and based on the story by the same name from the pen of John Fleming Wilson. Ivan Miller is seen in the principal male role. Miss Bartlett comes to Los Angeles after a series of successes in the East, where she appeared in "Lilliom" with her husband, "Peer Gynt," "The Adding Machine" and others.

Charles Ray comes to Tally's this week in "Alias Julius Caesar" and promises a laugh from start to finish. Mr. Ray is seen in an entirely new character which affords him an opportunity to pack his audience with merriment.

Popular William Duncan and pretty Edith Johnson will entertain the film fans at the Hippodrome this week in their latest offering, "Dangerous Smiles." A well selected group of vaudeville acts rounds out the bill.

Roberta de Bergen has finished her role as Harry Langdon's mother in the Principal Pictures, "New Mall Man," under the direction of Al. Goulding.
Anti-Blue and Colorful in Hopes

The vitally fundamental fabric of all human liberty is more at stake in free America than in absolute monarchy of all history. Unfortunately, the motion picture is a convenient mark for the unscrupulous fusilade of irresponsible sharp-shooters, who hold that any influence a reformer may inflict is immoral in righteousness and therefore worthy of approval.

Luckily, there is a countering force at work. Glorious in the espionage of the principle of any man's right to be right, this force arises with promising might under the name of the Libertarian League, and, as might be expected, it is a Los Angeles creation.

The league proposes to oppose legislation designed to suppress Sunday newspapers, close saw-stands on Sunday, close gasoline and oil stations on Sunday, close post offices on Sunday, restrict the right to work on Sunday, provide for censoring motion pictures or the spoken drama, forbid concerts, theatrical performances, picture shows or entertainments on Sunday, forbid games, sports, amusements and sciences, and the operation of boats, automobiles, trolley cars, railway trains or excursions on Sunday.

In addition, the heads of the league declared that the nation is threatened with laws which would close drug stores, soda fountains, confectionary stores and cigar stores on Sundays.

The sale and use of tobacco is threatened, and the prohibition of social and interpretive dancing may be expected momentarily, it was said.

All such laws as the foregoing will be combated by the league wherever proposed, whether in town councils, or congress, according to the announced program, as well as laws sanctioning sectarian or ecclesiastical teaching in the public schools.

The first step in the campaign proposed by the officers of the league calls for an immediate "census of all known Libertarians." A libertarian is defined as "one who upholds the principle of liberty of thought and action."

The proposed campaign for nation-wide education, organization and action against "fusilade" has three phases:

1. Diffusing a knowledge of the principles of liberty and the asserted menace of "blue" laws, and the enrollment of acknowledged libertarians.

2. Organization of these signatories to the principles of the league into political fighting units.

3. Direct action in the legislative halls of the nation.

In justification of the organization of the league, C.C. Vincent asserted that Sunday closing laws prevail quite completely throughout twenty-one states and censorship in varying degree throughout forty-eight states.

The result is, he said, that on Sunday one cannot go to a ball game in Pennsylvania, or to a dramatic performance in New York state. Soda-water is unpurchasable in Philadelphia on one day in the week, and the delivery of a quart of ice cream in Omaha on Sunday is against the law.

The right to smoke cigarettes on that particular day is unlawful in North Dakota and Kansas, while one may be jailed in North Carolina and Ohio for working in one's garden on the Sabbath. Sunday dancing and dancing after midnight is prohibited in the city of Los Angeles.

Proposants of the league claim that the majority of people living under the so-called blue laws are opposed to them, but cannot combat them because of lack of organization. It is this needful organization which the Libertarians propose to accomplish, they say.

Charles T. Sprading, president of the league, is declared to be the author of many books and pamphlets dealing with the subject of personal liberty under the law. He has charge of the general promotion of the national campaign, and is expected to speak soon on the purposes of the league in the principal cities of the country.

Other officers and directors include H. F. Rossner, national secretary; Charles Lee Swarts, treasurer; John A. Wizell and Alfred W. Lummo, vice presidents; John Martin of Denver and S. Silberberg of New York, directors.

John D. Bradley of Washington, D. C., is to represent the organization before congressional committees, and George Wright is one of the organizers in Los Angeles.

The organization appears to be well financed and today issued Volume I, No. 1 of "The Libertarian, an Anti-Blue-Law magazine." In this magazine of 40 large-sized pages the purposes of the league were outlined comprehensively. It will be issued quarterly.

Chaplin's Champion

Before coming to Hollywood to enter motion pictures George Bookata was used by Kansas City exploiters when Charlie Chaplin's pictures were in town. He used to appear in prologues preceding the screening of the comedies and his imitations of the comedian were so clever he soon won wide renown as Kansas City's "miniature Charlie Chaplin."

His natural ability as a clog-dancer enabled him to give almost perfect renditions of the famous hop-and-skip Chaplin employs when turning corners.

He has been in pictures only a little over six months and during that time has placed in about fifteen productions, including "The Law of the Lawless" with Dorothy Dalton, "Gigi" with Dinky Dean, "The Day of Faith" with Cortine Griffith and with Baby Peggie in "Whose Baby Are You?" His most recent part was with Mary Pickford in "Rosita" and his work was such high caliber he was immediately selected to play one of the page boys in Douglas Fairbanks' "The Thief of Bagdad," now in production.

He has a younger brother, Bascal, who is playing the other page boy. Inasmuch as they are almost as much alike in every respect, they have become very popular as a team, and are rapidly winning their way to cinema recognition.
The Digest of the Motion Picture Industry

Flashes from Frisco

By AGNES KERR CRAWFORD

SAN FRANCISCO, CAL., July 23rd.—The days of work on Eric Von Stroheim’s production of “Greed” still to be completed in San Francisco grow less and less and they think now that another ten days will see them done here, and on their way. Little Hughie Mack, all the three hundred and sixty-eight pounds of him, has finished his part in the picture, and left for his home in Los Angeles on last Thursday evening. Dale Fuller is also through, but he got her O. K., and departed for the South on Tuesday. All the company seems to leave San Francisco with real regret, for they have been here so long that they feel like old residents.

Max Graf, head of the Graf Productions of this city, and his brother, Louis Graf, president of the organization, have both gone to Los Angeles within the past two or three days to complete their cast and make other arrangements for the production of their next picture. It will be made at the Pacific Studios at San Mateo, with some work at sea off San Francisco, as it is a big sea picture called “Half-A-Dollar Bill.”

Victor Fisher, head of the Fisher Productions, left for New York last Tuesday with a print of “Youth Triumphant,” first picture made by the organization, to complete arrangements for its release.

Grace Inglis, of the Film Booking Office of Hollywood, arrived in San Francisco on Monday for a few days’ stay on business. The West Coast Productions of Los Angeles have opened a branch office here with headquarters in the Phelan Building, and expect to make a picture at the Pacific Studios at San Mateo in the very near future. As announced, it will be called “Nobody’s Child.” The story was written by James Calhoun, who will also direct its making, and the cast will include such well-known names as Lew Cody, Rosemary Thatch, Niles Welsh, Doris May, and Dot Farley, it is reported.

Ernest Traxler, production manager for Goldwyn with the Von Stroheim outfit, went to Los Angeles Saturday morning for a four days’ stay on business connected with the organization.

Cecil B. DeMille, and about forty of the company engaged in the filming of “The Ten Commandments,” arrived in San Francisco Sunday morning. They will spend some four or five days here working on a sequence that is part of the seventh commandment. The list of stars who are among those present includes such well-known names as Richard Dix, Robert Edeison, James Ncill, James McPherson, Rod La Roque, Leatrice Joy, and Nita Naldi, and others.

Chester Gore and E. E. Davis of the Lasky forces came in the middle of last week to get locations, and make preparations for the work of “The Ten Commandment” outfit.

Directors Please Note.—An extra man from the South, pretending to be a director, masquerading as Crain Wilbur, and claiming to be casting for Metro, arrived in San Francisco a couple of weeks ago and caused many a flutter in the hearts of the local would-be screen stars, by trying out a lot of girls for what he claimed was going to be a big production. As a real proof that he was all he pretended to be, he pointed out the fact that he wore a large gold star on one sleeve, which is the great theme of the Song’s of Solomon, of Dante, of Goethe, of Shakespeare, and they live because they inspire man’s spiritual imagination.

The Pious are not always Spiritual, because creeds often mean more to them than Love.

The man who would lead men to eternal punishment because they do not believe as he does; has no Love for God, or anyone else.

The measure of a man’s Love of God is the treatment of his fellow-men.

Greater Love hath no man than this, that a man should lay down his life, not necessarily die, but live his life, in the broader, greater sense, for another.

To live for another, for a friend: of if need be for an enemy; is often a greater, and a more useful proof of Love than to die.

Love does not demand, but where there is Love there is no alternative.

To live without Love is the greatest tragedy of living.

To live with Love is the great Hope of humanity.

We may have Leagues of Nations, and Peace Conferences, at the Hague—or elsewhere—but until Love permeates the heart, and dominates the life of man, we still have our sounding brass and clanging cymbals.

We have the knowledge of Good and of Evil, but we have the Serpent also, only Love will give us the strength to crush that enemy and dwell in the freedom of Truth.

While there is Love there is Hope. We may speak Love in twelve hundred languages but we are learning the language of Paradise.

Hey, who for Love have undergone, The worst that can befall, Are happier thousand fold Than those who never loved at all.

MOVIE ART ON PAR WITH NOVEL

By Maurice Tourneur

The press has been filled recently with attacks on “the motion picture,” as if the motion picture was a distinct entity, with no variation in its quality. But there are good pictures, as well as bad pictures and indifferent pictures. To attack all for the sins of omission and commission of the few is unfair. No conscientious writing man can adequately defend the motion picture from attack. There are bad novels and indifferent novels as well as good novels. Yet all do not suffer in the esteem of the critics for the sins of the few. Of course, the motion picture has not risen to the height to which Cabell, Machen, Hudson and others have raised the novel. But there are many, many pictures which excel in artistic value the works of Harold Bell Wright, Gene Stratton Porter and other novelists of the popular school. And the motion picture art is newer by generations than that of the novel.

Rose Dione, French actress who is in “Scarabocchi,” Rex Ingram’s monster Metro picture, arrived here last Tuesday, and we hope the town is now well rid of him.

Charles A. Logue, now of the First National forces, and his wife, spent most of last week in San Francisco on a holiday trip, and to celebrate their wedding anniversary. Other enough, while they do their shopping, and we hope the town is now well rid of him.

William Fox was host to a thousand people at the invitation performance given at the Columbia Theatre last Friday night as the feature picture made from A. S. Hutchins’ best-seller. The first night audience enjoyed the picture highly, and its regular showings began on Saturday afternoon, to be continued for a limited time only.

Theodore Roberts, grand old man of the silver screen, comes to the Orpheum for a single week as headline in De Mille’s absorbing little drama, “The Man Higher Up.”

Trixie Friganza headed the bill at the Golden Gate Theatre twice last week. That is, she was there in person with her skill. She has been there as star in the filming of Mary Roberts Rinehart’s story, “Mind Over Matter,” Miss Friganza’s first picture.
A hushed group was listening to a young violinist playing not more than a decade ago. His name was Haroldi and he was of the race of Paderewski and enough like Tchaikovsky to pass for his brother. About them was the exotic beauty of Hollywood, that even then with the amber light of after sunset back of its hills and its flowered courtyards resembled those of Greek cities still a bloom along the shores of the Mediterranean like imperishable Illyria.

Among the listeners were Gertrude Ross and others who have proved to the world that California can be another Italy in her nurture of the arts. From the strings of the violin came a Polish melody, melancholy, exquisite. For what this crushed race has learned in suffering, they are able to tell in song. Listening intent too, but probably unnoticed by the older ones in the group was a little girl, Kascia, the daughter of the guest with the violin.

But at the early age of thirty-three death stilled the hand of the gifted young musician. He had time, however, before going, to love his little daughter. And that she was to devote her life to some art.

At seven little Kascia was a successful child actress in pictures. Then she was whisked away to be educated, but that completed, Hollywood and the pictures proved too strong a lure. She returned.

And now in an apartment softly colored in one of Hollywood's villas in that quiet hour when the same amber light assembles back of the hills, she plays one of her father's favorite numbers. Whirling the flash of her hands in the half-light, they reminded me of a cast I once saw of Diaghilev's, the same narrow palm and fingers like slender petals, hands not made for any manual work, but only for gesture and expression.

She has followed her father's wish and chosen that art towards which his spirit directs her pictures. And what a preparation her Polish blood has already made for her! Defeated politically for centuries, the Pole has turned to art for successe, his very spirit has breathed in that sphere alone. Chopin's music was the cry of little country pain. And it's in Bertha Kalisch's sad, beautiful face and in her sombre art. Kascia Haroldi has an Italian strain besides, and an artistic wealth in her veins. This shows in her midnight eyes, full of expression and revealing a quick mind back of them. They and her auburn gold-dust hair give her the look of a Florentine painting.

Already she has two possessions that ought to make for success in her chosen career, youth and maturity of mind. At an age when the American girl is apt to be a flapper and is occupied mainly with jazz, this girl is using every minute in serious preparation for her life work. The time not spent at the studios is devoted to music. She writes too, and is skilled in interpretive dancing. In the last picture in which she appeared at Goldwyn's, her dancing was especially praised by the director. She never attends parties. And this sixteen-year-old girl knows nothing of love. But then Mary Anderson was able to give all the fire of Judith the other girl. For Kascia Haroldi.

Kascia gives me the impression of a beautiful, even dawn. I feel stillled, at peace in her presence. Being on the threshold of so many things, she has not lost the simplicity of herself. A certain atmosphere of confidence, of power is felt in those whose spirit tells them they have something to give the world and that it is going to listen. Part of her

Russian players produced in New York is an auger of the future.

Her preference is for foreign artists. "Because," she puts it, with the manner that characterizes everything she says, "they have not as a rule a tact that affects and those mannerisms that so often cling to the Americanist on his piano. But when she has reached a height in her art that demands absolute sincerity,,

There is in her the critical spirit coming from her lips. She is happy, free, her foot already securely placed on the steps that lead to the heights. Hollywood is a garden to her, and she is the beautiful memories. She is never happy away from it. To others it is a fierce and bloody arena where so many go down. And hence when won takes its toll in compromise.

But Kascia Haroldi's art will open as serenely as a flower. It's delicate and exotic and it belongs to Hollywood.

GYPSY HART RE-DISCOVERED BY REX INGRAM IN "SCARAMOUCHE"

While young motion picture artists such as Gypsy Hart are available there is no need to worry about a lack of new screen faces, is the opinion advanced in a recent article by a leading screen magazine that Miss Hart has an important historical role in "Scaramouche," Rex Ingram's monster picturization of Rafael Sabatini's novel of the French Revolution, but when the picture started she was merely "among those present." Mr. Ingram selected her from the hundreds of aristocrats who appeared as spectators in the Universal Assembly Scene.

Miss Hart must have potential screen qualifications, for although the young director did not discover the fact until later, she is the same girl whom he caused to enter motion pictures while he was directing at Universal City years ago. She had been a visitor and Mr. Ingram, whom she met at the studio, told her that if she wanted to be an actress she would have a part in his next picture.

She played the two of Mr. Ingram's pictures, "The Reward of the Faithless," and "Hearts of the World," following which she appeared in other productions. Miss Hart was just becoming well known when she retired to private life. A year ago she returned to the screen.

"I decided to start at the bottom of the ladder and try to climb up again," she said.

So she did "extra" work and when she first appeared before the camera in "Scaramouche" she was still just "atmosphere." Then Mr. Ingram saw her and as a result of her excellent work at Thieroughe de Mericourt she appears to be on the road to success again. She had spent a total of several years in every year explaining that Gypsy is her real first name and that she is not related to Bill Hart, although both, like her, she rides a horse unaccompanied.

Gypsy Hart comes from the center of a cattle country, Temple, Texas. It's near Waco, she always explains, which indicates the size of the Temple.

"Bill" Montana is portraying a crook role in "Held to Answer," Peter Clark MacFarlane's story which Harold Shaw is directing for Mr. Ingram. In this way as auxiliary it would not be necessary for him to put on any makeup. Now the burly faceted comedy star is trying to decide whether he was complimented or otherwise.
News and Gossip About the Moving Throngs of Movieland

Entertains Frohman

Carmel Myers, now playing in George D. Baker's production of "The Magic Skin," gave a lunch- 
er for the Goleta students in honor of Daniel Frohman, Presi-
dent of the Actor's Fund, who is the leading benefactor of the 
interests of this charity. Among those present were: Mr. and 
Mrs. Abraham Lehr, George D. Baker, Concrete Nagel, Kinck-
dor, Rupert Hughes, Josephine Quirk, Carey Wilson, Gilbert E. 
Gable, Jane Mathis, Mrs. Myers, Max 
Buch, Herbert Hove, 
George Walsh and Bessie Love.

Lefty Flynn Is Hurt

Maurice (Lefty) Flynn is taking an enforced vacation. It seems that during the filming of Mr. 
"Salomy Jane," in which he 
played the lead, his arm was badly wrenched in a fight with the villain. From this work, Lefty went on without 
telling anyone about his arm, with the result that when the 
completion of the picture he 
had his arm examined by a doc-
tor, the damage was revealed, and 
now confined to his bed with a 
badly lacerated and broken arm. 
The patient is doing very well, 
and the members of the cast, out 
of gratitude, keep him well 
supplied with fruit, candy, flowers, 
etc.

Australian Notables Meet

It was all Australia the other day when Sidney Herschel 
Small, the author of "The Lord 
of Thundergates," visited the 
United studios, Hollywood, to see the 
filming of First National's "Thundergates," which was 
adapted from Small's book. Mr. 
Small is an Australian and he 
felt right at home when the 
studio chief introduced him to 
Sydney Wolcott, the picture An-
ti, who is playing a leading part in his picture, and later in-
trduced him to Flad Benett, 
another Australian, who is play-
ing the leading feminine role in 
"The Bad Man," also a First Na-
tional picture.

"No More Women" Starts

"No More Women" is the intriguing title chosen by Elmer 
Harris for the Associated 
Authors production of this story, 
work upon which commenced 
this week. This is the third 
Authors production following the 
joined forces with the 
version of Peter B. Kyne's sea-
story, "The Harbor Bar," which 
was recently presented. "No More Women" features a star cast 
including Mazda Belt-
ay, Matt Moore, George Coop-
er, Monty Blue, Matthew 
Hope Wheatcroft, it will be di-
rected by Lloyd Hughes under the supervision of Elmer Harris

Sylvia Repeats

Sylvia Reaves, who is now 
playing one of the leading femi-
nine roles in "Thundergates," a 
First National picture, has been 
seen in one of the leading parts in "Fighting Youth," a First 
National picturization of Warner 
Palbo's widely distributed play of modern life. Miss Brahma 
portrays the role of "Dee Fren-
trees," one of the three ultra 
modern sisters whose insou-

cion love affairs form the basic 
plot of the highly dramatic play. "Fighting Youth" goes into pro-
duction at the United studios, 
Hollywood, within the next two 
weeks, and John Francis Dillon 
is to direct it. An all-star cast will 
interpret the several roles in-
cluding Colleen Moore, in the 
lead, Mrs. Mary McShane, Mike 
Stedman and Elliott Dexter.

Chimes of Dumb-bells

Gale Henry, popular comedi-

ean, is now playing one of the 
principal roles in "Hold to 
Answer," another all-star production 
being made under the direction of 
Buck Jones. Miss Henry, who half 
corroded over to a soft drink 
stand the other day between 
her picture shoot, requested a 
cold lemonade. "Please put 
some shaved ice in it," said 
Miss Henry. The new clerk hesitated. He had never 
heard of such a thing. In his attempt to be obliging, however, 
he reached for a safety razor blade 
underneath the counter and then upon trying diligently to 
smooth it, turned his customer with 
"shaved ice."

Resurrects Old Autos

Cliff Bowes and Virginia 
Vance, comedians, doing their 
staff under the Cameo branch of Educational Pictures, are 
appearing in a one-reel comedy, "Wrecks," which has for its lo-

cal a hencoop for worn-out au-
tomobiles of all descriptions. 
Hundreds of cars, waiting to be 
junked, are shown in the picture. 
Many of them are of models 
which date back to the early 
days of motoring and there are a 
few of last year's model that tried to climb trees or beat 
tires to the crossing, all wait-

ing their call to be broken up 
and sold for junk.

New Mermaid Comedies

Work on the first of a new 
series of twelve Mermaid Comed-
ies for distribution through the 
Educational Film Exchange, Inc., has been started by Jack 
White, the young producer-direct-
er of Educational Pictures, in 
Boston. The comedies include 
Comely in the leading role, and 
Hughie Fay in one of the leading 
numbers. Jack Lloyd, Otto 
Fried and Spence Bell, the 
inimitable colored com-
edian are in the cast.

"Bad Man" Near Finish

Several weeks and Edwin 
Carwee will be finished with 
"The Bad Man," which he is 
filming for First National. The 
efforts, with his wife, Miss 
Hollinbrook Blinn, whose 
scapes have all been taken, is 
now at the studio. The assistant 
the concluding scenes of the 
production will be taken. These 
include all the bandit outrages 
and cattle rustling scenes along 
the American-Mexican border.

Doug, Jr., Starts August 1st

Douglas Fairbanks, Jr., will 
start production work in his 
initial starring picture for Para-
mount August 1st under the direction of Joseph Henabery, 
secured for him by Mrs. Sue 
jesse L. Lasky, first vice-
president of the Paramount or-
organization. Richard Davis' famous story "The Grand 
Cross of the Crescent," will 
serve as the basis for the 
star's first vehicle. According to the 
Paramount production au-
thorities this title will be 
regenerated. Theodore Roberts will be 
featured with the young 
star. Will Reiner and 
Beverly Beecham are under 
Elfred Fincham adapted the 
Davis story to the screen.

Uses Famous Characters

"William S. Hart In Wild Bill Hickock" is the way the famous 
Western star's name and title of 
his first picture will appear in 
the press. It is a picture which 
Paramount Picture following 
his retirement is released. The 
story is an original by Hart 
and deals with the stirring period 
of Western history from 1866 to 
1872. As characters in the 
thing the star has used many of 
the vivid personalities of the period 
including William B. ("Bat") 
Masterson, Wyatt Earp, Chalk 
Beeson, Charles Bassett, Bill 
Tishman, Lake Short, Doc 
Holliday and the outstanding 
feminine personage of the time-- 
Cattleya Jane. Albert Shively 
writes the story and will 
chaperone the story to the screen.

McGowan Uses Logic

Bob McGowan, who has made 
up quite a bit of publicity getting 
the "Our Gang" comedies at the 
Rochester studios, figures the 
best way to make kid comedies is to 
become one of the boys your- 
self, and make the tots feel that 
you are with them heart and 
function. The boy's age is a 
play. There is a whole lot of 
logic in this, and one has just 
waited patiently in the New 
City plant and watch Director 
McGowan work with his charges, 
and see how "unconscious" the 
boys are. The camera man and 
the cameraman is filming their 
every move.

Wilson Prepares Another

Ben Wilson is preparing for 
the screen for his next picture in 
in which Hulie Rhodes will star for 
Grand-Asher, some time next 
week. The scenes which will be 
constructed and location that 
ranged, are a palatial home in 
Chicago, a girl's school dormi-
tory room, the home of a small 
mid-west town, a beautiful lake for 
a school reagta, a backyard 
menagerie, etc. The matter of 
cast is also important because 
there are a number of very com-
plex roles and the best players 
loanable will be selected. The 
story, by Adam Hull Shirk, is 
now being put into contour for 
the screen. The company now 
making the role assiduously, and every 
thing points to a very successful picture which will mark the 
return of Hulie Rhodes to feature films.

As Filming Goes

Ten trips across the bay from 
San Francisco to Oakland and 
back were required to get cer-
tain scenes for a Ben Wilson 
production in which 
Washburn and Mabel Forrest ar-
estated for Grand-Asher. Only 
the director, Webster Cullison 
and the cameraman went North 
for the trip. Miss Forrest says, 
they did enough work in 
one day for a whole company. 
Besides the ferry scenes were 
outher at the St. Francis Hotel 
and all in the, the flying visit to 
the bay city was a strenuous 
job. The company is now 
working so hard to complete 
certain important scenes 
several night sequences have kept 
the players and staff busy all 
at hours.

Rock Makes Animal Film

Reggie Morris, Grand-Asher 
comedy director, believes in an-
imal in pictures--despite that 
he has almost turned gray in 
the last few days. What with dogs, 
a baby and a big brown bear, 
the set for Joe Rock's newest 
comedy which he is directing, 
has been one of the busiest 
spots at the Grand studios. John 
Brown, the noted wrestling bear 
from the American Rockies is in 
the picture and it rumored 
there are still more animals to 
come. The comedy has not yet 
been titled.

Jack Curtis in It

Jack Curtis, character actor, 
who recently distinguished him-
self by his handling of a role in 
"This is the Life," at the Goldwyn 
studios, has been engaged for 
the cast for Tod Browning's produc-
tion of "The Day of Faith," 
which is a continuity centering 
around Red Johnson in the Arthur 
Somer's cozy story.
KOSLOFF HEADS A GREAT FILM PROJECT PLANNED TO AID FAMISHING RUSSIA

The first announcement of a $5,000,000 international film corporation was made in Los Angeles this week by Theodore Kosloff, who will have a prominent part in the organization. This motion picture corporation, which will have stockholders from almost every nation in the world, is organizing with the specific intent of bringing peace and plenty to war-torn, famine ridden Russia.

Kosloff, who is a Lasky motion picture star, will give up his own promising career in American and return to his own country to help with what he feels is the most momentous project of modern times.

Kosloff has still four months of unexpired contract with the Lasky-Famous Players which he will fulfill. He expects to leave soon after that for Paris to confer with his brother-in-law. His family will remain in America, where they will maintain a home for a time, at least.

The corporation will have its headquarters in Paris and its releasing field will be centered in Russia exclusively.

E. Altswang, brother-in-law of Kosloff, who was known before the Russian Revolution as the “richest man in Russia,” is the promoter and the president of the corporation. Altswang is now in Paris completing the plans of the organization. He has just returned from Russia where he made a complete canvass of the situation and signed up 320 Russian cities, each city pledged to support two theatres. Kosloff, himself will have the unique association as director, actor, producer and exhibitor.

“To me,” says Kosloff, “this is the biggest thing in the history of the world, because it is the first real step toward the brotherhood of man. Young children of all nationalities can play harmoniously together, because they will be in the same film. It is only when men begin formulating creeds and imposing duties that they try to make pictures. We are going to produce pictures that will demonstrate the kinship of the human race and Russia, through her own amalgamation, is going to be a factor in cementing the brotherhood ties of the world.

KOSLOFF HEADS A GREAT FILM PROJECT PLANNED TO AID FAMISHING RUSSIA

Mae Marsh in “Daddies”
Mae Marsh has signed a contract with Hollywood Brothers production of David Belasco’s play, “Daddies.” Miss Marsh will portray the part of Ruth Atkins.

“Gulliver’s Travels” is to be filmed on a magnificent scale by King Vidor, Goldwyn director, according to announcement last night by Vice-President Abraham Lehr.

Probably no recent communiqué from the screen front has caused so much interest. The Jonathan Swift classic is as well known as “Ben Hur” and it presents marvelous pictorial possibilities.

It was learned that Mr. Vidor and the Goldwyn company have been making secret preparations for the production for the last month. Elmwood’s detailed photographic experiments have been completed. The ingenuity of director and cameraman will be tested in the making of “Gulliver’s” visit to Lilliput, where he is a giant in comparison to the natives.

“Camera tests at the Goldwyn laboratories have proved that these things can be shown on the screen with absolute fidelity,” said Mr. Vidor last night.

“The motion picture is the ideal medium for the telling of ‘Gulliver’s Travels,’ much better than the printed page, although I am not saying that we shall do a better job than Swift did.”

“I have long wanted to film this classic, which appeals to the young by its fantasy and to the adult by its satire. It has been in the back of my head for a long time and I have just been waiting for the opportune time to do it. My association with Goldwyn gives me the facilities for such a production.”

“I believe there is a crying need for more imaginative and fanciful productions on the screen. Our growth has been retarded by factual realism. Most people get their fill of realism in their own lives and they seek escape into the realm of imagination for their entertainment. The cinema is ideally suited to portray fantasy and myth.”

Mr. Vidor will not direct “Gulliver’s Travels” until he has finished “Wild Oranges,” Joseph Hergesheimer’s novel.

He and his staff will leave in a few days to film the story. The exact spot described by the novelist, thirty-five miles from Savannah, and on Brimston’s Island, off the Georgia coast. The cast, not yet announced, will follow later.

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MEETS ZULU MAN HE KNEW 20 YEARS AGO

The world's a small place!

Randall Faye, technical director in the making of "Ponjola," Cynthia Stockley's story of South African life which Sam E. Rork will present through First National, has a remarkable memory for faces. His routine at First National is to visit an office in a tall building in Los Angeles. The elevator operator was a negro. All the way up to the tenth floor Faye tried to remember where he had seen this man before. But he couldn't.

Several days later a large number of black men were used on a "Ponjola" set at the studios. Among them was the negro elevator operator. Again the face caused Faye to wrack his brain.

But it was not until the negro appeared before the camera in South African costume, and with the negro operator, that the technical director identified him. He was a full-blooded Zulu who was used for the subdivision or 'bang' in Faye's family in Rhodesia twenty years ago!

NAGEL LAUNCHES BIG REAL ESTATE PROJECT

Conrad Nagel, Goldwyn screen player, has announced his plans for the subdividing or "bang" on two ranches in Monrovia, California. One ranch, devoted to the raising of watermelon, honeysuckle and clementine, is 40 acres, and valued at $65,000. This section Nagel intends to sell in tracts of five lots to a purchaser, for residences.

The second Nagel ranch is 25 acres and is covered with orange trees. As the location of the smaller tract is much nearer the business section, Nagel intends to subdivide it and erect apartment houses.

The buying and handling of the ranches will be entrusted to Nagel's foreman, who, with a crew of several men, has been working the ranches for several years.

Nagel is now working in Victor Swatstrom's production of "The Master of Man" at the Goldwyn studios, but will find time to supervise the subdivision of his land.

Vincent Coleman has started work on a series of specials in "The Master of Man" at the Goldwyn studios, but will find time to supervise the subdivision of his land.

WEEKLY WAKE-EM-UP—CAMERA'S NEWS SECTION

LEADING MAN MUST LEAD IN WORK, TOO

That the leading man has greater obstacles to overcome in registering with the public and that he must work harder for whatever recognition he gets, is one of the reasons of the acting profession in motion pictures, is the contention of Lloyd Hughes, leading man for Mary Pickford, Colleen Moore and other celebrities.

"The character actor has his tricks of the way of striking make-ups that go a long way toward helping him put over his part," says Hughes. "This also applies to the character woman, of course. An effective make-up for the character actor is what the voice is to the stage actor. The leading man has the advantage only when working in films.

"The leading lady too, has a big handicap over the leading man. An attractive style of make-up has more appeal to the public. That's why the pictures of women have a broader appeal, for the reason the majority of the pictures of men, the minority. An attractive girl, whether she's at tractive in personality or looks, has the appeal to her own sex as well as to the opposite sex. A handsome man does not get much attention from his own sex.

"A child always has that universal appeal that registers with all ages. A child will always draw sympathy—a talented child, too.

"The villain, while never winning sympathy, wins recognition by his sheer villainy. Thus a child actor, the greater success he is, "

"The leading man, however, is suddenly swept up into the current of success that are enjoyed by the others. If he is good looking but will have a certain amount of fundamental appeal to the flappers, of course. This is his only aid. He is pictured as he is. He must use all his training, his talent. He has 'nothing up his sleeve.' Whether he is a leading man or a character actor, he has a harder row to hoe than his brothers and sisters in the profession."

FILMS BATTLE WITH 2 BIG CALIFORNIA LIONS

H. A. Snow, of "Hunting Wild Gamers in Africa" fame, has just returned from Tuolcuan County, where he has been making a picture of fighting in the California forest. With Snow's party was his "son," Sidney, as cameraman, also J. C. Bruce, State Lion Handler of the State Game Commission.

Picking a spot where reports have come of the large lice of the forest this season, the party had a most successful hunt. Two very large lions, or cougars, were shot and up and away the band was on. While both Snow and Bruce were closing in on the larger of the two when Sidney Snow getting action with the crane, the smaller one was so close to the camera that it was necessary to move back in order to get a good shot.

Just as the move was made the larger one came into view and sprang, at Sidney Snow, catching him on the left arm, and inflicting several deep scratches. At this moment two shots rang out, hitting the large animal, who was so close the blood struck Sidney Snow and the tripod legs. The picture shows action every minute and is a visual thrill through the movement. Snow states he will have this production finished about the last of September.

Ned Holmes, well known showman, has been engaged by Inscriptions Pictures to direct the premiere showing of the photoplay, "The White Sister," soon to take place on Broadway. Hilliard Daves of the Los Angeles version of F. Marion Crawford's famous novel produced by Henry King in Italy.

CARTEL AND BESSIE AS SISTER ACT MIGHT WIN

Carmel Myers and Bessie Love are staging a little Damon and Pythias act all their own. While first, at school they became inseparable companions and they planned years of happiness and free moments together. Without any preliminary planning they were suddenly swept up into motion pictures, both getting their first work at the old Griffith studios. And when Bessie was given her first big part, Carmel was cast as sister, and they were in the same picture, "The Flying Torpedo." Don't get it mixed up, the Cartel and Carmel the dark-eyed siren.

Ten years have gone by and during that time the two have continued their friendship but had never played together, not even so much as at the same studio. Then, almost to a day from the time they played together in "The Flying Torpedo," they were both cast in "The Magic Skin," the Balzac story, which George D. Baker is directing at the Goldwyn studios. And their parts are the same as before. Bessie is the young girl heroine and Carmel wrecks havoc with her 'dime for a dollar' eyes as the Countess Fedora.

Among the players engaged by David Smith to support Cullen Landis in "The Pioneer," which picture is now in production at the Vitagraph studios, are Felice and Phillep deLacy, popular film starlet. Phillep has the only child part in the picture and those familiar with the story believe that his part is of greater importance than the part he plays. DeLacy, like all the others, is given him the unstinted praise of the photoplay critics throughout the country.

ENTERTAINS 11 OF WORLD'S GREAT LADIES

Mrs. Harriet C. Higbee, well-known in Los Angeles and Hollywood society circles, and personal associate of internationally famous stage celebrities, was hostess last Saturday evening at a dinner party given by her at her home, 4933 Rosewood Avenue. It was strictly a man-less affair, and the author being temporarily indisposed with lest his presence cast a gloom o'er the trans-coast, and, itty and harmonious associations of eleven of our most professionally and commercially successful women of the present day.

The guests of honor were Zoa Beckley, special correspondent for the "Western Coast"; Miss Helen Higbee, stopping at the Christie Hotel, Miss Beckley for being a picture and having its name in association with celebrities than any other newspaper woman, and Helen Rowland, of the Hearst syndicate, famous with the women of the world under the title "Bachelors Girl." Guests also were Madame Amanda Kirkwood, the all-time famous concertista, who has made an enviable reputation through the world, and a contralto of unusual ability.

Rena McDonald, affiliated with L. E. Debuney, impresario of the Western Coast, and who last year successfully handled the Chicago Grand Opera on this coast, incidentally, made it pay—big.

Dora Stearns, ex-president of the Chicago Grand Opera Company, who, recently, spent three weeks in Sacramento in the interest of the city charter. She is also a member of the National Republican Committee of Los Angeles.

Mrs. Alfred Wilson, best known and best beloved newspaper woman and syndicate writer in the United States, and author of "Her Husband's Wife," Gertrude Comstock, who has made a phenomenal success in Los Angeles real estate, having a borrowed capital of some $200 less than a year ago and is now rated as owning property valued at $50,000, owns a new "Ca'd" and a nice nest-egg in the banana specket.

Dr. Amy Schoonmaker, renowned orthopedic diagnostician, from Denver, Colorado, and an expert accountant, connected with the First National Bank of Los Angeles.

Mrs. Helen West, supremely happy and successful in life's most uncertain venture—marriage. Mrs. West, who is prominent in Los Angeles society, fearlessly admitted that she had never earned a dollar in her life, but as the wife of Dr. Frederick West was as contented as the world's greatest financier.
VON STROHEIM TO INVADE DEATH VALLEY

Erich von Stroheim has almost finished the San Francisco scenario for "Carnival," his first Goldwyn production, and will soon take his company into the torrid heat of Death Valley.

The heat wave of the second week will be at the Big Dipper mine up near Coffax. That's where our young hero died and in his penurious youth shoving an ore car.

"But that will be paradise to we who suffer from the heat of the end. The story closes in Death Valley at the foot of the Panamint range. And we shall get there about the middle of August.

"That will be a venture in Diablo's Merc and a high-heat temperature which will be 172 degrees in the shade. Our supplies will be conveyed in a large freight car, with four mules besides. One mule comes in the story, and if it dies from the heat, we shall have reserves.

"The spot is a hideous sink of alkali, incongruous and malignant, in which a single clump of sagebrush would fascinate the eye. Marcus Schouler, playing John Gorrell, will sink through the crust."

"I wish we had an artesian well there. We shall have to supply nine gallons of water daily for each man, and 15 for each animal. Cars will be built with proportionate axles, so the grease won't run out like water." 

SYRIAN CHILD ARTISTS WINNING WAY IN FILMS

Among the latest recruits to the ever-growing ranks of child players are George and Basael Baseal, Syrian natives who have been given interesting parts with Mary Pickford in "Rosa." They are being shot through a large gauze and are strikingly similar in appearance. Although they have been in pictures only six months they have already played in many good productions and give every promise of blossoming forth into two of the finest child character artists on the screen.

The high caliber of work they did in the Pickford film, coupled with their size, makes it probable that they will be given even more promising parts. Both are almost identical in appearance. George has black hair and black eyes, was instrumental in their selection for principal roles in Douglas Fairbanks' forthcoming film, "The Thief of Bagdad," in which they will enact the part of the page boys. Furthermore the fact that they are of Syrian descent and possess the natural expression necessary for the interpretation of the character described by Fairbanks' story, would add a touch of realism to the film, and will be a decided asset, for they will have the attention of the audience to them when the picture is shown.

INCE SIGNS "BIG THREE" FOR "ANNA CHRISTIE"

After weeks of careful consideration, Thomas H. Ince has signed up one of the most remarkable collections of acting talent in one picture for the leading roles in his screen adaptation of "Anna Christie." With the exception of Blanche Sweet, who has been selected for the title role, George Marion, who created the character of the Irish "head" father, for the stage play, has been brought back from London, where the play had a sensational run, to play the same part on the screen. William Russell has been cast for the part of the Irish stoker lover of the drama.

Miss Sweet, who has been enthralled by the screen which Pauline Lord has made famous on the stage, is considered one of the most desirable and emotional actresses of the silver sheet. She has been a "fan" favorite since the old Biograph "Anna Christie". And the position of the character "Christie" was put on at the Vanderbilt Theatre two years ago. No one else has appeared to measure up to her since then, so successful was her interpretation.

William Russell, who plays the part of the young Irish stoker in the picture, has been such a favorite with the film work that he has been given three and a half days in eight years. After completing a long contract with the American, he went to work the following day as a Fox star and had just finished a four year starring contract with the company, which was annulled by Mr. Ince for the new role.

John Griffith Wray, who directed "The Halls of分配 and "Her Reputation" and who just recently completed work on Mrs. Wallace Reid's production of "The Wreckage," is megaphoning "Anna Christie."

Bradley King, chief of the Ince staff of editors, made the screen adaptation.

AUBREY FOLLOWS RUSSIAN FILM WITH CHINESE ONE

Jimmy Aubrey is doing "The Lobogrov," a Chinese tale that calls for all sorts of exciting and thrilling stunts and many complex situations. The story was written by Leon Lee and is being directed by Marcel Perez, while Phyllis Byrne is signed as his leading lady. Aubrey de Silva, the villain, tries to force his attentions on, and his fellow sitters in the saddest pair of eyes in pictures, attempts to rescue Phyllis and cause no end of trouble to all concerned.

This is the second subject Jimmy Aubrey has made since he signed his contract to make one a month for the next two years for the Chadwick Releasing Corporation of New York City. The first was "The Bastard," a story of Russia.

CAMERA ARTIST WINS MANY HIGH HONORS

Artist photographers are these days taking the place of the former "camera boys." Karl Struss, for three years artist photographer with Cecil De Mille, has just been given his high rank as a camera artist by winning prizes in a recent London exhibit, where his prints were shown. Four of his art prints were also chosen to hang in the Pittsburg Saloon, and another group was displayed in the exhibition at the Albright Art Gallery in Buffalo.

Sam Hulbert won a prize in the American Photographers' Annual competition held in Boston and was awarded another prize in the annual exhibit of photography held at the Frederick and Nelson Company of Seattle. Before this he won the prize for the picture colony in Hollywood.

MARY MAKES TEST FOR "DOROTHY VERNON"

A pink brocaded costume, a Priscilla cap and a few clicks of the motion picture camera were all that Miss Pickford, Mary's test for "Dorothy Vernon" in "Haddon Hall" early this week, which means she has just about decided on this as her next feature production. She has long contemplated transcribing the Charles, Major story to the screen, but this is the first tangible evidence that she proposes to carry out her intention in the near future.

Tests are to be made with various other Elizabethan sagas and mediaeval stories, but Miss Pickford has in mind a director, but is not yet ready to announce his name.

Immediately after completing "Dorothy Vernon," Pickford considered several other stories and for a time thought she would contemplate "Dorothy Vernon."

The recent test was made under the supervision of Mary's mother, Mrs. Charlotte Pickford, with Douglas Fairbanks as an audience, and was surrounded with more ceremony than such things usually are, owing to the pretentiousness of the picture and its place.

The probabilities are that actual camera work will begin in about a month or six weeks, as there still remain the details of casting.

VIOLA DANA TO DO PARISIAN STORY NEXT

Paris, from the gilded elegance of the Ritz-Carlton down to the lowest dives of the Apaches of the underworld, will be filmed in exact detail in Viola Dana's next starring vehicle, "The Spirit of the Rose," which Oscar Apfel will direct for Metro.

Apfel will not have to consult Biedeker's Guide or French archives to make sure of the atmosphere, for less than a year ago he spent several months there, studying film production methods abroad.

He has just completed his first starring vehicle for Miss Dana, "The Social Code," which featured the smashy set of fashionable Long Island, and it was so well liked that the Metro management decided to entrust him with the making of a continental production.
RENALLES TO AID ORIGINAL FILM WRITERS

Weekly Wake-'Em-Up—CAMERA'S News Section

EDUCATIONAL TO ENTERTAIN

True, the term "Educational Film" as a rule rests lightly in the minds of a large proportion of an average motion picture audience. Yet, the present time, invariably failing to arouse the enthusiastic reception usually accorded a fresh offering of the title of most anything else from a mediocre comedy to a super-sitcom, which state of the art the part of the audience has apparently been caused by the fact that in the past many of the so-called "Educational" films have been so little educating and even less entertaining.

Which brings us to the point of this story—for after having attended a private preview of four of a series of twenty-five educational films produced by Capt. M. McKenzie, Production Manager for the Balmac Education Company, we were parent beyond all reasonable question of doubt that the truly entertaining Educational has arrived.

The four films shown at the preview were entitled: "The Everlasting Snow," "From Forest to Mill," "The Land of Burnt Out Fires," and "Modern Life." They were most excellently photographed, including truly majestic cloud effects, which entailed, at times, delays of many days awaiting the supreme moment of the greatest beauty, and the atmosphere of handling each and every scene and situation on the actual historical spot, together with the thread of a dramatic plot running through the picture, reflects their entertaining thoroughness.

The "Modern Whaling" is in every sense of the word a "whale" of a picture. It was some eighteen miles at sea, near Trinidad, California, and one's blood must surely be as sluggish and cold as an Arctic stream not to be intensely thrilled by the sensational episodes depicting the stalking and shooting of the giant eighty ton mammals, and thoroughly interested in the modern methods used in hunting whales to shore and cutting it up for commercial use—"everything but the oil." Capt. McKenzie, in the combined capacity of director and producer, has managed to so clearly shown rare ability in the selection of subjects so diversified in their character and portrayed with authentic historical atmosphere and in an intensely dramatic manner.

NO AUTUMN SLUMP EXPECTED BY LEVÉE

There will be no fall slump in motion picture production.

That is the prediction of M. C. Levee, president of the United Studios, based on contracts he has recently filled.

"With the unprecedented production of the Spring and Summer everyone has expected that there would be a decline falling off by October, or before," he said. But every one of the eleven companies housed on the United lot has a schedule calling for continued work clear through until winter. That means that there will be seven companies busy before the camera every day at United, with four either editing or preparing pictures.

Robert Draper and William Dalles Fitzgerald are a well known director of successful short running movies, while H. S. Walker, Secretary and Treasurer, is a well known figure.

To Attend Convention

Ralph Lewis, starring in "The Malam," is getting to be the regular delegate from the News Media, and will soon depart for Providence, R. I., to attend the convention of the National Association of Letter Carriers. Since he started the series of commercial heroes, husky Ralph has participated in the legitimate field, having just returned from the recent convention of Police Chiefs in San Francisco.

3 SCHENCK STARS MAKING COSTUME PICTURES

All three of the Joseph M. Schenck stars—Norma and Constance Talmadge and Buster Keaton—are making costume pictures.

Norma is now supervising the final cutting of "Ashes of Vengeance," a drama about the world war, set in the year 1572 in France. Constance is in the midst of the filming of "The Dangerous Maid," a romantic serio-comedy of the year 1855 when England was torn wide by the Moomouth rebellion. And Buster is now at Truckee, filming a Western costume picture of about the year 1350.

Incidentally, this is the first time that the three Talmadge sisters all appeared in costume pictures at the same time. Natalie, Buster Keaton's wife, appears in a bonnet bonnet of early type and a very long skirt. Constance's gown of the days of James II of England are velvet and brocade, while Norma's on this side of the chime, which were the forefathers of the costumes in 1550.

Victor Heerman is directing Constance in "The Dangerous Maid." Jack Blystone is Buster Keaton's director while Frank Lloyd did both the continuity and directed Norma Talmadge's "Ashes of Vengeance."

INVITATIONS COME HERE FROM CHINA

A novelty which is creating comment throughout the local film colony came as a distinct surprise this week. The local branch of motion picture people received invitations to attend the formal opening of the new Chung Chow Inn, now being completed in Hollywood and which will take place August 9th. The novelty of it was, the invitations came direct from Shanghai, China, bearing Chinese postage stamps and all. They have been mailed from that far-away metropolis in such advance as to reach the addresses nearly two weeks before the opening of the hotel, and it is probably the first time in the history of Southern California that any of a local affair have come from such a great distance.

What was the unique idea of A. H. and A. L. Rabin, proprietors of the Chung Chow Inn and as a publicity stunt it rivals the most recent of the best press agent.

The new eating rendezvous promises to be the most popular resort for the elite in all Los Angeles. There will be cabaret, schlichd, dancing and a general contribution to the gayety of night life in Hollywood. Mah Tom, one of Shanghai's most famous chefs, will have charge of the cuisine and he is expected to arrive from China the early part of next week.

HIRES AMBULANCE FOR RECORD DISTANCE TRIP

What is said to be one of the longest ambulance trips on record was made by the Phyllis Lorraine, mother of Louise Lorraine, now being featured in the part of a young and daring role in C. H. Witwer's "Fighting Blood," pictures, in course of filming at the Powers studios under the direction of Henry Lehman.

Mrs. Lorraine, who was visiting friends in San Diego, was motoring up a steep hill when the engine stalled, and the woman friend who was driving, finding herself unable to control the swing backing of the machine, called to the other occupants to jump for their lives. Mrs. Lorraine did so, and her leap resulted in a fractured limb.

Confronted with the prospect of remaining in the San Diego hospital for a number of weeks, she sent no word of the accident to her daughter, knowing only two days under the doctor's care, chartered an ambulance that day, and made the trip to this city with the injured limb encased in a plaster cast.

Last week Mrs. Lorraine will be confined to her bed for almost two months.
HERSHOLT'S WORK IN "GREED" PRAISED

According to well-founded reports emanating from the Goldwyn Studios and also from San Francisco, Jean Hersholt has assured himself of stardom as a result of his extraordinary performance in the role of Marcus Shouler in the Von Strombe film version of Frank Norris's "McTeague," which will be released under the title of "Greed." As those who are familiar with this unique story know, Marcus is the villain and a most picturesque one, he being a tin-horn sport of the type not lacking in a peculiar sense of humor in the midst of all his misdeeds. This picture will make Hersholt, is a common expression around the studios and now and seldom has any official of that company been so enthused over a forthcoming feature as all of them are over "Greed." It will prove Von Strombe's masterpiece," is a statement heard on every side.

One of the interesting features of Mr. Hersholt's performance in this super-special is, he uses no make-up, but whatever of his manner of combing his hair and his ability to control the muscles of his face, the "stills" show that he is in no way recognizable as himself. It is said he stages a mortal combat in one sequence that will go down in screen history as the master fight of any actor.

Mr. Hersholt is enjoying a brief vacation, prior to going to Death Valley, where Von Strombe will film one of its most important episodes in his story. It is stated that this picture will not be completed until in September and meanwhile there is a lively bidding for Hersholt's services.

MARJORIE DAW HOSTESS TO THREE FAIR HIKERS

Marjorie Daw, appearing with Constance Talmadge in "The Dangerous Maid," is acting as hostess to Misses Ina and Daisy Lipton and Charlotte Ames, three New York girls who hiked from Manhattan to Los Angeles to see the film and are in person. The girls are New York stenographers whose lack of the necessary whereabouts to make the trek "difficult but their enthusiasm to meet the stars in the Restricted area." Daw is acting as escort to the young ladies and is showing them the movies in the making as well as introducing them to their favorites.

The hikers will start back shortly via San Francisco, Seattle and the northern route.

HALLOR FINISHING A BIG ROLE FOR CONNIE

Ray Hallor is just finishing the portrayal of one of the most important characters in support of Constance Talmadge in "The Dangerous Maid," now in course of production at the United Studio. Hallor is rapidly gaining recognition as one of the most juvenile men in pictures and it is reported that he has recently rejected two different offers to go back to Broadway to resume his dramatic work there. His reason for refusing such engagements is, he says, he is completely won over by Southern California and intends to remain here.

A pole Mr. Hallor's forthcoming appearances on the screen will be in a leading role in Charles Ray's "The Courtship of Mlle. Bovary," in which he is said to have given an exceptionally fine performance.

DIXON COMPLETES FEATURE

Denver Dixon and M. Sid Andrus of Feature Pictures, both also studio, have completed the production of a feature written by William Lester, a Western melodrama, days of 1860-70. Held for the New-York City cast are Kathryn McGuire, Pete Morrison, Virginia Warwick, Spottiswoode Aitken, Les Bates, William Morris McCormick, Madge Loree Bates and an excellent supporting cast. Photographer Jack Fuqua, F. S. Bates is manager.

ZEIDMAN TO FILM PECK'S BAD BOY SERIES

Everybody remembers the hit 'Little Jackie Coogan made in "Peck's Bad Boy," the first picture he ever made after leaving Charles Chaplin. Sol Lesser purchased the rights to the Peck series, eight volumes. Principal Pictures Corporation, of which Lesser is president, now announces their intention of filming the remainder of the series of Peck stories. By special arrangement with that organization, Bennie Zieidman will produce the Peck series, beginning with "Peck's Bad Boy and His Pa." According to Zieidman, the pictures will be made on a lavish scale and in feature length. The cast has not yet been selected but will be completed early in the week.

Edward F. Cline has been "loaned" Zeidman by Principal Pictures Corporation. Cline will make the first Peck stories at the studios of Principal Pictures Corporation, Hollywood.

An interesting feature of the new production is the fact that three well-known writers will work together on this picture. Herefore, it has been the custom for one person to compile a scenario. "Peck's Bad Boy and His Pa," therefore, is in the minds of Harry Carr, John Grey and Walter Anthony on the script. These three men are recognized as topnotchers in their line. They are now hard at work on the initial story.

Zieidman has secured the rights for the whole series on the heels of two other productions Zeidman has made for Lesser. These are "The Spider and the Rose" and "Bright Lights of Broadway," both of which have been released and to great success wherever exhibited.

"There is abundance of story material in the Peck series," said Lesser in speaking of the new productions. "Zieidman is to direct the screen version of that picture in "Peck's Bad Boy and His Pa." He will surround the story with the best artists possible, as he did the opening prologue. In the recent drama, starring the pictures of the coming season.

The picture will be started this month at Principal Pictures Corporation studios. Sets are now being planned and erected and the filming should begin later than the first of August.

BARTHELMESS TO STAR IN "WILD APPLES" NEXT

Having completed "The Fighting Blade," Richard Barthelmess will do as his next picture, a film adaptation of the celebrated novel "Wild Apples." After six months research work, Inspira- tion, Richard has been doing a great deal of work. Mr. Barthelmess will bring to the screen Nathan Hale, portraying the character of the American hero ABE WALKER. The heroism of liberty. This was decided upon as a result of many requests to stage the role of the revolutionary hero.

"Wild Apples" is a-human-interest story of today, of which Mr. Barthelmess is given plenty of opportunity to display his versatility as a creator of roles.

COAL BARGE TO "STAR"

After a week of search, John Griffith Wray, who has been chosen by Thomas H. Ince to make the picturization of "Anna Christie," the great stage barge of London and London stage hit, has found a suitable twin-screw coal barge, which is so vital to his picture. He located it at San Diego, where it has been lying since the war. It is now being recommissioned, will be shipped to San Pedro, where the water scenes will be taken. The main characters in this picture are Blanche Sweet, William Russell and George Marion, the latter a member of the original company. Bradley King wrote the continuity for "Anna Christie."

LASKY HAS BOTH TORRENCES NOW

The professional careers of Ernest and David Torrence have been revolting most progressively in harmonious circles upward like a spiral route. Both are very extraordinary cinematic artists and therefore both are much in demand. For instance, no sooner had Universal engaged Ernest to play a leading role in "The Hunchback of Notre Dame" than the same company signed David to play a featured role in "The Power of a Lie." Now Ernest has only started a year's engagement with Lasky under contract and the company has assigned David to a featured role in the George Melford production of the Rudyard Kipling classic, "The Man Who Failed." In short, being prominent on the same lot is becoming a habit with these distinguished brothers.

Although there is a close resemblance in the physical appearance of these two stars, these two very dissimilar characters for the screen. David Torrence has established himself as one of the most virile of interpreters of characters of men of distinction such as millionaires, jurists and statesmen. A shining highlight of hisstrionic achievement for him came in Mary Pickford's second screen version of "Tess of the Storm Country" although he previously had won his high niche in the Cosmopolitan production of "The Inside of the Cup." More lately, his work in "The Power of a Lie" was so brilliant and conclusive that Univers- al voluntarily featured him although this had not been the original plan.

Just before Ernest stepped from musical comedy stardom to the screen, David had twenty years of most distinguished performance on the dramatic stage back of him when he transferred his allegiance to the silver-sheet. For eight years he was with Maude Adams and he also was with Jane Cowl in "Smiling" Their stage career had been a great stage star that he has not appeared with and he made his debut in a play in the late Richard Mansfield was starred.

Now that Lasky has a corner on the Torrences, it is being feared that the brothers will have a right merry race for top honors.

LUBITSCH SIGNS HALE

Credilton Hale has just been signed by Lubitsch for one of the leading roles in a picture of Viennese setting which Ernest Lubitsch will direct.
Delacoe Productions, a well-known film producing organization, formerly located in San Francisco, has transferred its production equipment to Hollywood where its future activity in the film-making field will center. Preparations are now being made to start the actual filming of a new feature story within the next two weeks, or as soon as an announcement for the picture is assembled.

Peggy Cartwright, who played the part of Virginia Valli as a child in the star's latest Universal starring vehicle, "A Lady of Quality," was a guest of the company last week when "Universal Night" was celebrated at the Historic Revue and Motion Picture Exposition at Exposition Park.

George Melford has started work on his production of Rudyard Kipling's "The Light That Failed," Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence, Mabel Van Buren and Luke Cosgrove are the featured players. P. McGrew Wil- lis adapted the story.

Doris Stone just finished playing the lead with Neal Hart in "Beyond the Rio Grande" at Universal.

Edith Taliaferro is a busy little lady these days spending her spare time acting before the camera in "The Little Light," in New York and rehearsal daily with "Pulchrius of 1924."

Matthew Betz has started work on his second picture under his Universal contract.

Betty Gallagher, one of the most accomplished students of Ernest Belcher, ballet master, was selected to do the solo dance number in the big stage scenes of "The Gold Diggers," which Warner Brothers are producing with Hope Hampton in the leading role.

Wallace MacDonald, appearing in Tod Browning's production of "The Day of Faith" at the Goldwyn studio, has been a hero for eighteen feminine stars. He declares that only one took him seriously, and that was Doris May, who is now his wife.

Melville Burke, who is at present directing at the Fox Theatre, Cincinnati, has written a play and scenario which he intends to produce within the next four weeks. He will make the picture version first, taking most of the scenes in and around Cin- cinnati.

"Husbands Wanted" is the title of a Sid Smith comedy for Grand-Asher which Archie Mayo is doing. Duane Thompson is the leading woman.

Robert Murrell and Miss Ma- zie Koppler were married last week in St. Cecelia Orgy at the Mission Inn, Riverside.

Clarence H. Geldert is spending his vacation in a unique way. While enjoying the natural beauties of the Giant Forest, Mr. Gel- dert is utilizing his time writing the denouement of the novel which he began several years ago.

King Baggot is busily engaged at Universal preparing the script for a special production featuring Baby Peggy, famous starlet.

Charles "Buck" Jones is finishing his latest thrill-odrama, "Second Hand Love," on the Fox lot in Hollywood. The big fel- low will enjoy a brief vacation following the completion of the picture.

Another child has entered the ranks of coming screen starlets. "Bonnie" Savin, eight-year-old pupil of Theodore Koslow, will soon have her debut appeared on the screen. She hailed from Pine Fluff, Arkansas, and is the daughter of that town's foremost physician.

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Melville Burke, who is at present directing at the Fox Theatre, Cincinnati, has written a play and scenario which he intends to produce within the next four weeks. He will make the picture version first, taking most of the scenes in and around Cin- cinnati.

"Husbands Wanted" is the title of a Sid Smith comedy for Grand-Asher which Archie Mayo is doing. Duane Thompson is the leading woman.

Robert Murrell and Miss Ma- zie Koppler were married last week in St. Cecelia Orgy at the Mission Inn, Riverside.

Clarence H. Geldert is spending his vacation in a unique way. While enjoying the natural beauties of the Giant Forest, Mr. Gel- dert is utilizing his time writing the denouement of the novel which he began several years ago.

King Baggot is busily engaged at Universal preparing the script for a special production featuring Baby Peggy, famous starlet.

Charles "Buck" Jones is finishing his latest thrill-odrama, "Second Hand Love," on the Fox lot in Hollywood. The big fel- low will enjoy a brief vacation following the completion of the picture.

Another child has entered the ranks of coming screen starlets. "Bonnie" Savin, eight-year-old pupil of Theodore Koslow, will soon have her debut appeared on the screen. She hailed from Pine Fluff, Arkansas, and is the daughter of that town's foremost physician.

James Woods Morrison upon completing his role in "Held to Answer" at Metro Studios, will depart for New York to take part in a special production to be made by Eastern capital.

Enalia Jensen has finished work in "The Magic Skin," a George D. Baker production, and will shortly begin the interpretation of a dramatic role in another big picture.

Dorothy Phillips is consider- ing two offers to make pictures in Europe in the near future. Should she reject both of these opportunities, the daily would lose one of its most promising production activity in Holly- wood.

Al St. John, Fox funster, is editing his most recent production, "Full Speed Ahead," in which he enacts the stellar role. He will produce a new story upon completing his present task.

Allen Holubar will leave Holly- wood shortly for the Southland to film location scenes for his forthcoming big special production for Metro. He will be absent from the city for about three weeks.

Dale Fuller, of "Footlight Wives" fame, has just completed a complete character role in "Greed" Von Stoehr's conception of "McTeague" for Goldwyn. She expects to start work soon in another big Goldwyn film.

H. C. Hutchinson, veteran cameraman, is the only man who ever photographed the members of the House of Representatives while in official session. It took Hutchinson two weeks to properly place the necessary electrical equipment. He is at present photographing a series of Ashton Dearholt productions.

Helene Rosson has just fin- ished the first piece of screen work she has done in four years. Miss Rosson will be remembered as the dainty blonde star of Mu- tual and American film fame, when she starred in the famous series of "Mustang Girl" westerns. She is co-starring with Edmund Cobb in the Ashton Dearholt series of five-reelers. The second picture is scheduled to start this week.

Ernie Hicks, well-known art director, is perfecting plans in an endeavor to establish sets which do not show that scenes are set by the same studio. As one of the top artists in the field, he has been frequently accused of having his sets "looped" by other studio.

Mickey McBan has just signed for his forthright picture. The four-year-old actor, who played one of the principal roles in "Born of the Cyclone," a Gypsy story which is being filmed at the R-C Studios under the direction of Emil Chautard. This is the fourth time Mickey has been under Chau- tard's direction and special arran-gements have been made with the Fox studios to rush to comple- tion in Mickey's scenes in "The Temple of Venus," which Henry Otto is making. In the meantime, negoti-ations are under way for two more productions for Mickey after he has finished with Chautard.

Marion Nixon lightly hopped up one more rung of the old, and yet ever new, ladder of fame and has been cast for the part of Ann Turley, the Love Interest of the picture, "A Man," featuring Dust- tin Farnum and directed by David Solomon, and has left for location at Victorville.

"A Man," is a Fox Costume play of the period of 1849 and is the third picture in which Miss Nixon has portrayed the role of an old-fashioned girl since Christmas—in fact, all of them have been such prominently of which might be mentioned her work in "The Girl I Love," "The Florentine," "The Bachelors," and "I'm a Man." Miss Nixon also scored in "Ilosita" with Mary Pickford, directed by Ernest S. Nickerson, and there is no one who can be no guess work about it—Marion is going up, going up the ladder fast, and apparently nothing can stop her.
LAURETTE TAYLOR SIGNS FOR TWO MORE FILMS

Laurette Taylor is going to leave Broadway and the stage for Hollywood, where she plans to spend all of the year and time and talent to motion pictures. The noted actress has been signed by Metro again to make a series of films during the coming season.

Miss Taylor made her debut before the camera last year in "Peg O’ My Heart" for Metro, and this picture proved one of the outstanding features of the season.

According to present plans Miss Taylor will star in two of the pictures by J. Harney Manners, her author-husband, in which she has appeared on the stage and which are the first of a series to be titled "Hapay." Miss Reeves-Smith, who is in Hollywood playing an important role in the recently completed production of "No More Women," by Elmer Harris, played a leading part in a stage production of "Charley’s Aunt" for three years and ten months at the Globe Theatre, London, without a day’s lapse excepting Good Fridays and Christmas Days when the British theatres close.

HAMILTON STARTS NEW SERIES

Lloyd Hamilton, appearing in Educational-Hamilton melodramas, has started work on his first production of the fall series. He will be supported by Ruth Hiss, who played with him in many of the past season’s successes. Other stars are being signed, and Percé Gagnon, who has broken and R. Hildebrand. Bill Pratt is directing and Lloyd Bacon, son of the late Frank Bacon, heads the scenario staff.

BRADEY KING FINISHES THIRD YEAR WITH INCE

The third anniversary of her connection with the Thomas H. Ince studio as Scenario Chief, of the story of General King on August 1. During this period she has adapted every production Mr. Ince has made in fact she is credited with the most exact count of the number of stories which have gone to the screen bearing her name.

"The peculiar part of this work is that I haven’t a friend outside of the business, who thinks there is any work to adapting or writing original stories for the screen," she says. "No one considers the almost endless reading of novels, manuscripts and plays, which is necessary. No one thinks it is a pleasant job, the projecting room daily, to view the rushes, do this, that and the other thing which comes up inevitably in the course of the day."

No, there are a great many easy jobs in the world, but I have never enjoyed work as well as in the three years I have spent with Mr. Ince, and never learned as much as in a similar period.

Marcelline Day has finished her part in the Fox Comedy, "Second Hand Love," directed by Wm. Wellman and featuring Buck Jones.

CAMERA'S Weekly Wake-Up—CAMERA's News Section

REEVES-SMITH WINS MANY LONG ENGAGEMENTS

Now that the long distance dancing mania has joined the popular trend for film performers and directors, here comes H. Reeves-Smith, the noted English actor, claiming the long distance acting art in Hollywood. Hapay will be the last of the Reeves-Smiths, who is in Hollywood playing an important role in the recently completed production of "No More Women," by Elmer Harris, played a leading part in a stage production of "Charley’s Aunt" for three years and ten months at the Globe Theatre, London, without a day’s lapse excepting Good Fridays and Christmas Days when the British theatres close.

Laurette Taylor also appeared in "The Private Secretary" and "Our Boys," each an engagement of five years in London. Eighteen months in "Sweet Lavender," also in London, just about gives him the self-finding screen brush for long distance acting.

"HALF-DOLLAR BILL" TO BE NEXT GRAF FILM

Max Graf, Supervising Director of Pathé’s new Home Pictures in San Francisco, has purchased the motion picture rights of "Half-A-Dollar Bill," a series of stories by Curtis Benton, which is to appear shortly in the Saturday Evening Post, and will put the entire production before the Pathé-Mateo studios as soon as the adaptation, which is personally photographing, is complete.

Late this week Graf will leave for Hollywood to engage a director for his production and cast of players. He considered "Half-A-Dollar Bill" an exceptionally fine screen vehicle and will give it an elaborate presentation.

Among the other screen stories written by Benton is "Mighty Lak a Rose," which was produced by Edwin Carewe for First National.

"Six Days" Near Completion

"Six Days," Elinor Glyn’s story which Fox is directing at Goldwyn studios by Charles Brabin, is now in eight reels, and the completion of cutting and editing is almost complete. The feature in which Corinne Griffith and Frank Mayo have the leading roles, has never been longer than nine reels, an unusual thing, as most pictures, when the photographing is complete, have numbers at least eleven or twelve reels. "Six Days" will be released in September.

"BUCK" ENTERTAINS HIS OLD WAR "BUNKIE"

During the days when General Fred Punston was hunting down Aguinaldo in the Philippines, Charles "Buck" Jones, Fox star of Western films, had a "bunkie" by the name of William R. Shakespeare, who has bailed him "Down East" way. The two were together in the fights of the Cavares and Moros and they became such fast friends that the years which have intervened between their army service and the present have served but to strengthen their ties of affection.

So there was a happy reunion last week at the Fox studios when Sherman arrived there after a trip all the way from Providence, R. I., to visit his old "bunkie." Ever since his arrival the two have been talking over their army days and swapping stories about their experiences since they left the Philip- pines.

Sherman is the guest of Jones and his wife, Mrs. Odille Jones, at their home, 1075 Hay- ward Street, Hollywood.

"The Frog" Scores

"Broke all records," is the interesting report on "The Frog," a Graf super production which had its Eastern premiere at Loew’s State, Washington, D. C., last week. The i film continues its success and the technical showing of the film recently given a fine send-off by New York critics who saw it in preview, will take place in August. The cast includes Cullen Landis, Louise Fazenda, Ethel Wales, Mildred Harris, Bapa Lewis, David Butler and others.

DEARHOLT STARTS HIS FIRST PICTURE

Actual camera work on the first of a series of twelve five- reel westerns to be released as the Asylum Dearholt Productions, was started this week at the Ben Wilson Studios under the direction of Wilbur McGaugh, a native of Texas.

Helene Rosson, former Mutual and American film beauty, will be co-starred with Edmund Cobb, who recently completed a series of two-reel westerns at Universal.

Wilbur McGaugh, protege of Ben Wilson and Dearholt, has been given the leading character for eight months as a result of her selection for the series, is working with Ernie Hickson, art director, in the matter of securing the best exteriors.

The first of the series is scheduled to reach the New York offices of the Aryan Distributing Company by August 15.

Kathleen Kirkham in "Other Men’s Daughters," a Ben Wilson production for Grand-Amber, is doing her first screen work in nearly a year, following a long rest and a lot of outdoor hiking and general relaxation.

HELene "Training" For Return To Silversheet

Helene Chadwick, who has been absent from studios for a long period, has taken "training" for her return to the goldwyn company, which has just been set up but is commission to give her return in Rupert Hughes’ "Law Against Law."

This is to be taken literally for in the next few weeks she will be five miles before breakfast daily, riding before lunch and doing daily double rides. In between times she plays tennis and golf.

Her part in the forthcoming Goldwyn film will demand much of Miss Chadwick, it is whispered, and after the long lay-off, Helene feels the same now ripe to get in condition.

"The Frog" Scores

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Pulse of the Studios

For Week Starting Monday, July 30

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearhart, Pro. Mgr. Holly 3130

Eddie Lyons Productions (Arrow release). Eddie Lyons Productions (Federated release).

Buster Keaton Productions (Federated release).

Feature Pictures Co. All-Star.

Dearhart Productions.

BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146

BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr. Wilshire 4275

BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.

BUSTER KEATON PRODUCTIONS. 1025 Lillian Way. Eddie Cline, Casting. Holly 2814

Lou Anger Productions.

HARRY KEATON PRODUCTIONS. 302 Luckenbach Blvd. 148-55

Fred Caldwell Productions. 4513 Sunset Blvd. 593576


Century Comedies (Universal release).

CHOICE STUDIO. 6044 Sunset Blvd. Martin J. Heyl, Prod. Mgr. 439-764


CULVER CITY STUDIOS. Ralph M. DeLacy, Mgr. 6529 Venice Blvd. Culver City.

Renaless, Inc. Clarke Renaless, Director General.

FINE ARTS STUDIOS. 4500 Sunset Blvd.

FRANCIS FORD STUDIO. 6040 Sunset Blvd. Holly 2632

ROCKY Mt. Production Co.

GARSON STUDIOS. 1845 Glendale Blvd. Wilshire 81

Metro Release.

GOLDEN WEST STUDIO. 4011 Lankershim Blvd. Lankershim 132-J

GOLDSTONE STUDIO. 1426 Beechwood Dr.

Goldstone Productions. (State Rights release).

HOPE STUDIO. 7435 Santa Monica Blvd. Harry Tenbrook Staff. "Dark Faces" 4th Week.

GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. 761711

GODWIN STUDIOS. 1438 Gower St. Ben Verscheiler, General Manager. Holly 162

Monte Banks Productions, Inc.

Sid Smith Productions, Inc.

Joe Rock Productions.
CAMERA

"Pulse of the Studios"

Page Seventeen

HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr.

Harold Lloyd Corporation.—Wm. Fraser, Gen. Mgr.
Richard Thomas Productions.
Irby Comstock Productions. Charles Woolstenhulme, Production Manager.
Supreme Art Productions. Chas. J. Hall
Donald MacMill. J. All-Star

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.
Horner

World Educational Films.

Chas. R. Seelinger Productions. (Aynor release). 1442 Beachwood Drive.

Hercules Film Productions, Inc. P. Andrews, Mgr. 1442 Beachwood Drive.

INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City

Palmer Photoplay Productions.

Cortland Productions.

Trimble-Murfin Productions.

LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vi

Paramount Pictures. (Famous Players-Lasky Release.)

Zane Grey Productions. Victor Fleming

MAYOR-SCHULBERG STUDIOS. 3800 Mission Rd. Individual Casting.

LOUIS B. MAYOR PRODUCTIONS. (Metro release).

METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.

NEVA GEBER PRODUCTIONS. 6735 Holly Blvd.

TECHNICOLOR M. M. Corps. C. A. Williat, Mgr.

PICKFORD-FAIRBAINS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.

United Artists Release.

PRINCIPAL CORP. 7720 Santa Monica.

R-C STUDIO. Melrose and Gower. 760 Gower St.

Individual Productions. (Film Booking Offices.)

JEAN RILEY STUDIO. E. C. Walker, Mgr. 6701 Santa Monica Blvd.

ROUSH STUDIO. Culver City. Warren Doane, Mgr.

Hal Roach Comedies (Path release). R. C. Miller

Individual Productions.

JOE NIEHOFF STUDIO. Culver City. Warren Doane, Mgr.

RAY STUDIO.  Albert A. Kidder, Jr., Gen’l Mgr. 1425 Fleming St.

RUSSEL STUDIO.  B. D. Russell, Mgr. 1439 Beachwood Dr.  Holly 79456

LOGAN-BAYHAM PRODUCTIONS. Logan-Bayham Productions.  Tom Gibson Morante Manigan


SENNETT STUDIO. 1712 Glendale Blvd.

Mack Sennett Comedies.  (First National Release).

SUNSET PRODUCTIONS. 7425 Sunset Blvd.

UNIVERSAL STUDIO. Fred Datig Casting.  570-081

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.

WARNER BROS. STUDIOS, 5842 Sunset Blvd.

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**Niles Welch**
**Antonio Moreno**
**Buster Keaton**
**Carter DeHaven**
**Cullen Landis**
**Theodore Roberts**
**Lloyd Ingraham**
**Hoot Gibson**
**Larry Semon**
**Truly Shattuck**
**Bull Montana**
**Jack Dillon**
**Lottie Pickford**
**Irving Cummings**
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**Scenario Bulletin-Digest**

(Sample Copy on Request)

On the other hand Douglas Fairbanks, Ramon Novarro, Rudolph Valentino, Richard Barthelmes are always heroes. Mr. Sainpolis, however, is alternately the hero and the "heavy." In Rex Ingram's "The Four Horsemen of the Apocalypse" he had a sympathetic role. In "Shadows" he was a scoundrel. In "The Hero" he had the title role. In " Held to Answer" he is a narrow minded and stone hearted man.

"It's all in the way a person looks at it," said Mr. Sainpolis. "I feel that people don't believe I'm quite as good as I'm sometimes made to appear and I hope they don't think I'm quite as black as I'm painted. I'm just an everyday average man."

Others in the cast of "Held to Answer" which is headed by House Peters, include Grace Carlyle, James Morrison, Evelyn Brent, "Bull" Montana, Gage Henry, Thomas Guyce, Lydia Knott, Robert Daly, Charles West and Charles Mailes.
American Legion Stadium
Hollywood Boulevard at El Centro Ave.

Hugh Hoffman
Scenario and Production Supervisor

Lloyd Hughes is Not—
The son of Rupert Hughes.
Related to Secretary of State Charles E. Hughes.
An Australian, member of the same family as Sir John Barbiere.
"I'm just a picture actor, son of an Arizona lope engineer," he says. "I started life, after leaving high school, as a butcher's delivery boy."

Twenty-six persons were considered for the presidential role of Maximilian Robespierre in Rex Ingram's "Scaramouche." The man selected was Curt Fuehrberg, who bears an uncanny resemblance to the noted French patriot.

Several of the costly costumes worn by Lewis Stone in Rex Ingram's French Revolution production, "Scaramouche," became rags and tatters during the filming of the Paris street battle scenes in which Mr. Stone suffered many attacks by the blood-thirsty mobs.

Among the other implements used in Rex Ingram's monster French Revolution production, "Scaramouche," are a pair of twin cannons. One was manufactured in 1620 and was used in the revolution. The other was made 300 years later, in 1920. About half of the hundreds who loaded at the guns were able to tell which was older.

H. and B. FILM COMPANY
Bronx Studio, 1745 Glendale Blvd. Wilshire 4275

GRACE CARLYLE WASTES NO TIME
MAKING GOOD IN SCREEN CAREER

Rumors are beginning to emanate from the Metro studio that a new emotional actress is about to make a very definite bid for success in "Held to Answer," an all-star picturization of Peter Clark MacFarlane's most successful novel.

According to reports, those who have seen the rushes from this picture in which Grace Carlyle appears are enthusiastically preparing a brilliant screen future for her. Although Miss Carlyle is making her screen debut in "Held to Answer," she has had splendid dramatic training as a leading woman in Charles Frohman productions for the past seven years. She came to Los Angeles a short while ago for a rest, but soon after her arrival was induced to play the leading role in Ossian Apfel's "Morphine," now called "The Dangerous Road," at the Elgin's Little Theatre.

At that time Harold Shaw was casting "Held to Answer," but was encountering considerable difficulty in selecting the actress who could portray the leading feminine role. When the director saw "Morphine" he instantly made up his mind that Miss Carlyle was just the one for the part. The subsequent screen test confirmed his judgment, and her name was soon placed on the dotted line.

The east for "Held to Answer" also includes several favorable parts, House Peters, Evelyn Brent, James Morrison, John Sainpots, Gale Henry, Lydia Knott and "Bull" Montana.

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"The Digest of the Motion Picture Industry"

FROM U TO YOU

Sheldon Lewis, arch-villain, has reformed! He's emerged from his dark ways as "The Clutching Hand!" and his malignancy menace as "The Iron Claw!"; forgotten "Mr. Hyde" and his malevolence—and has played a part where he for the first time in his long screen career wins sympathy from the audience.

And a little girl did it—Sheldon plays the first sympathetic role in his history in "Whose Baby Are You?" Baby Peggy's Universal Jewel starring vehicle, which King Baggott directed.

"I consider the part 'Giovanelli' in the Baby Peggy picture the best acting role I have ever had," the famous "heavy" asserts. "Perhaps it's because down in our hearts we believe like little girls once in a while, and the lovable Italian is a wonderful character as the author has written him and as King Baggott directs him. Baggott always sounds the human note, and no matter how 'high-brow' the director may be, the simplest and most direct method of doing this is always the solution of his problem. Baggott knows this from years of acting and directing.

"I am confident of a great success for Baby Peggy's first starring vehicle for this reason—it is primarily life."

Sheldon Lewis has played over 300 roles on the stage and screen. His first big role was "The Clutching Hand!" in the first big serial ever made in pictures; followed "The Iron Claw!"; then other notable villain parts. His "Dr. Jekyll and Mr. Hyde" is one of his outstanding successes—he played "Jacques Pouchard" in D. W. Griffith's "Orphans of the Storm," played with Virginia Pearson in "The Bishop's Emeralds," and has "villain" other successes such as "Jacqueline!" and "The Little Red Schoolhouse."

His "Giovanelli!" is the principal male role in the new Baby Peggy picture; the portrayal of a lovable Italian of New York's little Italy, rich in character and vivid portrayal of the volatile emotions of the Latin people.

Universal City will be the scene next Monday of an elaborate outing of the Retail Clothes' Association of Los Angeles, preparations for which are now under way. A barbeque will be staged on the setting of "The Hunchback of Notre Dame," largest picture scene in the history of the industry, where giant pits will be utilized to prepare the roast meat, under the direction of a German barbeque expert, and several hundred guests will be served.

The details of the affair are in the hands of a committee headed by William Stanbury and G. E. Nagel. An elaborate program will follow the barbeque, and also a tour of the four-hundred acre picture city. The association, composed of retail merch- ants of Los Angeles, is one of the important mercantile organizations of Southern California.

Another noted actor of the legitimate stage has hearkened to the siren song of the celluloid. This latest arrival in the army of film stars is Harry Mestayar, for years one of the best known figures on the legitimate stage. He is now at Universal City, playing the part of the District Attorney in "The Hunchback," a Jewel production hinging around a trial more dramatic than even the celebrated trial scene in the stage version of "Madame X."

Harry Mestayar has long been a featured player in New York, with David Belasco, Charles Frohman and George W. Cohen. He has also been a producer in his own right, having launched a number of successful plays. As the district attorney, he has one of the most vigorous character roles in the big play, adapted from Rita Weiman's Broadway stage success.
And May Return Ye Olden Sport

Because she believes the Maryland tournament is the most romantic outdoor sport in America, Dorothy Phillips, star of "Slender the Woman" and numerous other photoplays, plans to introduce this last surviving spectacle of the days of chivalry into Southern California, where she expects it to rival polo as a grand society event.

"I was born in Baltimore, you know," Miss Phillips said in telling her plans, "and I remember, when a girl, how I was thrilled whenever I saw a tournament, for the romance which surrounds the men and days when knights were bold. So far as I know, these tournaments are not held anywhere else but in parts of Maryland and the Valley of Virginia.

"They are a gorgeous spectacle, beginning with a parade of the knights, every one of whom must be in uniform, with his own particular colors floating in pennons from his lance and streaked across his breast in a sash. Sometimes, if he is riding for a 'ladye face,' he wears his sweetheart's colors on his left arm. And, whenever a knight rides for some particular girl, she always fashions her sash and decorates his lance.

"After the parade behind a band, the knights assemble at the tilting ground and hear a 'charge' to the Knights' delivered by some orator who knows all about the romantic days of chivalry and can tell about them in flowery phrases. The knights then pass in review before the judges' stand and are marshaled at the head of the lists. Each rides under some selected name, generally that by which the home place of his family is known, for the estates in Maryland have names like 'Carrollton,' where the famous Charles Carroll lived; 'My Lady's Manor' and 'My Lord's Gift,' where tournaments are held every year; 'Chesterfield,' 'Skeibarnes,' 'Corsele' and such names, and the knights title themselves in this way.

"When the tilting begins, each knight has three scoring rides at rings that are placed in arms suspended from arches that are 75 feet apart. If he gets three rings, the music plays as he gallops up to the judges' stand, surrounded by the heralds and pages, also in uniform. If he misses all the three rings, he must gallop around behind the stand. If two or more knights tie, they have to ride until the tie is broken, which sometimes takes quite a while.

"After the tilting is finished, the champion knight selects his Queen of Love and Beauty and the next four knights in order pick the maids-of-honor. Then they escort their ladies to the stand, place flowery crowns on their heads and hear the 'Coronation Address' delivered by another flowery-tongued orator.

"The next event of the tournament is the bull at night and these dances are real social events of importance. The Tournament Ball is opened by the champion knight and the Queen of Love and Beauty occupying their thrones while the other winning knights and the maids-of-honor dance the royal quadrille. Upon its completion, the champion and queen descend from their dais and the dancing becomes general.

"All this may sound rather tame, but the sight of a uniformed knight dashing madly down the lists on a horse that must run 125 yards in not more than ten seconds in a sight that will make any girl's heart thrill to the glow of romance and chivalry. And it takes an expert horseman to sit firmly in the saddle while his eyes are glued to the holes in little rings 1½ inches in diameter that knights tell me look almost as small as the eye of a needle. The lance used must not be less than eight feet long and it is balanced solely by the forefinger as it lightly rests in the curved palm of the hand.

"I want Southern Californians, especially the motion picture folk, to see a Maryland tournament staged here and I expect to see knights charging down the lists once again before the Fall is over. And I'll promise any girl who attends that she will be enraptured by the chance to become some dashing victor's Queen of Love and Beauty."
Capt. M. McKenzie, Production Manager

LORRAINE EASON

who portrayed the role of "Echo" in the William Fox late offering, "The Temple of Venus," under the direction of Henry Otto.

Charles Cruz

who has just finished the Juvenile lead in a four weeks' engagement in "You Can't Get Away With It," under the direction of Roland V. Lee—one of a special series being produced by William Fox.
Clarke Renalle
President and General Managing Director

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ZAN MAKE-UP SHOP
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Incidentally, Hollywood Grows, Just Like the Movies

When a man is downright simple, he is simply not upright.

Another foolish fad has gone by the boards—they've quit maligning Hollywood so unmercifully.

It's about time a new genius leaped into the cinema limelight—a Babe Ruth or a Fipron—explicitly, a boy with a wallop, not a "knock."

Some expositions may be all right, but most people hereabouts seem to think the motion picture one just ended after five weeks was all wrong.

Carl Laemmle spends most of his money at Universal City, but he spends much of his time in Europe, which is fair enough for this community!

But then, of course, the people have had no opportunity to pass judgment on the effects of Prohibition in America as yet since there has been so little of it to judge.

Somebody should start a campaign to end the fulsome campaigns of back-bitters within the film industry. The time has come when the whole motley lot of them should be forced to go.

"The whole world has gone movie-mad," complains an eastern fanatic who holds down a job as pastor of a prominent church. Granting the complainant is correct, is it anything wrong?

"Satisfactory business," is the report from most motion picture theatres throughout the country thus far this summer. That means more satisfaction for Hollywood since increased production is thus assured.

Now that Cornelius Vanderbilt, Jr., has decided to launch himself in the Los Angeles field as a full-fledged publisher of a daily newspaper, may we not expect to see Edsel Ford start another "weakly" here like the Dearborn Independent?

Now that Charlie Chaplin has nearly finished his new palatial home in Beverly Hills, Pola Negri has completely finished her engagement with him, which leads countless of interested admirers to wonder just what the grand finish will be.

According to present indications Douglas Fairbanks will not be able to complete "The Thief of Bagdad," his current film production, until some time next December. Obviously, he's not going to let this thief be robbed of anything by haste.

"The Rendezvous of Beautiful Women," is what one observer calls Los Angeles. A Frisco critic calls that observer a liar. And, we, being prone to be mild and charitable, call the Frisco critic frank although we understand his Christian name is Bill.

There is now under way a rather unusual exodus of film magnates to Europe, all bent on business missions. Evidently there has come authoritative information of the early return of better conditions across the pond. Surely so many American picture kings would not be making blind jumps if the European situation really is as bad as it seems.

If they have a second World War soon, it will be neither surprising or reprehensible if there are millions of slackers among the masses of common people, because there is no longer even a passive susceptibility to the wiles and stirring tirades of munition manufacturers and unscrupulously aspiring diplomats. It is high time for everybody to be tired enough of war to abolish it.

Camera! doubts that there ever was any city in all history to make such strides of progress as Hollywood is making these days. The transformation of this film-making center into a bustling metropolis of gigantic proportions in three short years has been absolutely amazing and surely unprecedented. That this same Hollywood will be a cosmopolitan community of a half-million population in a record-breaking short space of time seems to be a foregone conclusion. Anyone who advises an out-of-town relative or friend to move to this superb city among the world's most picturesque foot-hills and to invest his or her bank-roll here is doing a double good turn—one for the relative or friend and one for Hollywood.

The quality of photoplays is being improved reassuringly, but we doubt the possibility of perfecting the cinema as a distinct and independent art until a revolutionary change is made in technique and general manner of presentation of story. Many of the highest authorities seem to hold such an opinion, too. Why not a little curtailing of expenditures on studio improvements in order to have some cash to divert to the cause of intelligent, scientific experimenting with some of the more reasonable ideas of a few so-called radicals who try so much in vain to get a hearing? We personally know of one new technique which we are confident has at least the nucleus of a truly great idea. There are other notions available. Indeed it seems a pity there is only lethargy among those whose interest in the subject would be most beneficial to the photoplay.
"M" Is Her Mascot
Just as the street car lines of Los Angeles are distinguished by certain letter's, so has a certain street car line of the Warner Brothers, and now almost invariably appears in the ride through life of Dale Fuller character star, which she just finished a big role in Von Stroheim's "Greed." The letter "M" has been Miss Fuller's name since school days. She was graduated from Mills College, near San Francisco. All three of her big film roles have started with an "M." She was christened "Marischa" in "Poo-lish Wives," she was "Marineka" in Robert Julian's "Merry Go Round" and in "Greed" she appeared as "Maria Miranda Macapa"—a bevy of "Ms." And to top it all her own name really is Marie Dale Fuller. At present, Miss Fuller is enjoying a much-needed rest after several weeks of character complexes in San Francisco.

Utson 2,500 "Extras.

To Herbert Brenon's production of "The Spanish Dancer," starring Pola Negri with Antonio Moreno featured, goes the honor of having the largest set constructed in recent years by Paramount's West Coast studio. Approximately twenty-five hundred minor players attired in the colorful costumes of Spain of the seventeenth century were used in conjunction with this mammoth structure. The famous "Square of the Gallowing Charger" in Madrid was reproduced in its entirety at the Lasky ranch as a background for the lavish military and religious celebration in which Pola Negri and most of the members of the cast appeared.

Burdened With Phantom.
Phantoms seem to run in Harold Austin's family. After working for over six months with Strongheart and Director Lawrence Trimble as leading man in "The Phantom Pack," which has been re-titled "The Love's Master," Austin was invited to take a cruise of a few days' duration with a party of friends. On reaching the harbor, Austin discovered the name of his friend's boat to be "The Phantom Poodle." Now, Austin is afraid the cruise will last for another six months, although the destination was supposed to be Catalina Island.

Title Is Selected.
"Stephen Stoute Out" has been chosen as the title of Douglas picture from Richard Harding Davis' famous story, "The Grand Cross of the Crescent," according to an announcement from the office of Jesse L. Lasky, first vice-president in charge of production. Theodore Roberts is featured with the thirteen-year old star with Noah Berry and Harry Myers heading the list of supporting players. Although the full cast has not been named, Frank Currier and Bertram John are also included to date. Edrid Bingham adapted the Davis story and Henbery will direct the boy star.

Warners Sign Louise
Louise Fazenda has signed a long term contract for featured roles of stellar significance with the Warner Brothers. Miss Fazenda occupies a most unique place on the screen where, for nearly a year now, she has appeared in numerous dramatic productions where she played straight comedy roles. In "The Gold Diggers," where her work won her a starring contract, Miss Fazenda played the role of a highly dramatic lines demonstrating that she is both comedienne and dramatic artist.

Chapin to Assist.
Associated First National Pictures have engaged James Chapin to assist John McDermott in the direction of "Her Temporary Husband," which he will start shooting on August 5. The story is adapted from the stage play of the same name and the exteriors will all be taken in Long Beach. Sidney Chapin, Tully Marshall and John Rice are among those present in the cast, which has not been completed as yet.

C. B. Is Back.
Cecil B. De Mille and a number of the featured players in "The Ten Commandments," a story of which was written by Jeanie Macpherson, returned this week from San Francisco where an important sequence of scenes in the modern story of this Fairmount picture was filmed on and about the structural work of a new church now under construction there. In addition to Latrice Joy, Richard Dix, Nita Naldi, Rod LaRocque, Eddy Chapman and Robert Edeson of the cast of featured players, Mr. De Mille was accompanied by his production staff, including Jeanie Macpherson, author, and similar staffs of Paul Irbe, art director, Bert Glennon, chief of the camera staff and Cullen Tate, assistant director.

Going to Arizona.
Zane Grey and Victor Fleming will leave for Flagstaff, Ariz., within a few days in search of locations to be used in filming the Zane Grey production of "The Call of the Canyon," which Fleming will direct for Paramount. "To the Last Man," the preceding Zane Grey production featuring Richard Dix and Lois Wilson, was recently completed under the direction of Fleming.

Hart Starts Soon.
William S. Hart will start work on his first Paramount picture since his announced return to the screen next weekend according to the star and Jesse L. Lasky, first vice-president in charge of production. William S. Hart in "Wild Bill Hickock" is the title of the initial Hart picture. The story is an original by the star and screenplay by Albert Sydney LeVino.
Making Luck
By DONALD H. CLARKE

During a general conversation about motion pictures the other day King Vidor's name was mentioned. Someone recalled that, although recognized as one of the most successful of directors, he is only twenty-nine years old. Someone else observed, "Some people are born lucky."

"Wait a bit," exclaimed a man who has been closely associated with pictures for many years, and who had been active hitherto only as a listener. "Vidor wasn't born any luckier than thousands of other chaps who are lots older and lots poorer than he is now. The only difference between him and them, as nearly as I can see it, is that he fixed on a definite objective early in life and started plugging for it to the exclusion of everything else. The more obstacles he had to overcome, the harder he plugged. There is a great lesson for young men, and women, too, for that matter, in Vidor's career."

"Vidor always had the idea he could write, and while he was in high school in his native state of Texas, and later when he was at Tom Institute, in Maryland, he kept grinding out short stories and articles. Then, just about the time he left the institute he made up his mind definitely that motion pictures were his career, and he started in to write scenarios. He wrote fifty before one was accepted, and he didn't get much reward for that. But his ardor, instead of being damped, was increased by disappointment.

"He was away off from the beaten track of motion pictures—in Galveston, Tex. There weren't any studios there, or any players, or experts in any branch of his chosen field. He decided to make his own pictures, nevertheless. He furnished the stories; the parts he recruited from visiting vaudeville he, acts, whose services he secured for practically nothing. His sets were shanties and business buildings already built. His two reapers were made in four or five days.

"During this period he passed an unusually pretty girl on the street. He sought an introduction because he wanted her for a leading lady. Her family wouldn't hear of such a thing, so Vidor married her. No one who knows anything at all about pictures doesn't know about Vidor's wife, Florence Vidor."

"Well, the Vidors made a few more two-reelers in Texas, after which they went to New York for experience. They worked as extras, and in all sorts of other capacities in the industry. There are no pictures which they went back again to picture making in Galveston. But they weren't satisfied with the results, due to their poor facilities, so finally they made the big plunge, gave up everything, and motored to Los Angeles. They took any work they could get in the studios, the first good break finally occurring when Vidor got a position in the scenario department of Vitagraph. That was in 1914-15. From then on his rise was rapid. He soon became a director, and clinched his future in 1918 with "The Turn in the Road," which he adapted and directed. It was one of the first big successes with a spiritual theme."

"Now he is one of the big directors engaged by Goldwyn, his first picture for them being an adaptation of the stage success, 'Three Wise Fools,' which is said to be one of the best photodramas he ever has made, and which will be seen on the screen this Fall."

"It would be a fine thing," concluded the speaker, "if every young man and woman who sees 'Three Wise Fools' could look back of the screen at the life of Vidor, and not see only his beautiful home, and his motor cars, and yachts, and things like that, but also the everlasting stick-to-iveness, the hammer-at-one-thing-until-you-get-there spirit, that taking him through all barriers, brought him success at the age of twenty-nine. He wasn't born lucky. He made his own luck."

Days of Pretty Girl Parts--Are They Over?

The wide-spread practice of holding beauty contests in the selection of new screen material has given many followers of motion pictures the idea that all one has to have to achieve movie fame is good looks.

Evelyn Brent, pretty English actress now appearing in American productions, hits upon an important truth that should be of interest to all film aspirants, when she declares that the day of "pretty girl parts" is over and that beauty contest winners must work as hard as extra girls to achieve lasting success.

"Beauty contests are valuable in that they afford opportunities to those who might otherwise, never attempt a screen career," says Miss Brent. "However, there is no doubt but that these contests have tended more than anything else, to give 'fans', generally, the impression that good looks is the prime requisite to screen success.

"Every day I receive letters which read in effect: 'My friends say I am beautiful and should be in the movies.' A large percentage of beauty contest winners who come to Hollywood are subjected to sad disappointments. Because they won the contest they feel they should be allowed to walk right into the star part. When they find they must start at the bottom, just like extra girls and must work just as hard as anyone else to get ahead, they feel they have been disappointed. Most of them return home. A few of them stick and some of them, after years of hard work, reach their goal—just like anyone else.

"Hazel Keener won a Chicago contest two years ago. Today she is beginning to play important parts. She has studied hard and learned the art of acting. In another year she will perhaps be playing leading parts. She is one of the few who have seriously taken to the art. At first she was disappointed, but she soon found that she must 'deliver' before she could get ahead.

"There are no bigger stars who get by on their beauty alone, as was the case some years ago. One girl, who was made a star immediately upon entering the business, met with a sad fate. She was beautiful, but could not act. She had back-bone, however, and instead of bewailing her inability to 'get over', she stepped down from starring parts to small 'bits'. Now, after four years, she is again playing leading characters, but this time she has the training and the ability to do her parts justice.

"Looks are important, but they do not be-
SAN FRANCISCO, CAL., July 30th—
Edward Belasco, head of the Belasco Production Corporation of this city, and his general manager, A. H. Sebastian, are in Los Angeles making preparations for the filming of the organization’s next picture. The picture will be shot in one of the Southern studios, and the full plans will be given out at an early date.

Milton Gardner, Vice-President of Goldwyn, came to San Francisco Friday and spent several days looking over the last of the work on "Greed," to be made in this city.

San Francisco is taking great interest in the first showing here of "The Fog," which is the attraction of the week at the Warfield Theatre. "The Fog" is the second picture to be made by the Graf Productions, and was made with San Francisco money at the Pacific Studios at San Mateo, released through Metro. But quite aside from its local interest, it’s a cooking good picture, directed by Paul Portal, with a cast that includes such well-known names as Cullen Landis, Mildred Harris, Louise Phillips, Constance Morris, Edward Wales, Ralph Lewis, and Eddie Phillips.

Eric Von Stroheim and the company making "Greed" under his direction are almost through with their work in San Francisco. They have been here long enough to feel almost like familiar faces. Eric, director, producer, manager, has been here long enough to vote, and it’s four months and a half since he last took a real shooting scene on the picture, but now they expect to finish here on Wednesday, and leave for the South on Thursday. The preliminary plans have been changed a bit, so the company will go from here to Los Angeles, and after a stay there of only one day, on to Keeler, where a short sequence will be shot. Then from there, equipped for the great heat, they will go into Death Valley to film the final scenes of the picture. After that is finished Gibson Gowland as "McTeague" can shave his beard, and the company will leave for Colfax, to make the early part of the story, and the scenes of his boyhood as a miner in the Great Dipper Gold Mine. Zasu Pitts has just about finished her part in the picture, and expects to leave in the near future for New York, where she is engaged for a picture soon to be filmed by the Famous-Players.

Hal Reed, well known publicity man, and former press agent of the First National Productions, has been appointed Director of Publicity for "If Winter Comes," the latest picture of the Fox Film Corporation. He is also handling all the San Francisco publicity for Warner Brothers.

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Details of the making of "The Hunchback of Notre Dame," Universal super-jewel spectacle starring Lon Chaney, and employing a cast of thousands, are to be the topic of a lecture before the Photographic Institute of Arts and Sciences of New York.

Miss Marjorie Weirich, instructor lecturer and former science department of the Erasmus High School of Brooklyn, passed an entire day at Universal City going over the details of the making of the picture and inspecting its settings, in preparation of her lecture.

"I compared every detail of the Universal replica of the Cathedral of Notre Dame with the cathedral itself, which I visited not six months ago," said Miss Weirich. "And the fidelity with which the artists reproduced it for the picture astounded me."

"I was particularly interested in the historic statuary and the fidelity to types in costumes and in depicting the customs of the day. Aside from its value as a picture spectacle and an entertainment, I really believe that it is the biggest thing the motion picture has given to the world of culture, and a striking demonstration of what the pictures can do toward education. The picture is one that will be of value to the whole world for centuries."

Los Angeles newspaper folk were extended the unique honor of being the first persons in the world to see the completed film of "The Hunchback of Notre Dame," when, on the eve of its departure for New York, where the final part of the tour was held, the management of Universal City held a luncheon and preview for the writers and several film experts visiting the studio.

"I've seen Catalina, Mount Lowe, Yosemite and other things—but this is the biggest kick I've had in California."

This is the comment of Edwin Marcus, internationally famous cartoonist, following his visit to Universal City, where, as the guest of James M. Sheehy, manager of the New York Times and now the "pre-critic" at Universal City, he visited the big sets and saw the making of "The Acquitall," "Beasts of Paradise" and other photoplays.

Marcus, whose political cartoons on the New York Times are known throughout the world, was specially interested in the mammoth settings of "The Hunchback of Notre Dame." He had recently been in Paris and had visited the Cathedral, and proclaimed the replica at Universal City a remarkable duplicate of the celebrated structure.

"The biggest thing that impressed me," he said, "is that I knew they used big settings, but I imagined they were just scenery—I had no idea of the structural detail; of the solidity of the buildings and the remarkable attention to detail that makes the marking of pictures. I think without a doubt my visit to Universal City is the most interesting thing I have experienced on my California trip."

The famous "loud speakers" which were first developed for practical outdoor use on the gigantic set of "The Hunchback of Notre Dame," have been adopted by the Universal Pictures corporation for use when President Harding speaks at the Motion Picture exposers.

Scientific experts were interested all over the country by the remarkable results achieved in the construction of the "loud speakers," thru which lights directed the filming of the mob scenes in which an army of people took part. The voice of the director could be heard over a half mile, clearly and distinctly. The electrical engineer used it and the assistant directors.

Since the Coliseum at the Exposition grounds seats 70,000 people, it is problematical if a human voice could be heard at one time by the entire gathering, Julius Bernheim, general manager, and William Koong, business manager, offered the services of the electrical department in installing its voice magnifying apparatus.

Work will start Monday at Universal City on "The Texas Ranger," screen adaptation of the novel by William McLeod Raine, noted writer of Western tales, and starring Roy Stewart and a picked east. Nat Rose, who directed "The Six-Fifty" in its screen form, and has made several other Universal pictures, will direct the new offering.

The story deals with the work of the famous Texas state police, and tells the conflict between two rangers sent to bring to prison from another state a woman accused of a crime. Both love her; one seeks to aid her to escape, and the other, holding his duty higher than his love, seeks to bring her to justice.

Spectacular episodes cram the last section of the drama, and some scenic locations of special interest have been arranged for by Jack Lawson, location director, for the outdoor parts.

Isadore Bernstein wrote the screen adaptation of the novel, and the interior settings are designed by Rosemary Forsyth.

One by one the actors of the legitimate stage have succumbed to the call of the celluloid—but Koenig, the scenic decorator, is staying at vaudeville, too. William Gould, one of the best known figures in present day vaudeville, is the latest screen villain. Gould has started work on his part as the villainous sea captain in "Beasts of Paradise," new Universal chapter play starring William Desmond and Eileen Sedgwick.

The story, opening as a sea adventure and carrying its characters through the perils of a jungle in a search for a fortune seized by a submariner, is one of the most pretentious plays of its kind in years.

Gould, latest screen villain, is known as the sailor in the New Chief of Police," a nationally-known vaudeville sketch which played "big time" all over America for several seasons. He has been on the speaking stage for the past seven years, starting in an Eastern stock company, thence entering vaudeville.

Some time ago he entered pictures, playing character roles, such as those in "The Age," but William Craft, director of "Beasts of Paradise," discovered him in what he believes is the premier villain of future photoplays. Gould was a personal friend of the late Morgan Robertson, noted author.

"But the offer of this exciting and important part of the speaking stage does not," says Gould. "But I believe the vaudeville stage is an invaluable training for the celluloid. You learn in vaudeville condensation which is an important thing in registering the maximum of impression with the minimum of footage." Gould assisted in the production of several pictures prior to acting in them.

"Hold the pose!"

The instruction issued from the electrical amplifier overhanging the massive setting of the courtroom in "The Acquitall" at Universal City, during the emotional climax of the big trial scene stopped, hesitated and looked confused. For the voice of Clarence Brown, director, as it issued from the loud-speaking device, echoed and oldfashioned until its meaning was lost.

"Call a fresh shot!" bellowed the director. "We can't reach 'em all by megaphone, and in these interiors a magnavox echoes awfully. I don't know just what to do."

"Maybe I can help," volunteered a shortish, different man, who was looking at the scene with a publicity-man. Brown smiled, "If you can make 'em all hear when I want them to hold their pose, you'll be a wonder!" he said.

The visitor grinned, and nonchalantly opened his mouth.

"Hold the pose!" bumbled forth in a deep bass that shook the set like a low organ-pipe. Further directions were issued and relayed by the owner of the megaphone pipes, until the scene was completed.

"Great! Those are some pipes!" marveled the director, in thanking the actor. "What kind of a man are you, anyhow?"

The visitor smiled and extended his card. "I'm Robert Finogen, dramatic bass," it read. The opera singer, possessed of one of the most remarkable bass voices in the world, had come to Los Angeles to design his future Picture Exposition, and paid a visit to the studio during his engagement. "The Acquitall," which has been his last direct, is a spectacle based on Rita Weinman's famous stage play.
The Allurement of Athletics

Mickey McBan, who is now at work on his fourth picture, is also training for the swimming exhibition to be held in Los Angeles very soon. His father has built a small gymnasium in the McBan home in Laurel Canyon and here the budding starlet spends most of his time these days when he’s not at the studio or in the swimming pool. He in learning to box, wrestle, fence, swim the bar and perform aero-graphics, and it’s a certainty if he’s called upon for any athletic stunts during the aquatic show, he’ll be ready. He is playing one of the principal roles in “Born of the Cyclone,” the Gypsy story Enile Chautard is filming at the R-C Studios, and as the contract was signed during the last of Mickey’s sevices in Henry Otto’s “The Temple of Venus” at the Fox Studios, these were rushed to completion with all possible speed to enable him to join Chautard promptly. This is the fourth time the youngster has been under Chautard’s direction, and further evidence of his growing popularity is reflected in the fact negotiations are well under way for another production to follow this one. Young Mr. McBan is keeping up the pace even during what is generally considered the slack cinema season, and statements relative to his future come in never-ending procession.

CHARACTER MEN

Getting right down to “brass-tacks,” it would indeed be difficult to select a more capable, a more conscientious and successfully seasoned character actor than Bert Sprotte, who is now enjoying a few days of recreation before again getting into the eternal grind of portraying any one of a possible thousand roles for which he is admirably fitted.

The character artist is at a disadvantage, to a certain extent, with the motion picture audience unless they be the real dyed-in-the-wool fan who carefully studies the casts and associates the various character portrayals with the well-known name of the actor, otherwise, simply the “character” gets the applause and approval and not the individual.

Bert Sprotte first associated himself with the motion picture industry in 1915 at which time he was cast in a prominent role in “Mother O’Mine” at the Universal, directed by Rupert Julian, and since that period he has worked quite continuously in possibly more than a hundred productions, prominent among the more recent ones are: “The Fighting Striker” and “For Big Stakes,” William Fox productions; “The Soul of a Beast,” a Thomas Ince; “Conquering the Woman,” a King Vidor; “The ima,” a Chester Bennett; “The Purple Dawn,” a Charles Seiding; two Universals, “Trimmed in Scarlet” and “The Prisoner,” and the R-C pictures, “The Alkalies.”

Critics, however, who have carefully followed Bert Sprotte’s very spectacular career, are quite in accord with the fact that even tales of men and heroism of versatility lends itself to practically any type of a character, his portrayals of Western roles back in 1916 to 1920 with the William S. Hart productions stands out ahead, if possible, of all others and that his characterization of Eliphlet Moss in “White Oak” and that of the Sheriff in “O’Malley of the Mounted,” working opposite “Bill” Hart, were among the best of his extensive repertoire.

COMEDY CAMERAMEN

The work of a cameraman in a comedy studio is indeed strenuous, for about fifty percent of the work is “trick stuff,” as it is called. The Grand Studio has three experts—Jerry Ash, Kenneth MacLean and William Williams. Everyone of them possesses an instinct for comedy photography, else they would not be in the business—that part of it, at least.

Animals afford some of the hardest work. In Joe Rock’s new picture, “It’s a Bear” directed by Reggie Morris, the efforts to get even a well trained animal to work just right were productive of much strenuous and persistent application. Then there was a scene wherein a dog had to jump into a picture frame and lie himself into a cut out of a dog beside the hunter. It was amazing that the result was obtained at all, but they got it and Jerry Ash, as the camera, had to grind and grind with infinite patience.

A trained goose in Mounty Banks’ picture, “Home Cooking,” was also a source of “in-scent meritment,” but also of hard and patient striving on the part of all concerned, Herman Raymak director.

Sid Smith has a lot of animals in his picture, “The Midnight Watch,” directed by Charles Lamont. But they were all stuffed, “That’s the kind I love to work with,” sighed MacLean, the lens expert.

The cutting room can do wonders with the film, but after all, there must be a scene to cut—and there is where the cameraman must be on the job!

Several trained lions in a recent Sid Smith comedy for Grand-Asher caused much excitement, but the results are ‘amazingly’ good, it is said. Yes, the cameraman in a comedy studio has his work cut out for him!

HERE IS INFORMATION ON CAREER OF THE SECRETFIVE HOUSE PETERS

Born in Bristol, England, educated all over the world, featured on the stage in New York, Hong Kong, Peking, Johannesburg, Rio de Janeiro, Buenos Aires, Melbourne, Sydney and Mexico City, and now starring in motion pictures in Hollywood—such is a brief resume of the colorful history of House Peters, headmember of the all-star cast of Metro’s production of “Held to Answer.” Few screen players have had so varied a career as this pugular frencce-star and few have made known so little of their personal life.

On the stage, House Peters has done everything from “East Lynne” to “The Square Man” and had the leading role in the original productions of “Everywoman” and “Bought and Paid For.” While he has never appeared on the stage west of Chicago he has never made a motion picture in the East. His entry into pictures was made opposite Mary Pickford in “The Bishop’s Carriage,” and his more recent successes have been in “The Storm,” “Human Hearts,” “Lost and Found” and “Don’t Marry For Money.”

Six feet one and one-half inches tall and weighing 190 pounds, Mr. Peters recently learned from his tailor that his measurements were identical with those of Jack Dempsey.

A splendid actor and a loc-nim, Mr. Peters admits to having recently celebrated the ninth anniversary of his wedding. Two of “the most wonderful children in the world” assisted in making the celebration an unusually joyful one.
**Miss Novak Honored in Africa**

Jane Novak has just had a theatre named in her honor in Capetown, South Africa.

SIR Richard Edmonston, President of the British-Africa Theatre Syndicate, contributed this big chain of motion picture theatres in British South Africa, has completed the building of a big playhouse seating two thousand persons in the South African metropolis, and dedicated it to Miss Novak. He cabled the Chester Bennett star, wanting her to be the guest of honor at the dedication ceremonies. Miss Novak has confirmed his activities to christen The Jane Novak Picture Palace, but she was too busy filming her latest starring vehicle, "Living in Haste," to make the trip of several weeks off to go to Africa.

SIR Richard Edmonston wrote that he planned to dedicate this theatrical syndicate decided to dedicate the new theatre to a film star, they were almost a half in naming Miss Novak, because she represented their ideal of womanhood.

**Eastern Genius Joins Schenck Forces**

David G. Fischer, actor-producer-director, who for the past several years has confided his activities to Eastern studios, has been signed by Joseph M. Schenck Productions. Fischer will start his activities with the Schenck organization by assisting Frances Marion and Chester Franklin, and direct "Night and Day," Talmadge's next picture, "Dust of Desire," which is due to be started within a week at the United Studios, Hollywood.

Fischer is one of the pioneers in picture making, having served with the now defunct Essanay and American companies. His work picture was not continuous, as on a number of occasions he turned to stage acting and producing. He wrote and produced for the stage, "Behind Old Lace," which Lloyd Inwarhale recently transferred to the screen.


Mary Carr has arrived from New York, having signed to appear in two special features.

**Hamilton Secures Role Jolson Quits**

Lloyd Hamilton, the motion picture comedian, has left Los Angeles for New York, where he will immediately begin production at the D. W. Griffith Studios in Manasooek, of his first reel comedy. The story in which he will appear, is to be called "Black and White," and is the same production in which Al Jolson was rehearsing when he fell with notice to Europe.

Jack Noble will direct Hamilton, and the latter is bringing with him a personal staff, including Lloyd Bacon, son of the late Hugh Fay. Bacon and Fay have been associated with the comedian in several of his recent productions.

Arrangements by Hamilton's appearance were made through the courtesy of E. W. Hammont, president of the Educational Film Corporation, who has Hamilton under a long term production contract. Hamilton's short comedies have been released through the Educational company.

Several of the original cast selected to appear with Al Jolson will be included in the cast with Hamilton.

Production work is expected to begin next week.

**IT SURE LOOKS LIKE AN INDEPENDENT YEAR**

This is an "Independents' Year," says Harry Colin, by which the general manager of the C. B. C. studios means that the big production companies will have considerable opposition this year.

Activity is reigning supreme at the C. B. C., and Gower. Edward J. Le Saint has just completed "Yesterday's Wife" with Eileen Percy, Irene Rich, Josephine Crowell, Philo McCullough, Lewis Dayton, Lottie Williams and William Scott. The negative was shipped to New York this week.

Director Howard Mitchell is just completing "Forgive, and Forget" with Pauline Garon, Wyndham Standing, Philo McCullough, Joseph Swickard, Lewis Belmore, Estelle Taylor, William Scott and Vernon Steel.

Le Saint is making ready to start work on "The Marriage Market," a big sex drama by Evelyn Campbell, which appeared in a well-known magazine under the title "Garon" is this product a "Garon" feature, with a sensationalistic and "Garon" being an important theatre in this field. A spectacular and feature, with a sensationalistic and...
Doug’s New Game Plays Havoc With Noses

Rasad Walsh, well-known director of the megaplex on Douglas Fairbanks’ latest costume-romance, “The Younger Girl,” carried today carrying his distinguished prob- lom in a sling and at the same time a three-month-old railroad roam- ing picture. This week at the United Studios where Constance Talmadge is appearing in her new film, “Barbary,” a Joseph M. Schenck at- traction, Cameraman MacWilliams is filming Constance in the picture, rapped on her dressing room door. “Do you remem- ber this?” he asked Con- stance, looking at her a much bade- sted “still.” Constance looked long at the picture which is called “I’m going to quote word for just what you wrote on it. You were the first to predict that I would some day become a star and it was to make your prophecy come true for both of us that I asked Mr. Schenec to let you be my cameraman.”

SCENTS WEALTH, IT’S LESS THAN A CENT

“Bull!” Montana may hail from Voghera, Italy, but he is now rich to the extent of 2,600 German marks.

When wealth bowed in upon him recently via his far mail Hamburg, Germany, which and accompanied a letter from a French con- ceded request that the Metro con- median send the writer an autographed picture of Miss Montana. The enclosed money was to cover the cost of the picture.

Fanatic for many years excited over this great generosity of his unknown admirer until he began figuring the value of 2,600 marks in American money.

According to the rate of ex- change, at the time, his anticip- ated wealth amounted to the miniscule sum of three-fourths of a cent.

Trimble Adds Scene.

After spending two weeks in the cutting room editing the next Strongheart starring vehicle “The Love Master,” Director Laurence Trimble has decided to make some- added scenes which will be added to the film he is taking at the Thomas H. Ince studios. Those who have seen the first scene of the new picture de- clare Trimble has not misstepped, thrills never before equaled on the screen. One of the punches of this film will be a scene between twelve teams of hockey players at Lake Louise, Canada.

WHEN CONNIE WAS A SCHOOL-CHILD

Here’s a true one:

Eight years ago a school girl of fourteen came to the old Vigna- graph studio out in Flatbush, Brooklyn. Her name was Con- stance Talmadge. J. Stuart Blackton, ever on the lookout for budding talent, gave the young school girl a small part in a picture.

Glen MacWilliams was the cameraman on the production. This week in old Talmadge wa- cested in the camera than anything else in the studio, and a friend- ship was born up between Mac- Williams and the Erasmus Hall student.

MacWilliams explained all the details of picture making to Miss Talmadge, when she went back to school, gave her the pic- ture. MacWilliams wrote on the back of it:

“Some day you will be a star, Miss Talmadge, and when that time comes, I hope that I will be your cameraman.”

OUTDOORS IS FAVORRED “SET”

The greatest set ever built, the most stupendous and the most enduring, is being used by Jack Pickford in his present production, “Valley of the Wolf,” which is now in the making.

The set is the greatest out-of-doors. More than two-thirds of Jack’s picture will be made on location— in the mountains, val- leys, and other natural sets.

The initial scenes of the pic- ture have been taken. The principal interior sets have been photographed at the Pickford- Fairbanks studios.

The Jack Pickford company is now ready to use the bingest of all sets—the out-of-door country. In this set there is no artifici- ality. Bravisom is the theme.

When “Valley of the Wolf,” which is being directed by George Siegel, is shown on the screen, wilderness will be brought to the screen to give the earthy old men, ten years ago toured the Orpheum circuit in a special dancing act.

Although an expert dancer, she has seldom been called upon to demonstrate her terpsichorean ability before the camera. Her experience is that of the most pop- ular interpretive dancers in Paris and it is perhaps from her that Miss LaJuunesse inherits her own classical education.

Among a number of notable success in which she has played important Char-acters is “Robin Hood,” “The Four Horsemen,” “If You Believe It’s So” and others.

New “Find” Has Had Extraordinary Experience

Joan Lowell, one of the latest screen “finds” of the year, was taken aboard her father’s ship at the age of three months in a des- tination to stem the tide of death which medical men fore- casted. Suffering from malnutri- tion, the little infant was nursed by her sea-captain father on the usual ship rations.

Today, at the age of seventeen, she is considered a sturdy example of American girlhood and is taking a part in receiving the highest of screen honors for her work in the Associated Authors production of “Loving Lies.”

In the hit comedy, “Hospitality,” Miss Williams, understudy of Peter B. Kyme’s story, “The Harbor Bar.”

He’d Never Be Safe in L. A. Traffic

Ninety-two years between trainings.

Thomas Finch, 104 years old, who came to California during the days of the gold rush, is a from- railroad train at Trucee, California, this week, where Bus- ters Wood, author of his latest comedy, “Hospitality,” Finch saw his first railroad train in 1831.

The aged miner left Kentucky in 1859 and has lived in the mountains near Trucee for more than sixty years. Four years ago he saw his first automobile, a flivver, and marvelled much at its ingeni- ous mechanism.

This week Buster showed him his “Roocket” engine of the type used on American railroads about 1870, which comprise water and baggage tenders and six-passenger coaches.

Finch was amazed at the power the engine and coaches. “So that’s the latest railroad machinery,” he mused. “Well, it do beat all what wonderful improvements in nature is making. Things ain’t changed much since I was a boy, haven’t got nothin’ over the old train.”

Finch much enjoyed his ride on Boston Brown’s new train which our great-grand fathers used to ride on.

“I ain’t afraid of nothin’ on this here train,” said Finch, “but there they things they call flivvers sure do beat all locomotion, don’t they?”

Meighan in Third Ade Film

Thomas Meighan returned to Paramount’s West Coast studio after a month’s vacation to be- gin work at once on George Ade’s original screen story, “Woman- Proof,” which has been an- nounced previously under the title, “All Must Marry.” Mrs. Meighan, his wife, and their three children and they expect to make their home in California for some time.

Lila Lee, who will also play the lead- ing female role in “Woman- Proof,” also arrived from New York. Alfred E. Green will di- rect this Paramount picture and Thomas Geraghty scenarized Ade’s original story, Meighan, who arrived in California several days in advance of Meighan, has been busy in daily conference on this, the third original Ade story to serve as a starring vehicle for Meighan.

**Pioneer Trouper Passes Away Here**

Charles Ray Smart, profession- ally known as Charlie Ray Ar- cher, late technical director for the John P. McCarthy Produc- tions, died Monday morning, Aug. 21st, at his residence, Bunker Hill street, Los Angeles. Mr. Archer was born in Lon- don, England, with William and Dean Smart, known in his day as one of the greatest artists in all Europe. When a young man, Mr. Archer came to this country, first settling in Denver, Colo., afterwards traveling throughout the country with one of the first minstrel troupes ever organized.

Of a wonderful personality, combined with a musical talent that was rare and extraordinary, he soon became a favorite in the amusement marts of every city he sought after by the most promi- nent theatrical managers of his time. In the course of his trav- els, Mr. Archer made many trips across the plains; saw the Colo-rado mountains, and busied himself in a small mining camp of a few log shanties and tents to a magnifi- cent city. The greater part of his life after he saw the West was spent on the frontier. For some years he lived in Dead- wood, South Dakota, where he was intimately acquainted with "Wild" Bill Hickock, then Mar-shall of Deadwood, and was an eye-witness to the assassination of this famous character.

Mr. Archer was a gentleman and a genial-hearted fellow. He was always sociable and ever ready to lend a helping hand whenever the occasion arose. In later life, he found much comfort and solace in his writings, becom- ing known as a poet and an art- poet. His productions had great merit and were widely exploited in the leading magazines throughout the country.

Looking back far into the year of his death, he felt no pangs of regret, having never wronged anyone, leaving a name that will live in his memory, and all his life's dealings with man-kind.

**Real Mother and Son Play Together in Reel Play**

Mother and son in the same picture! Grace Parker and Jack Parker, who are members of the cast of "Flaming Youth," a First Na- tional picture, in which Colleen Moore plays and choreographs, are more often taken for father and son than for mother and son. Miss Parker's youthful appear- ance is so natural that it would not be out of place in Jack's first picture. He has just come out to the coast, from school in Phil-adelphia, where he has been on a screen favorite for several years.

**CHARLES CHRISTIE TO EUROPE**

Charles H. Christie, general manager of the Christie Film Corporation, left Los Angeles this week for his second trip to London and Paris. Mr. Chris- tie's journey comes right on the heels of his brother's vacation in the Orient, but his three-week tour will be more in the nature of business visits to the firms which are handling the well-known Mr. Christie product abroad.

Charles Christie has not vis- ited these foreign offices for a period of two years, and during his present tour of about eight weeks, will be in consulta- tion with John H. Taylor, managing director of Christie Film Sales, Ltd., of London, the office which distributes the comedies throughout the continent. He will also hold conferences with Messrs. Bronhead, owners of Goldman Bros., London, which is now entering the eighth years as exclusive distributors of Christie Comedies in the British Isles.

"London is the largest distri- buting point for films for world markets," said Mr. Christie, "in the United States, it is known as the small mining camp of a few log shanties and tents to a magnifi- cent city. The greater part of his life after he saw the West was spent on the frontier. For some years he lived in Dead- wood, South Dakota, where he was intimately acquainted with "Wild" Bill Hickock, then Mar-shall of Deadwood, and was an eye-witness to the assassination of this famous character.

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**BARKER ADDS THREE MORE STARS TO CAST**

Three more notable stars have been added to the cast of "Pleasure Mad" which Reginald Barker is now filming at the Louis B. Mayer Studio for Metro release. They are: William Collier, Jr., son of the famous stage star, Norma Shearer, famous Montreal beauty who has just completed an important role in "The Wanters," and Joan Stand- ing, the youngest of the celebrated Standing family that contributed seven leading lights to the thespian hall of fame. Hunt- ington Clutterbuck and Mary Astor have previously been selected for the main characters in the story. "Pleasure Mad" was adapted by A. P. Younger, from the popu- lar novel by Blanche Upright. Work on the picture is going along rapidly at the studio where the company is busily engaged on interior scenes.

**LLOYD HUGHES STARTS FILMING "BORN OF A CYCLONE"**

Lloyd Hughes, following his appearance with Colleen Moore in "The Huntress," started his characterization in "Born of a Cyclone," under the direction of Emile Chautard at the Robertson-Cole studio this week.

In the picturization of M. Mar- ion Burton's play, Mr. Hughes plays the part of Francois, philo- sophical student of the parish who has been chosen by his love for a gypsy maid who comes to his quiet little Louisiana village in the midst of a cyclone. This marks Mr. Hughes' first appearance before the camera since his introduction of "Ponjola," the actor's work in "The Huntress" is said to be one of the outstanding histrionic achieve- ments of the year by persons in the know around the United Studios.

**Kirkwood With Vidor**

James Kirkwood, noted stage and screen actor, will play the leading role in Joseph Herge- shemeier's "Wild Oranges," which is now in the hands of Goldwyn studios. It will be the first Goldwyn picture in which Kirkwood has been cast since he signed a long-term contract with the company. Kirkwood is the second player chosen for parts in this production. Following the casting of Vidor, noted film comedian, who recently has turned to dramatic work as the first player selected by Vidor. The entire cast includes only five players. The structure of the film is based on the code of Georgia, the exact spot where Hergesheimer laid his novel.

**Mary's New Film Opens in New York**

The first showing of Mary Pickford's new picture, "Rosita," will be at the Lyric Theatre in New York, where it will open September third for an indefinite run.

This announcement was made this week by Miss Pickford, who is now working at the studio on the titling and final cutting of the film. Extensive preparations are being made for the Metropoli- tan premiere of "Rosita." The pres- entation will be in charge of Ed- ward Manson, special representa- tive of the United Artists Corpo- ration, who left the studio recent- ly for New York with a brief case full of special orders from Little Germany.

Following the run of "Rosita," the new Charlie Chaplin play, said to be the most sensational celluloid event ever cut by the Comedy Knig, will enter the Lyric for its introduction to the New York audience. Very few things make the film unique is that Chaplin does not appear in it. Instead, he is the author and director of the piece, and Edna Purviance is the star. After many changes, the piece has finally been fixed as "A Woman of Paris." This represents Char- lie's first offering for United Artists.

In all probability this feature, as well as Mary's new film, will be presented in the key cities as a road show attraction. Miss Pickford is launching the most stupendous exploitation campaign that she has ever undertaken in connection with this picture.

Their Honeymoon Will Be Much Deferred

James Kirkwood and Lila Lee are on their honeymoon—but not together.

Four hundred miles separate them. Jim is in Los Angeles playing the principal role in Sam Goldwyn's First National picture, "Ponjola." His bride is spending her lonely honeymoon doing her own makeup in "Woman Prood," in San Francisco.

Beginning next week and continue- ing for quite a spell a whole continent is going to divide the honesmoomers, for Kirkwood's picture is the completion of "Ponjola," to ap- pear in a picture to be made in that state.

But when that picture is fin- ished there is going to have a real honeymoon, with sea trip and everything, the newlyweds declare.

James and Lila were married in Los Angeles, Wednesday, July 14th. It is Kirkwood's second trip on the sea of matrimony. His first venture with Gertrude Hoffman ended in divorce at Reno, six days before he and Lila were married.

They will spend James' 28th birthday. It is her first trip to the altar.
From All Walks They Walk

Interesting, possibly above all other facts relating to the cinema industry, are the happenings attaching to the manner by which the various actors, from those simply enacting "attendants" to the stars, have entered the ranks of stardom; which, though a felicitous method of earning their living, has been found an exacting task. Among the many outstanding examples of this latter circumstance can easily be found in Kenaugh Gibson, who recently finished his role as "Captain Harrington," a juvenile lead with Constance Talmadge in "The Dangerous Maid," a First National release being made at the United Studios by the Joseph M. Schenck Productions, under the direction of Vic Heerman. Mr. Gibson was educated in France, at Sorbonne, the University of Paris and the Alliance Francaise. Returning from Paris, he accepted a temporary political position in the French foreign office, but was called to San Francisco in 1920, expecting to shortly return to Washington. However, he tendered his diplomatic service for which he had been educated. On the way back, however, he stopped off in London to refresh his memory and to recuperate after being gassed while at Chateau Thierry. He has now returned, having been discharged from the service after six weeks after eight years old, and it is interesting to note in this connection that four of his great grandfathers were in the army of the Revolution and that he has had ancestors in every American war that has been fought, thus truly comes of fighting stock.

Simply as a means for temporary support while on his visit to London, he tried to break into the motion picture game and succeeded in getting cast in the "atmosphere" of a current production. He found the work so much to his liking that he stuck to it in San Francisco but in his last film, "The Magic Wanderer," "Broad Daylight," "Dame," and "Young Men and Women," he secured a leading role at the Fox Studio playing opposite Miss Elvira Fay, and in quite rapid succession of importance played his roles in "The Masquerader," "Broad Daylight," "Dangerous Day," and others.

Kenneth Gibson is now looked upon by producers and directors alike as being one of the younger men with a brilliant future in the realm of the silent drama.

STALLINGS JOINS MAYER

Charles P. Stallings, former Production Manager for Universal on over fifty productions, has joined the Louis B. Mayer forces, where he will have charge of production for units under the Mayer banner. Stallings has just completed the management of the "Hunchback of Notre Dame," for Universal, which speaks for itself as this picture, taking over five months to film and having bigger crowds and sets than any picture heretofore filmed anywhere, has presented production difficulties greater than any recent picture in this country. Stallings has been through every stage of production for the last twelve years and has filled nearly every capacity in the studio from property boy to directing, and has shot second camera as well, but is one man in the business who has no desire to direct which probably accounts for his success in the production and technical end of the game. Irving Thalberg, General Manager of the Mayer organization, under whose directing Stallings handled so many successful productions at Universal, is responsible for bringing Stallings into the Mayer organization.

DULCIE COOPER PRAISED

In his criticism on the initial release of Marjorie Main's latest stage play, "The Valley of Content," which opened at the Capitol theater, San Francisco, Monday night, Walter S. Gwyer, drama critic for the San Francisco Bulletin, extols the wonderful rise to stardom of the dramatic and emotional talents of Miss Dulcie Cooper, a local girl and the daughter of Ashley Cooper, well known character and screen actor. "The Valley of Content," in which Miss cooper essays one of the leading roles, promises a great future, and in it, this rising young star is bound to achieve triumph success in her characterization of the Miss Staton Benton. "Dulcie Cooper," writes the famous critic, "is charming and emotionally a revelation in her part, possessing every dramatic requisite which forecast a brilliant future in her profession.

Miss Cooper is a protege of Clara Kimball Young.

Stanley Orr, recently business manager for the Dallas Fitzgerald-Peters, is now filling the chair of assistant business manager for the Associated First National Pictures Corp.
Viola Will Be An "Apache" For a While

Viola Dana is going to enact the role of a little Apache in her next project, "The Search of a Thrill," which Oscar Apfel will direct. In a scene in the thriller recently adapted by Basil Dickey from Kate Jordan's magazine story, "The Spirit of the Wild.

The entire action of this story takes place in Paris and Miss Dana in the role of the rugged little gangster has a part entirely different from anything she has done since she made the "Cossacks Whip" several years ago.

Warner Baxter has been signed to enact the leading male role in "In Search of a Thrill." Mr. Baxter has recently appeared in "Divorce" and "Blow Your Own Bugle." He will play the part of a struggling author who differs from a great many young struggling writers in that he finally achieves success.

"In Search of a Thrill" is Miss Dana's third picture for the coming season. The film is known as "Rouged Lips" and the second was "The Social Code." Miss Dana is looking forward with great zest upon the two months or more of apachie shooting she will have during the filming of "In Search of a Thrill." During the past year or so she has appeared in three foreign films, one in a Spanish girl, chorus girl, dancer, country girl, shop girl, maid, but this will be the first opportunity she has had to get away and do a character role.

Arthur Bernstein Rejoins Jackie Coogan's Forces

After an absence of several months, Arthur Bernstein has rejoined Jackie Coogan Productions, Inc., as production manager. Mr. Bernstein was formerly associated with the Metro Studios in Hollywood, and was associated with the Coogans during the period when they were producing pictures for Associated First National. At the dissolution of that company, Bernstein went with the Principal Pictures Corporation, where he has been installing its systems of accounting and production management.

After a two weeks' vacation, during which he will play the host to his mother, who is coming to him for a visit from New York City, Bernstein will be permanently located with Jack Coogan, senior, at Metro.

It isn't surprising that Betty Blythe isn't in any particular hurry to return to the United States, after being wined and dined by royalty. We'll have to try her again, though, because we're quite sure that such proceedings would undoubtedly turn our foolish little heads, and we feel our minds won't be entirely at ease until Betty sets foot (or is it limb) on good old U. S. A. again.
Who's Who and What's What in Filmland This Week

Richard Dix, Lasky featured player, is spending his spare moments when he is not on C. B. DeMille's "The Ten Commandments" in a most enjoyable manner—reaching at ease? in the dentist's chair.

George Marion, who is playing the part of Chris in "Anna Christie," Eugene O'Neill's New York stage success which is being pictured by John Griffith Wray for Thomas H. Ince, has crossed the Atlantic more times than any actor in Hollywood. Marion, a member of the original cast which recently closed in London, has made fifty trips across the Atlantic, has last been to the part in Wray's picture.

Eddie Phillips, well known juvenile, is one of the busiest young actors in Hollywood. He is working nights under the direction of Ford Sterling, who added scenes for his recent Cosmopolitan picture, "Daughter of Mother Murray," so he is working on "The Politician," playing the sympathetic lead with Wesley Barry in the George M. Cohan hit, "George Washington, Jr.," for Warner Brothers. Mal Saint Clair is directing.

Recently an Anthony J. Bruno fell afoot of the law on a charge of peddling drugs, it is said, and in the course of the story of this name to his own, J. Anthony Bruno, the popular photographer of 6412 Hollywood Boulevard, says some people seemed to think he was the man accused and he asks Camera! to impress upon the public that he has never been under arrest in his life, or any charge.

Joe Rock is completing "It's a Bear!" this week for Grand-Asher, with Reggie Morris at the helm, they start his ninth picture next week.

Joe Butterworth, who recently played the part of "Sam," in "Penrod and Sam," has been signed by Sol Lesser to portray the leading role in "Peck's Bad Boy and His Dad," a Principal Pictures production. It is planned to star the promising young actor in a series of pictures depicting the life of American childhood.

"Broken Nose" Murphy is playing the character part of a hard-boiled "boon mate" in "The Storm Daughter," Priscilla Dean's next starring vehicle, a universal, being directed by George Archainbaud.

Immediately upon the completion of the picture he is now making, "The Bungalow," Murphy is to head for New York to start rehearsing for "The Crooked Square," which will open at the Hudson Theatre in September.

Mary McLaren has returned from location, where she has been playing the lead in Murray Garm-son's "Goldwyn's Latest," a picture of which will be announced in the near future.

Buzell has just completed his second screen comedy, and will shortly start rehearsing for his next picture which opens on Broadway this fall.

Joseph Schildkraut, who is at present playing opposite Norma Talmadge, likes the west coast so much that he is building a beautiful California home, and will in all probability remain on the coast for the next two years.

Alma Rubens may head her own producing company if plans now being made are correct. Miss Rubens will shortly announce her decision.

Frances Hatton, character actress, now interpreting a part in Tod Browning's production of "The Day of Faith" at the Gold-wyn studio, is the wife of Raymond Hatton, one of the screen's best actors.

Ina Anson, who danced her way from a stage career to a long-termon contract with Goldwyn, has been in pictures six months—and has played in six pictures.

Madge Bellamy, recently starred in "Soul of the Beast," Thos. H. Ince's screen novelty featuring Oscar, the elephant, the woman, has been allowed to play the lead in "No More Women," an Associated Authors production which is being filmed at the Ince studios.

Thomas H. Ince has completed the cutting and editing of "Her Reputation," an unusual drama built around the modern day press, which will be released by First National this fall. Ince, who is famous in the industry for the fast action of his productions, claims that this is one of the fastest moving productions he has ever put out. May McAvoy is starred with Lloyd Hughes in the chief male role.

Montague Love, who is in Rome with the George Fitzmau-rice company, filming "The Eternal City," was the guest of honor at a dinner given in the home of Count Raspaei.

Marie (Lefty) Flynn has started work on "The Tempest," in which he will be featured. The entire production will be made here.

Ruth Renick has started work on her new production, "Back to Back," in which she will be starred. Miss Renick will remain here for a few years to come.

Having completed "Girl O' Mine," in which she will be featured, Alyce Mills will immediately work on "Below the Mason-Dixon Line," which will be filmed in Savannah.

Madge Carver has arrived here and was immediately engaged to play the lead in "Desires," a picture production in which she will be featured.

Lucy Fox is with Fox, playing the leading feminine role in the Fox special, "Around the Town With Gallagher & Shank." She is directed by Mr. Gallagher, "She's a peach, Mr. Shanw." R. W. Neill, the director at present in charge, is on the finishing scenes of a big special feature, and will return shortly to New York to start work on a new feature.

Norma Shearer has started work on her third special under her Mayer long-term contract. Miss Shearer will remain here for the next two years.

Evelyn Brent, who has been signed by Metro for one of the important roles in "Held to An-swer," made her screen debut in a Metro picture several years ago when she appeared as opposite Lionel Barrymore in "The Millionaire's Double." Edward C. Thomas, formerly West Coast Manager of Exhibi-tors' "Trade Review," and erstwhile publicity director for Mon-te M. Katterjohn and the Henry Lehrman Studios, has again en-tered the film industry in the role of free lance publicity writer. Thomas "enjoyed" a long vacation from his labors through the summer of an excellent trip to the West, followed by a rousing automobile accident which almost brought on a total collapse.

Tom Kennedy and Kala Pasha, well-known heavy-weight boxer and wrestler respectively, and equally well-known as featured Mack Sennett comedians, left their diversified artifices to the production of Rex Ingraham's visualization of "Seara-menouche" during some important mob scenes.

Malcolm McGregor, Metro fea-tured player, recently made a personal appearance at the Metro bungalow at the Motion Picture Exposition in Los An-geles, and is now suffering from an attack of writer's cramp as the result of being forced to au-tograph hundreds of fan thousands of photographs of himself which were given away at the time.

When the umpire called "play ball" down Mack Sennett's way, on Bob Campbell's set, Muriel MacCormac took the mound and is reported "threw a mean ball, and nothing else but.

After the game the young celebri-ties were feasted on ice cream and cake, followed by a short speech by Johnnie Lucas the feature's director.

Director Campbell promises something different in the way of announcement from "Rough and Ready" is released.

Virginia Foltz is visiting her mother, Clara Shortridge Foltz, 152 So. Normandie. Since retiring from professional life Miss Foltz, who is Mrs. J. W. Catron, has been living on their 7600acre ranch near San Fe, New Mexico. Miss Foltz is well known for her song, "Miss Sherry" and other big musical productions, beside playing leading roles in local cinema productions.

Harry Keaton is now working on a part in the film in which he is making his third two-reel comedy. Keaton is directing as well as starring in his production. The cast includes Bille Baird, a new find in the picture field, Harold Prun-dam and Lee Parker. Elmer Edwardson is behind the camera as usual.

Count up another one for Josephine Adair! Now she's over at the Fox Studios, playing in Buckingham's current comedy. She got over there right after appearing in the having sang in the revival of the "Mikado" with Ferris Hartman and Frank De Shon. She also sang "The Skew" and "Sherry" and other big musical productions, beside playing leading roles in local cinema productions.

George and Basil Bookbats are getting along fine with Fairbanks, Jr., in his first starring venture at the Lasky Studios while awaiting their camera to play Douglas Fairbanks' "The Thief of Bagdad." They recently completed interesting parts with Mary Pickford and Douglas Fairbanks. They have evinced the greatest interest in these five years old. They are of Syrian descent.
BUSY BOYS ARE ON MAYER’S LOT

With three big pictures, representing an investment of close to a million dollars now being completed for early fall release, Louis B. Mayer is now preparing to inaugurate a schedule of production which will result in an expenditure of over three million dollars for films in this quarter. Approximately $100,000 of this amount will be spent in stage and equipment improvements.

Two of the three pictures now being finished, Fred Niblo’s “Strangers of the Night,” adapted from “Captain Applejack,” and Reginald Barker’s “The Eternal Struggle,” based on The Law. Berkeley cases, are being produced for the theatres, while John M. Stahl’s new special, “The Waif,” is in the hands of John Ford.

Reginald Barker is now shooting his next production, “The Valley of Content.” Later he will film “The Little Folks,” by Robert W. Service’s great epic of the North country, “The Trail of Ninety-Eight,” also for Metro release.

“The Name Is Woman,” adapted by Bess Meredith from the stage play of the same name, will be Fred Niblo’s next picture. Following that is scheduled to produce an original story entitled, “Man, Woman and the Devil,” written by Bess Meredith. It is a colorful and romantic story dealing with the expulsion of the Moors from Spain in 1483.

Three important vehicles are now being scenarized for production by John M. Stahl. The first will be “Why Men Leave Home,” directed by Aver Hopkins; the second, “At the Hour,” and the third, “In the Night,” and an original by Paul Bern, are being prepared for filming. Following that, John Ford will finish “Why Men Leave Home.”

SCREEN TO PRESENT NEW PLAYERS

The public’s cry for new types, new faces is being answered by motion picture directors. Actors and actresses whose names have been well known in the ad-

tivation in the film world are now coming into their own.” It is now difficult to find a studio of any size in Hollywood that does not have a newcomer playing one or more of the leading roles in the development of its pictures. Of course it must not be understood that这些 players are in any way trained artists. The majority of them have had little or no training on stage or screen but they have failed to reach any great height in the world because they have never been given a chance to demonstrate their histrionic talents.

DIRECTOR WRITES SOME ADVICE

Every girl who aspires to be another Mary Pickford or youth who is eager to outdistance Valentino will find interest in a new and fascinating series of articles in the pages of “Science of Movement” which are being written in collaboration of Mr. and Mrs. Wray Thomas H. Ince director.

Wray is trying out his theories in the making of “Altered States,” Ince’s screen adaptation of Eugene O’Neill’s big stage success. One of the fundamental ideas is the plus quiescent state in which an actor can throw himself into a mood or emotion by going through the actual action. It accomplishes the emotion, following Spencer’s axiom that “every idea tends to discharge a motor effect.” He is rehashing every scene for the O’Neill drama at least a dozen times before the cameras get into action.

Blanche Sweet, George Marion and Mary Philbin, all working in the leading roles in the production, and are required to “walk” their scenes four or five times before they even think about the emotion they are to portray. When they have thrown themselves into the proper “moods” by going through the physical experiences, they are required, they then begin to act, naturally and spontaneously. In fact they are being frank and fresh with their rehearsals “walks” but their work is said by critics to be unpremeditated, early rushes, to be unusually fine.

The hours of time which are being spent in rehearsing have resulted in that production costs of the drama will run into a fabulous sum, in view of the high salaries being drawn by every member of the trio of leading characters. Ince has O.K’d the experiment, and declared that the success of this unusual play is due to his fine skill in emotion resulting from the drama’s remarkably tense situations, rather than upon action and color.

“Anna Christie” will be released by First National this fall.

CLUB TO CARE FOR THE "MOVIE-STRUCK" GIRL

A new club composed of artists from the Hollywood film colony is now in the process of formation under the direction of Margaret Morris, one of the newest and most promising leading women in Hollywood. The purpose of the club is to provide for the care of the hundreds of girls who come to Hollywood by a course of a year to seek work in motion pictures. Turned away from the studios because they are not suitable types, the girls are often left penniless and unable to get back to their homes out of town. Naturally, they face a most distressing situation and on more than one occasion they have been tempted to commit some unlawful act. In an interview with one of the girls until arrangements can be made to transport them back home. Many insignificant women of Hollywood have pledged their support to the venture and from every indication it will be a great success. Miss Morris is now arranging for club quarters.

KELLY JOINS CHAPLIN

Arthur Kelly, assistant business manager of First National’s own production unit at the Giant Studios, has tendered his resignation in order to become Chaplin’s personal representative. He will make his headquarters in New York, but will spend a good deal of time in France and in Paris. In his new capacity, he will represent Chaplin in connection with the United Artists. Kelly, who has been assisting John Francis Dillon in the making of “Flaming Youth,” and “The Prince of Venus,” has just completed the role of a Navy captain in “Ready.” He will have succeeded the late John Francis Gould, famous capitalist and sportsman.

UNUSUAL CAST ENGAGED FOR "FLAMING YOUTH"

"Flaming Youth," Warner Fa-

brian’s delightful exposé of modern social life, is to be filmed by First National and interpreted by one of the most remarkable all-star casts assembled this year.

The role of Colleen Moore, First National’s newest star, and who has just completed the stellar role of "The Huntress," is to en-

act the role of Patrilla, the naive and curious flapper; Milton Sills, popular veteran of the screen, as the evasive and dashing policeman; Edward H. Griffith, as the good little man; Ben Lyon and Edith Hallor who is also popular with film fans.

"Flaming Youth" is being di-

rected at the United studios by John Francis Dillon, and is scheduled for fall release.

YOUTHFUL PLAYER STARTS NEW PART

Due to the bigger opportunity which will be given him in en-
acting two parts in the elaborate Fox production, "The Temple of Venus," little Walter Wilkinson was released from his contract with United Artists, "Ready," and was signed by Edward H. Griffith, famous producer. Walter, who has been generally type-cast as the hero of the screen, enters the capital of Switzerland, where he will direct. Butcher, Jr., a brother of Joe Butcher and both of whom are the cleverest child actors on the screen.

VERNON AND CHRISTIE ARE CO-WORKING AGAIN

Bobbi Vernon was seen working on Hollywood Boulevard the other day with Al Christie directing, and one couldn’t help but admire the duo, for they worked so smoothly and quietly, that one couldn’t help but appreciate that they knew their business from every point of getting the proper results.

After three months vacation, Director Christie should have stored up a world of new ideas for he isn’t the kind of man that forgets his business, but actually is thinking and working things out no matter where you meet him.

Bobby loves to use his thinking cap when one sees him in a scene, you notice he is figuring everything down to the smallest detail, just how he can appear in a funny light, and how he can help those that work with him to get their “stuff over.”

ERNEST BUTTERTHORPE, Jr., has been signed to play principal roles in Educational Pictures. He started production on his second picture last week, and will direct. Buttersworth, Jr., is a brother of Joe Buttersworth and both of them are the cleverest child actors on the screen.
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<tr>
<th>Director</th>
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<td>Baby Betty, Wm. Field</td>
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<td>&quot;The Light That Failed&quot;</td>
<td>5th Week</td>
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<td>&quot;Woman's Frenzy&quot;</td>
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<td>A. Wyckoff, Harry Schenck</td>
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<td>&quot;Pleasure Mad&quot;</td>
<td>4th Week</td>
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<td>All-Star, Harry Perry, Sam Nealon, Sam, Meighan</td>
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<td>7th Week</td>
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<td>Viola Duna</td>
<td>John Arnold, Chas. Watt</td>
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<td>C. Moorehouse</td>
<td>&quot;Our Gang&quot;</td>
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<td>RAY STUDIO</td>
<td>Albert A. Kidder, Jr.</td>
<td>Gen'l Mgr.</td>
<td>1425 Fleming St.</td>
<td>Holly 598-141</td>
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<td>B. D. Russell, Mgr.</td>
<td>1439 Beachwood Dr.</td>
<td>Holly 7945-6</td>
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<td>Nan Collins, Casting.</td>
<td>Holly 4080</td>
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THE ERSTWHILE USHER

Several years ago, when the motion picture industry was in swaddling clothes, John Francis Dillon, the well-known director, was an usher in the old American theatre on Broadway, New York, and Elliott Dexter, prominent screen leading man, was a member of that theatre's stock company.

Naturally there was quite a bit of reminiscing when these two met recently at the United Studios, Hollywood, on the stage where "Flaming Youth" is being produced for First National, with Dillon directing and Dexter playing one of the principal parts.

"The Spirit of the Road," a story by Kate Jordan, has been purchased by Metro as a starring vehicle for Viola Dana. It will serve as her next production, but will be known as "In Search of a Thrill" on the screen.

Charles West, who has been engaged as a gangster in Metro's all-star production of "Held to Answer," will be recalled as a popular leading man of D. W. Griffith's famous Triangle Fine Arts company.

Gypsy Hart, who is portraying an historical role in Rex Ingram's Metro picturization of "Scaramouche," made her motion picture debut several years ago in "The Reward of the Faithless," one of the first pictures ever directed by Rex Ingram.

Among the many interesting paintings in Rex Ingram's splendid art collection is one called "The Lady and the Swan," which was painted by Slavko Vorkapitch, a young Serbian artist whom Rex Ingram induced to portray the role of the young Napoleon in his Metro production of "Scaramouche."

Mr. Gerard is the only villain in "The Social Code." Others who appear in this picture include Malcolm McGregor, Edna Flugrath, John Sainpolis, William Humphrey and Huntly Gordon.

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HOOVER HAS NEW CHIEF

Considerable interest has been evinced in the appointment of Albert, noted Russian photographer, as the head of the Hoover Art Studios, which recently established new headquarters at 1616 Vine street. He formerly had a photographic studio in the city of Sebastopol, Crimea, which is one of the noted recreation centers of Russia, and while conducting this salon photographed many of the royalty of old-time Russia, including the late Czar Nicholas and the Czara.

He is also talented as an artist, being a graduate of the Russian Academy of Art. One of his most notable works is an oil painting of Maxim Gorky, which is declared to be an exceptionally fine life study. Without a doubt the technique of Albert is vastly different than that of our American artists.

He has a distinct aversion to what he terms "jazz lighting" in the preparation of portraiture, and all of his work has the stamp of very keen artistry in lighting effects and in the posing of the subject. His style is similar to that of Nickolau Muray, the renowned Russian photographer, who now has a studio in New York City, and he is an adept in the use of futuristic effects in photography, but fortunately he does not carry them to extremes. Already he has been called upon by some of our most famous cinema folk, and the results of the work he has done for them is declared to be amazing in its perfection. Kosaloff and Pola Negri were two of his recent subjects.

Renee Adoree, the little French emotional actress who has lately achieved favorable mention throughout the film colony for her dramatic ability, is enacting the feminine lead in the Universal all-star production, "The Six-Fifty," now being made under the direction of Nat Ross.

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CAMERA

Harold Shaw Sets Precedent by Never Using Megaphone to Direct

Every now and then someone shatters motion picture traditions, literally smashers them to pieces while those who surround the catastrophe look on with mingled feelings of horror and hurt dignity.

Therefore, consider Harold Shaw, Metro director, who has recently completed the direction of "Rouged Lips," starring Viola Dana, and is now engaged in transplanting Peter Clark MacFarlane's "He!d to Answer" to the screen.

Although for the past eight years Mr. Shaw has been producing pictures abroad, he is in reality one of the pioneer motion picture directors of America. He directed one of the first pictures in which Viola Dana appeared in the old Edison days. All of which goes to prove that Harold Shaw is no newcomer to the world of Klieg lights and cameras.

But in all of the time he has been directing pictures, not once has Mr. Shaw used a megaphone.

Nor does he need one. He is perhaps the quietest director in the studios. A visitor to the set while he is directing a scene of "Held to Answer," would never know that he was the all-important director. He has a method of gripping the attention and reaching the understanding of one actor or a whole crowd that frees him from ever having to shout his instructions to anyone.

It is an unusual fact that Grace Carlyle, who is making her screen debut in "Held to Answer," secured her greatest triumphs on the stage in "Pollyanna," "Enter Madam" and "The Storm," all three of which were later acknowledged motion picture successes.

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As Eventful Time Passes On

All honor to the late President Warren G. Harding. In his passing, all mankind has lost a loyal friend and the world is deprived of a great leader. He was particularly partial to the cause of photoplay uplift and was one of the most consistent of movie fans. He had expressed happy anticipations of visiting the motion picture studios of Los Angeles and Hollywood and had indicated a desire to be of service to the industry. The Grim Reaper intervened on the very eve of his intended visit here and just as the whole nation became a heavy loser thereby, the film world became a heavy loser. Verily, as long as the annals of man are preserved, the name of Warren Harding will always shine forth in the brilliance of countless good qualities and utterly devoid of elements reprehensible. He was a great, good man. Everlasting peace is his lot, now. Forever shall his memory be cherished.

The word "star" is a futile one in its application to cinema folks. Most all recognized photoplayers are called "stars" nowadays. And how much better it is to be recognized as simply an artist!

Mary Miles Minter is determined to press her suit for a million dollars against her mother, despite the latter's illness, which the famous movie star declares to be feigned, insofar as seriousness is concerned. It looks like a merry old family feud, just like the merry old Kentuckians used to stage, and it does not screen well. However, if what Mary says in an interview this week is true, she deserves her full share of sympathy, for she declares she did not fare so well as a meal-ticket, and when the meal-ticket does get the worst of it, same is more deserving of pity than censure. Meanwhile, if the mother is critically ill and there is no pretending, there's justification for some sympathizing in the other direction. By all means, and above all, it is to be hoped a basis of compromise can be found and that a happy family reunion will result with the cleverly charming Mary replenished with incentive to return to the screen she has graced so successfully.

The cloud of tragedy descended upon and enveloped several film folk this week, notably Gloria Swanson, who is seriously ill in New York, and Mabel Normand, now in a hospital suffering from serious injuries sustained in a fall from a horse. It is only one more proof that life in Filmland is the same as in any other sphere of human endeavor, despite all the defamers have said and written.

Good luck to President Coolidge! May he succeed in performing great services for his country. His is a trying ordeal and to him all should deal the utmost co-operation.

Whenever a slight dull comes in picture production, you'll generally find Douglas Fairbanks in the role of Salvation, spending a cool million or so and depleting the ranks of the unemployed thereby. He saved hundreds from actual poverty when he made "Robin Hood," and he is more than duplicating the good turn now in the filming of "The Thief of Bagdad." Congratulations are always due the enterprising Doug.

We sincerely hope there is some improvement in the dope situation, but we can still observe sickening evidences of the continued prosperity of many implicated in the vicious drug traffic. Hang a few higher-ups and impose life sentences on a few common dope peddlers, and there will undoubtedly be a greater degree of improvement. Severe punishment is the only one remedy, of course, but let us have that one!

Fewer but more expensive pictures is in prospect for the coming fall and winter production here. Quality has superseded quantity in the mental workings of most producers and it is a promising change. They still "grind out" two-reel comedies in factory style and get away with it more or less, but they cannot make features pay on that basis any more, because the public refusal is too overwhelming.

Liquor is becoming so plentiful that drunkenness is decreasing. It is natural logic that if human beings can have all they want of a thing, their craving becomes less insistent, so far as booze is concerned. In the old "wet" days there was not half as much intoxication as there is in these prohibition days. Of all the legislation most needed for the conservation of morale in America, it is a modification of the Eighteenth Amendment. Why deny so obvious a fact? Why permit boot-legging as such a Midas-like occupation, when it is so easy to obliterate the whole lane by simply legalizing light wines and beer?
Morosco
744 So. Broadway

"The Broken Wing"

Mason
137 So. Broadway

Margaret Anglin in "A Woman of No Importance"

egans
Fico and Figuras

"Getting Gertie's Garter"

Hippodrome
370 So. Main

Olive Tell-Montagne Love in "The Wrong Woman"

Orpheum
636 So. Broadway

Vaudeville

Pantages
Hill at Seventh
Charles (Chic) Sale in "His Nibs"

Hillstreet
Hill at Eighth
Harry Carey in "Crashin' Thru"

Burbank
Main near Sixth
Musical Comedy

Majestic
841 So. Broadway
Marjorie Rambeau in "The Goldfish"

Tally's Broadway
532 So. Broadway
Dorothy Phillips in "The White Frontier"

Symphony
Broadway near Sixth
Norma Talmadge, Eugene O'Brien, in "Her Only Way"

"This Week's Theatre Notes"

Jackie Coogan as the star of a five ring show under the "big top," in "Circus Days," will play at Loew's State Theatre all week. At last the famous Oris story of "Toby Tyler," the most popular book of circus life for twenty years, has been screened amid the atmosphere and glamour of the greatest game in the world.

"Circus Days" was directed by Eddie Cline. It is a First National picture and supporting Jackie are Barbara Tennant, Russell Simpson, Claire McDowell, Ceasare Gravini, Peaches Jackson, Sam De Grasse, De Witt Jennings, Nellie Lane and William Barlow.

Jackie plays the stellar role of "Toby" who runs away from an unhappy home to join a circus, becomes a peacock salesman and, then, in an entirely unexpected manner, the star clown of the show. Jackie has an exceedingly lovely little leading lady in the person of Peaches Jackson, and his efforts to aid this little lady in her distress results in his suddenly being projected into fame and success "under the big top."

The score of trumpets, the scraping note of the cello, and the prancing of horses, the screeching of monkeys and the roaring of lions will all seem real when Jackie Coogan stirs emotions in this production, which is said to be his greatest picture to date.

Loew's State Theater, in addition to "Circus Days," presents the first of the new Mack Sennett-Pathé comedies, "Nip and Tuck," in which an all-star cast of comedians is featured.

Continuing its remarkable sensation, Run-Tin-Tin in "Where the North Begins," is playing at the Alhambra Theater to the biggest crowds in the history of that house.

Having closed a record week during its first showing, this famous police dog picture has been demanded for an immediate continuation of the run and thousands of theatergoers have thronged the Alhambra ever since it has been reopened there. The production is a Warner Brothers' screen classic, directed by Chester M. Franklin under the personal supervision of Harry Rapf. Its leading character is the wolf-dog, Run-Tin-Tin, lost in the snowy wastes of the northland when a pup and reared by his wild ancestors into a splendid specimen of a wolf-dog. The meeting between this wild dog and a man brings to the screen one of the most absorbing episodes screen fans have ever beheld.

"The Broken Wing," a comedy-drama by Paul Dickery and Chas. Goddard, ranks as one of the biggest successes to be presented the Motion Picture goers, and offers the most spectacular scenic effect ever seen on a local stage.

Margaret Anglin and her well selected supporting cast, enter into a second week at the Mason in Oscar Wilde's brilliant "A Woman of No Importance."

"Getting Gertie's Garter," Avery Hopwood's speed farce, which opens its eighth consecutive week at Egan's Theatre, bids fair to see a new mark in comedy offerings.

Harry B. Carey, probably the most popular western man of today, comes to the Hillstreet theatre in a feature photoplay, "Crashin' Thru," a volcanic drama of the Golden West. Eva Shirley and Al Rohl, with Oscar Adler's orchestra, lead the vaudeville list.

Norma Talmadge and Eugene O'Brien will be seen in a revival of "Her Only Way," a Sidney Franklin production, which opens the Symphony Theatre.

"Corridelia," the Magnificent, Leroy Scott's fascinating story of New York society life, a startling and enthralling romance of a girl who becomes the target of intrigue and blackmail is this week's Kinema offering.

Clara Kimball Young portrays the title role, which encompasses the whole range of human emotions, and these emotions the beautiful star interprets with perfect realism. Miss Young in the role of the society girl involved in a thrilling series of adventure of love and blackmail brings into play every phase of her artistry.

The part played by the wife in rescuing the wrecked family financial barke is the theme of "The Silent Partner," starring Leatrice Joy, Owen Moore and Robert Edeson, at Grauman's Metropolitan theatre this week.

The picture is an adaptation of Maximilian Foster's Saturday Evening Post serial of the same title, and Charles Maigue is the producer.

Miss Joy plays the role of the wife of a broker's clerk (Owen Moore) who first proceeds to make a fortune and then plunges recklessly to ruin only to find, after the crash, that his helpmate, while apparently spending exorbitantly, had been putting aside half of what she spent, saving enough to again put them on the road to success.

Perhaps no more popular announcement could have been made by Producer Thomas Wilkes than that of the presentation at the Majestic Theatre of Miss Marjorie Rambeau in his latest New York success, "The Golden," a three act comedy by Gladys Unger. As the starring vehicle for a popular local favorite, it is claimed by many to be even better than "The Sign of the Dragon," in which she made her last appearance in this city.

California
Main at Eighth
Alec Frances, W. H. Crane, Claude Gillingwater in "Three Wise Fools"

Miller's
Main at Ninth
Harold Lloyd in "Safety Last"

Metropolitan
Sixth at Hill
Leatrice Joy, Owen Moore, Robert Edeson, in "The Silent Partner"

Loew's State
Seventh at Broadway
Jackie Coogan in "Circus Days"

Rialto
Broadway near Eighth
Mrs. Wallace Reid in "Human Wreckage"

Kinena
Grand near Seventh
Chara Kimball Young in "Corridelia The Magnificent"

Million Dollar
Third and Broadway
"Michael O'Halloran" by Gene Stratton Porter

Alhambra
721 South Hill
Run-Tin-Tin in "Where the North Begins"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

Mission
Broadway near Ninth
Mary Philbin and Norman Kerry in "Merry Go Round"

Clune's Broadway
Broadway near Fifth
"The Queen of Sin"
The future of the motion picture industry is full of great possibilities. And these possibilities are not merely the result of technical advance in order to keep pace with its marvelous development. We've got to place the best men we can find in charge of assistant directors and then educate them to be directors just as lawyers, dentists and professional men are educated.

Bennett was one of the organizers and charter members of the Assistant Directors' Association, and is now an honorary member of that organization.

Adolphe Menjou, whose most recent screen performances prove he is one of the most brilliant actors France has ever sent to the American filmland. He has just finished an important role in support of Pola Negri in "The Spanish Dancer" and he will also be seen in a leading part in Charlie Chaplin's production made under the title of "Public Opinion."

"To be a successful director one has to be the combination of an artist and a practical detail man at the same time," he continued.

"The training of an assistant director better fits him to take over a directorial job than the training in any other branch of motion pictures. Every director owes it to himself and to the future of motion pictures to give his assistant every possible advantage for learning all the details in connection with directing a big film play. There is no greater joy than in helping other people develop themselves, and in training an assistant director to become a full fledged director, who may at some future time be a Shakespeare, a Booth, a Garrick or a Manfield of the films, one can feel that he has done something really worth while."

Bennett has almost completed the training of Douglas Dawson, his chief lieutenant for the last three years, and expects to soon start him directing a series of productions on his own hook.

Bennett is adding the finishing touches to his production of "The Lullaby," starring Jane Novak, with Fred Karamin in the role of the Governor. It is said to make a great new note in the acting of Miss Novak, who appears as a prison mother.

"The Bad Man," which has just been completed by Edwin Carewe for First National, is a graphic illustration of the forward strides being taken in the production of motion pictures. Carewe believes, and always has believed, that better pictures should be produced and that the only way they were to be produced was to give directors a free hand.

Carewe thinks screen plays are "day by day getting better and better," and all the ideals for better film plays have been incorporated in his latest screen offering.

"The plays have a lot of heart," said Carewe. "The public has been more than fed up on what we call the 'program picture'—five reels in the same old way against new backgrounds.

"One of the reasons for the betterment, I think, is that when the producers put some money on the program trash they realized they would have to give their directors a free hand. Before that the director couldn't move a foot, he was frequently butched by interference on the part of all manner of business-office attaches, who knew nothing of drama and less of directing."

"Looking Into Picturedom's Future"

By HARRY M. WARNER

"The Digest of the Motion Picture Industry"
SAN FRANCISCO, CAL., Aug. 6th.—A. L. Jaffe, president of the Fisher Productions of this city, left for New York last Tuesday to assist Victor Fisher, who went East ten days ago, in the closing of the deal for the release of “Youth Triumphant,” the first picture made by the organization. They expect to complete their releasing arrangements in the very near future, and on their return to this city will at once begin preparations for the filming of their next picture, David N. Chapman, assistant manager of the company, will also be in the city, to attend to some business, and visit his family, and relatives.

Max Graf, supervising director of Graf Productions of San Francisco, has engaged Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, George McQuarrie, and five-year-old Frankie Darrow for the picturization of Curtis Benton’s story, “Half-a-Dollar Bill.” W. S. Van Dyke will direct, with Leigh Smith as assistant. Andre Barlatier will be cameraman, with H. L. Schander as his assistant, and Kathrynn Craig will hold the script. Graf himself adapted the story for the screen, and the continuity was written by Hope Loring, and Drury, while work with the scene was once at the Pacific Studios at San Mateo and part of the action will be shot at sea on a large four-masted trading schooner.

Eric Von Stroheim and the company engaged in the filming of “Greed,” the screen version of Frank Norris’ famous classic, “McTeague,” finished the San Francisco part of the story this week, after four months and thirty days on location in the city, and left for the South on Friday. They will spend Sunday in Los Angeles, and start out again on Monday, this time to brave the terrible heat of Death Valley. They will carry special equipment, and supplies, and with the single exception of the script girl, all women will be left behind. After the desert sequence is filmed, the company with the addition of a few people to play some small parts, will go to Callaux, where work will be completed at the “Great Dipper” gold mine. Eddie Eberle, author for Goldwyn, and Louis Germpre, assistant director, will be in San Francisco several days longer, finishing up some of the business of the organization. Local people will wait with deep interest for the release of the picture, for it is not only a local story for this city and neighborhood, but such a large part of the population have seen at least some bits of its filming.

The Gerson Picture Corporation will begin active production again August 15th, with the first of a series of five-reel program pictures. They will be melodramas of life, and action, and will be made at the organization’s own studio at 1928 Page street, with exteriors in and near San Francisco. Tom Gibson will direct, and the cast will be announced within a few days.

Earl Metcalfe, well known to the world of the screen, came to town this week to assist Nance O’Neil when she opens her special starring engagement at the Capitol Theatre, on August 12th. The play will be “The White Villa,” which has been a startling success in the East.

The San Francisco branch of the West Coast division of the company, is turning out for the Pacific Studios at San Mateo, on Wednesdays, August 8th, on their first locally made picture. The title is “Nobody’s Child,” and Norbert Myres will direct.

Daniel Frohman, former noted theatrical producer, and now president of the Actors Fund of America, spent several days in San Francisco last week in connection with a proposed Actors Fund Benefit here next winter.

Marjorie Rambeau has added one more success to her career, with her opening last Monday night at the Capitol Theatre in “The Valley of Content.” The play is from the pen of Blanche Upton, and is done from her novel of the same name, and is of special interest to San Francisco people as this is Miss Upton’s home town, and she and Marjorie Rambeau have been lifelong friends. Friendship was much in evidence on the opening night, as the play was warmly received by a crowded and friendly house, and the star and author made curtain speeches nearly hidden in a bower of fog, which was skillfully handled by the lights. Although the play in places shows a certain lack of dramatic knowledge in its author, still it is a picture which holds several people most charmingly. Miss Rambeau gives a beautiful and masterfully performance, and Richard Tucker, who plays opposite her, is also a production. It has been decided that the husband and Lawrene Grant plays a finished villain. Miss Rambeau will give five performances at the Capitol Theatre, on August 20th, 21st, 22nd, 23rd. and 24th, at 8 o’clock, and on the 25th, at 3 and 8 o’clock.

San Francisco has never been known to brag about its famous fog, but it gave a tumultuous reception to a new production not only of the Golden Gate City by the Graf Productions, and which had its western premiere at the Warfield Theatre last week. The run enjoyed capacity business, and the critics heaped praise on the production as a whole. Daniel Frohman saw “The Fog” while in town and wrote that the production was a felicitation to Miss Rambeau, congratulating them on the picture, and predicting great success for it.

So Little is in San Francisco, this time come to witness the world’s premiere of “The Meanest Man in the World,” made under his Principal Pictures Corporation banner, which took place in the Warfield Theatre last Saturday. The picture is made from George Cohan’s stage play of the same name and Bert Lytell plays in it the most important part of his screen career, supported by such well known stars as Blanche Sweet, Bryant Washburn, Ward Crane, Forrest Robinson, Francis Raymond, Carl Stockdale, and others.

CAST:

Forrest Robinson
Luey Beaumont
Arthur Hull
Joe Butterworth
Edwin Davis
Mary Jean Irving
Percy Humes
Brownie, the dog

Do Women Get Their Share of Credit?

Bradley King, chief of the scenario staff at the Thos. H. Ince studios, was talking recently on the feminine side of the picture production. In these days of big productions the male of the species usually grasps off all the fame, while the female, who is by a large number of instances, has had as great a part in the production, is left unmentioned.

Miss King, for instance, occupies one of the most important positions on the Ince staff. Her duties consist of taking such well known stories as Dumas’ “The Three Musketeers” and Bovine, “The Digest of the Motion Picture Industry”

C A M E R A

F l a s h e s f r o m F r i s c o

By AGNES KERR CRAWFORD

CAST:

Fred Caldwell
Alice Howell
Victor Patel
Gail Henry
Muriel Reynolds
Violet Schram

Benny Zeidman Production
“The Gold of Biarritz
Principal Pictures Corp.
Direction of Ed. Cline
Frank P. Gerathy, Assistant Director
Wm. Marshall, Cameraman

V O L A D A N A

IN SEARCH OF A THRILL

From the story, “The Spirit of the Road,” by Kate Jordan.
Adaptation and Continuity by Basil Dekeye.
Directed by Oscar Apfel.
Photographed by John Arnold, A.S.C.
Goldwyn Starts Some "Excitement"

Samuel Goldwyn's remarkable "cry to America for freshly creative imagination," uttered in a New York newspaper (the Times) recently, created a turmoil in film producing circles. That the man who, a few years ago, pinned money to the practice of filming published works of famous writers should come out in open condemnation of the practice, is an appeal to the unknown authors of America for fresh story material, a fact calculated to startle many other producers.

"I have looked hereunto to established authors because they are believed to be trained in the instincts of drama and story telling," says Mr. Goldwyn in the article mentioned. "But now I feel that the unknown author is the one I, and the rest of the motion picture industry, need. The novice, whose plot seem far exceeds his feeling for words, will be the giant of the cinema of the future."

Another producer, Roy L. Mankiew, president of the Palmer Photoplay Corporation, while endorsing Mr. Goldwyn's sentiments, declares that he has overlooked one vitally important point in his appeal to unknown authors. Two things only have kept the screen from having a fresh, virile literature of its own, Mr. Mankiew declares. The first, of course, is the practice of filming published works for an alleged advertising value, and the second, the lack of training and encouragement for the unknown author.

"Mr. Goldwyn appeals to the unknown authors of America to supply him with screen plays of real merit, but he does not make clear the real fact that those unknown authors must spend months learning the technique," declares Mr. Mankiew. "The talented writer who do not know screen technique — the technique Mr. Goldwyn admits is so difficult that his eminent authors declined to learn it — have not been able to sell their attempts at screen play writing until they have taught themselves the art."

"I venture to state that Mr. Goldwyn would be as ready as any other producer to reject the first attempts of the many authors who potentially are talented screen playwrights by the simple reason that these stories would be absolutely valueless to him. The point I wish to make here is that the unknown author must be encouraged, and these facts must be put before him, if he is to persist and succeed.

"The talented author of our production, 'Judgment of the Storm,' succeeded only after studying screen technique for months, and then writing four stories and many revisions of those stories under expert instruction. Mr. Goldwyn would not have accepted the stories we rejected, yet that author, Edel Styles Midleton, would have quit trying after having written them if we had not encouraged her and urged her to persist. Not one author in a hundred will write as many as five screen plays before giving up the game, in the face of a constant fire of printed rejection slips."

"I state that a statement that 'a scenario writer with one flash of originality and true feeling for cinematography can earn anywhere from five thousand to a hundred thousand dollars yearly,' is true in part, but such writers have trained themselves in the different technique of the screen. While Mr. Goldwyn does not speak the need for training unknown authors in screen technique, he emphasizes the fact that novelists and story writers must learn it if they hope to succeed in writing for pictures. This is a point which the layman may not grasp. The established novelist, with his years of experience in literary technique, has almost as much to unlearn as to learn, and moreover, he has to overcome the handicap of superiority complex with which he approaches screen writing. I must concede, therefore, that the unknown author has far less in the way of task confronting him in conquering screen technique, than the famous writer. It is significant that staff writers of original stories were in the studios before famous authors were, and they still are in the studios, while the famous authors have departed!"

"Encouragement! That is the need. There are the 'freshly creative imaginations' which Mr. Goldwyn asks for — an army of them — available in America. But they can see encouragement awaiting them at the end of their months of hard work spent in learning technique, and in writing screen plays that are rejected, they will not persist, and they will never be discovered."

"I await you eagerly, and upon finding you I shall treat you like a famous actor on a high mountain and all the kingdoms of the world at his command," says Mr. Goldwyn to the unknown author. Yet can a writer submit his first or second or third story to Mr. Goldwyn, and receive, instead of a printed rejection slip, a note of friendly encouragement, of constructive criticism? If so, Mr. Goldwyn is to be praised for this as well as congratulated for his excellent and fearless article. More producers should write such articles, and every scenario department should do its bit to encourage talented authors who are striving to break in."

Lorraine Eason, who, after enjoying the distinction of refusing an attractive offer from Florenz Ziegfeld, is now climbing the ladder to motion picture fame, via the route of such productions as James Young's 'Wandering Daughters,' and Mary Pickford's 'Rosita.'
The Signal Tower," a dramatic story of railroad life, has been assigned to Clarence Brown, who has just finished directing "The Acquittal," an adaptation of Rita Weiman's stage play, at Universal City. The cast is not announced yet. Work on the script has commenced under the direction of Raymond L. Schrock.

Photography has been completed on "The Acquittal," spectacular screen adaptation of Rita Weiman's stage play at Universal City, and the film is now in the hands of Clarence Brown, the director, and a staff of experts for cutting.

The task of cutting will consume several weeks, as the footage taken was considerably over the proposed length of the production, and many episodes will have to be edited and shortened.

Stars of the celluloid are to turn to the speaking stage for the nonce, and stage a vaudeville show that is expected to be the talk of Hollywood, when the chapter-play department at Universal City entertains the rest of the studio on August 15th. The theater at the studio will be the scene of the affair, the show to be staged under the direction of the serial directors and serial stars and executives at the studio to appear as performers.

Among the big features will be William Desmond in a dramatic scene from "Quo Vadis," and William Duncan in a Scotch monologue. Eileen Sedgwick will sing her brother's new song, "Just Remember," and Fred J. McConnell, serial production head and Arthur Shadur, chief engineer, will appear in a little diversion entitled, "The Leather Pusher." Margaret Morris and Joe Bonomo will stage their Tango dance from "Beasts of Paradise," and Bonomo, assisted by Ruth Royce, will appear in a "Strong Man," set. Bill Craft, the director, will present "Slim Coles and Gordon McGregor in "The Lion Tamer," and Mrs. Lily Shadur, a gifted violinist, will contribute numbers. Pete Morrison will do roping tricks with chatter, R. A. Locan will present a slight-of-hand act, Ken Stem, and Norman Sprowl, business manager of the big shot and an old-time minstrel man, will present his own "Cowboy quartet." William H. Gould will portray the drunken sailor from his vaudeville engagement in "The New Chief of Police" and William Desmond has been impressed with this vaudeville affair to serve as a social reunion for the folk of the big studio.

Enthusiasm over the dramatic Universal-Jewel feature that Harry Garson directed, "Thundering Dawn," is evident at Universal City, and the production is highly pleasing. Julius Bernheim, general manager, and William Koenig, business manager, J. Warren Kerrigan, Anna Q. Nilsson, Winifred Bryson, Richard Keen, Tom Santschi, Edward Burns, Winter Hall and other favorite artists of the screen have principal roles.

One of the outstanding features of "Thundering Dawn" of interest to newspaper and magazine writers is the performance of Richard Keen, which is exceptionally good. The interesting angle is that although Keen is one of the best known Shakespeare actors and legitimate stars, this is his first motion picture role.

George Archainbaud is duplicating past successes at Universal City, in the opinion of studio executives.

"The Power of a Lie" and "The Midnight Guest," two of the company's hits, will have five reels in length and as such were exceptional box office attractions. Now he is directing "Promised Land," an Universal-Jewel production of seven or eight reels in length. "The Storm Daughter," and it is believed with the material on hand he will make the best picture of his career. It is a sea story, nine-tenths off terra firma.

William B. Davidson, Tom Santschi, Bert Roach, Eileen Sedgwick, Pat Hartigan, Alfred Fisher and George Kuwa are among the supporting players of Miss Deane. Leete Renwick Brown wrote the story and Edward Montaigne the scenario. Production is going along at full swing.

"Beasts of Paradise," new chapter-play being filmed at Universal City, has, in the words of the star, "got Bill Desmond's goat." Desmond, who is making a public career of the lively story of hidden gold, the broad Pacific and tropical jungle.

They started with an office scene: thence followed a quick dash to the Universal City zoo, where Desmond passed a day in the den with trained lions who, he was assured, were tame, but whose amability he doubted sincerely, although he was close enough to touch them all day and performed some of the most daring work ever done with animals.

Then he was hurried to San Pedro, where he was taken aboard a windjammer to stage a desperate fight with two harry sailors; then hurried back to Universal City for more animal scenery; thence back to San Pedro to sail on the schooner—for the scenes which will be taken on a month's voyage which the entire company will take down the Mexican coast and to an island.

"This isn't a serial," says Desmond. "It's an endurance contest.

The picture, directed by William Craft, has a notable cast. Eileen Sedgwick plays the heroine, and William H. Gould, famous vaudeville star, is the male villain. The "villainess" is Ruth Royce, noted "femme" heavy, at Universal City. Clarke Comstock, veteran character actor, William Walsh, Margaret Morris the noted dancer, Joe Bonomo, the famous "Strong Man," Gordon McGregor and Slim Coles are others in the cast.

The story, from the pen of Val Cleveland, is a thrilling recital of a chase for treasure, captured by a submarine and lost in a tropical island. Thrilling sea scenes, jungle adventures, and other sensations mark its rapid plot.

Baby Peggy is famous as a diminutive comedienne—but no one ever accused her of tragedy parts until William Seiter commended direction of "The Burglar's Kid," at Universal City. Baby Peggy played tragedy for the first time in her brief but eventful screen career—just a flash of tragedy—but she got by with it.

The tragedy was only a stubbed toe—but that's plenty of tragedy for a little miss not much over four. The play called for it, and Baby therefore counterfeited a perfect mishap. Frank Currier, veteran of the screen, carefully picked her up, as per script.

"Now cry, Baby!" directed Seiter through his megaphone.

The cameras ground as Baby Peggy cried and cried—and she's just as cute when she cries as when she laughs. Real tears, after the approved fashion of stars and their press agents, welled from her eyes and streamed down her cheeks. Finally the director called "Out!" and the cameras stopped.

Baby Peggy looked at the director, a roguish smile peeping through the still-fresh traces of tears.

"And you didn't think I could play emotional roles, did you?" she inquired. Which, Seiter avers, wins the galvanizaion iron bat-teries.

"The Burglar's Kid," adapted from Frances Hodgson Burnett's famous story, "Editha's Burglars," surrounds Baby Peggy with a big cast, including Gladys Hulette, Frank Currier, Edward Earle, Cesare Gravina, and other well-known players.

"Props" in a motion picture usually are insured and all precautions taken against the loss of anything valuable, but seldom is anything used in scenes the loss of which would be irreparable.

Roy Stewart, who starts work at Universal City immediately under the direction of Nat Ross in "The Man Trackers," a Texas ranch story, will use one "prop" with the understanding that no one but himself will touch it.

(Continued on Page 20)
To be mistaken for a burglar in your own home is a tragicomic situation, especially in the case of Anna Q. Nilsson, the famous motion picture actress, who has had that experience and has blamed it all on a pair of trousers—the trou-sers she wore during the production of "Ponjola," a picturization of the story of "Dorothy from Jim, the Starlet." The story in which she plays the role of a young woman who masque-rades as a man.

Here is how it all happened: Anna was returning to her Hol-lywood home late, following the shooting over, and was soberly on her way for Sam K. Rorke-First National picture.

Mr. "Anna Q." had retired early and was hitting the hay soundly when the fair one arrived at the demure stage of getting into bed.

Anna rang the bell incessantly, then she pounded on the door. But nothing could rouse him.

There was only one thing to do—that was to break in, and Anna did just that. She broke a pane of glass in a rear window, in true burglar fashion, put her head through the broken window, turned the catch, opened the win-
dow and began to climb in.

Mr. "Anna Q." had awakened by this point. With the vision of burglars he crept down the back stair-
way, revolver in hand. He saw a trouser-covered leg come through the window. He waited until the form climbed through the window, took a dive for the legs of the intruder and together the two fell in a heap on the floor.

Naturally, Anna thought that she was in the grasp of a hold, bad burglar, for often screen bad men lie in wait for their victims just that way—and so she fought back.

It was a great tussle while it lasted. But why continue—his-
ory will never know what Anna Q. said to Mr. "Anna Q." It is what Mr. "Anna Q." said to Anna Q. But one can guess the substance of it, perhaps.

Hamsport to New York.

Jesse D. Hampton, well known film producer, left Sunday for New York City, to confer with the Goldwyn exploitation forces regarding his picture, "The Spoilers," which has just opened in the Eastern metropolitan. Hamp- ton is making preparations for his next picture, to be made at the Goldwyn studios. It is likely that he will film another Rex Beach story, as he has the rights to several.

Another Child Wins Stardom

According to reports current in filmland this week, Muriel Frances Dansing, a petite four-year-old star who has distinguished herself in several recent important pro-
ductions, will open her own company very soon and will make a series of super-features for one of the biggest releasing organ-izations in the country. The ini-
tial story selected for her has been approved and financial arrange-
ments are being completed and at-
tention is being given to consider-
ing directors.

Most wiscases and critics seem to class little Miss Dana as the third in rank among child ar-
chitects of the screen, the only Jack-
Coogan and Baby Peggy ahead of her. She has attained this posi-
tion in spite of the disadvan-
tages of appearing in stories pre-
pared especially for her, all of her previous engagements being in support of prominent stars against whose work she has been able to "stand out" by dint of sheer abi-
lity and picturing personality.

Her best recent performances are in such outstanding successes as the Woman Love story, in which Ethel Clayton is the star, and "Sunshine Trail," starring Douglas McLean. She has won high praise in several of Thomas H. Ince productions and it is said this producer has been negotiating to sign her up to a long-term con-
tract with starring guarantees.

During the last few months Baby Rork has developed a marvel-
ous degree, both in drama-
tic ability and personal beauty and has been heralded by many as the most charming little artist on the screen. Her versatility is amazing, she being equally adept in emotional and vivid scenes. Much is expected of her efforts during the coming fall and winter season.

Barthelmess Has New Leading Lady

John S. Robertson announces that Miss Dorothy Mackail has been selected to play opposite Richard Barthelmess in his next picture "Wild Apples," which follows his picture in the Croman period in English his-
ory "The Fighting Blade." Miss Mackail was Mr. Barthelmess' leading lady in that picture and she achieves the distinction of being the first leading lady to play opposite him in two pic-
tures since he became a star two years ago. Mr. Robertson, who will direct this picture as he did "Sunrise," "Shaw," and "The Fighting Blade" declares that Miss Mackail has a most prom-
ising future on the screen. She is in constant demand.

Work on this picturization of the successful novel by Grace MacGowan and Alice Mac-
gowan, will be started at the Fort Lee studio in about two weeks. The story teems with romance, love being the big theme, and the struggles of a young man brought up under circumstances calculated to make him a genuine snob, but who finds himself and achieves his goal in life—the girl of his heart.

Boyd Combe has been signed for the lead in "Hull We Meet." Mr. Combe has not had an idle moment since his arrival here, for he has already started work in "The Spider," in which he played the lead.
Another “Three Keatons” on the Job

Like father like son.

About twenty years ago, Joe Keaton, father of Buster Keaton, organized a vaudeville act known as "The Three Keatons." For a very good reason: Joe Keaton played every city, town and hamlet in the United States, the United Kingdom and the British colonies. The "Three Keatons" were "Dad" Joe Keaton, little Buster and his mother, Myra Keaton.

And now at Tru Hours where Buster's latest comedy, "Hospitality," is being filmed a new "Three Keatons" company has been organized. Buster has taken his profession as the subject of this film. "Dad" Joe Keaton, however, would not permit this. Miss Keaton then suggested that if she could not go to the studio, she would come to the set in disguise. There were only a half dozen close-up scenes of her face necessary to complete the film and these could be taken in her bedroom.

Director Harold Shaw and Milton Brown, head photographer of Metro, accompanied by electricians and others accordingly moved their paraphernalia from the studio into Miss Keaton's apartment. For the better part of a month Miss Keaton's bedroom and adjoining rooms were searched for anything that might give away her identity. As a result of this search she discovered that she was more in disguise than her son.

"Cuddles" Stern is one of the many little girls that works on the screen, who has gotten over the days of needing special clothes to amuse her when she isn't actually employed in a picture. This particular child has a great ability to find her own amusement, and it isn't the kind that worries "Ma" Stern because she can leave "Cuddles" with anyone and not have to miss her makeup, and return an hour later, and still find her where she was left, as wardrobe and makeup is concerned, and in a very happy state of mind.

May Foster is rapidly coming into prominence as a character actress. In "Thunderdome" her work is said to have stood out very distinctly in her scenes as "Mrs. Yurd" in "45 Minutes From Broadway," with Charles Barrown and "Mazy Sibby" in "Milestones."
CORINNE IS NOW FIRST NATIONAL STAR

Under the terms of one of the biggest starring contracts ever written, Corinne Griffith has become a First National star. Negotiations were concluded this week for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National.

The new unit has been organized by Edward Small, who has signed both Corinne and several of the most popular directors and producers of the industry. Ascher, New York representative of the Mack Sennett Comedies and Chas. R. Rogers, formerly manager of distribution for two of the largest producing companies.

The new star, who takes her place with Norma and Constance Talmadge, Richard Barthelmess and others of the old one-reel days, is a National star for the season of 1923-24 and for seasons thereafter for the West Coast studio of the most popularly and firmly established producers in the industry.

Ascher has been starred in several series of pictures and more recently has been playing leading roles in important productions as an independent producer. The new First National producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only those pictures that are a success of fiction and the stage.

Her initial starring vehicle under the new First National contract will be "Lilies of the Field," a recent stage success, production of which will begin about October 15th.

BAKER TO CELEBRATE A "100TH CENTENNIAL"

The George D. Baker Centennial will be celebrated on the Goldwyn lot with the final cutting under the director's supervision of Balzac, "The Magic Skin." Not so much the decadent of the material world has attained the century mark in age, but "The Magic Skin" makes the hundredth production that Baker has directed.

After many years on the stage as an actor, and still later as a director, he started to direct John Bunny and Flora Finch for Vitascope. He held on for a season and later when Vitagraph started multiple reel features he was chosen to handle Edith Storey and Anna Reed. The latter was the biggest hit of these two stars which he wrote and produced.

Lester Baker joined Metro and rose to the rank of director general of the west coast studios, where Nazomova's "Revelation" was considered his supreme achievement.

More recently he has been in the East and traveling in Europe. He came to the coast for A. Cleveland Foulke, as a matter of the Balzac story for Goldwyn release at the Goldwyn studio, "Negotiations have been under way for some time," stated officers of the Corinne Griffith unit, "and Miss Griffith has studied the distribution situation in the last detail. Our aim was the production of high class first run specials and nationally released productions, the releasing organization which would give us the best first run representation. Consequently, in the offer for the associated First National Pictures was given our first consideration and we feel that the numerous pictures we have made us content with the feeling that Corinne Griffith Productions are assured of the widest distribution possible."

The contract was signed after telegraphic conferences between Richard A. Rowland, general manager of First National and John C. Griffith, western representative, Earl Hudson, production chief of First National units at Los Angeles, and the Coast studios of most popularly and firmly established producers in the industry.

Mr. Griffith has been starred in several series of pictures and more recently has been playing leading roles in important productions as an independent producer. The new First National producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only those pictures that are a success of fiction and the stage.

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HELENE, ALL TRAINED, RESUMES CAMERA WORK

Helene Chadwick has been declared physically fit by her trainer, "Pop" Kerwin, and has left for Yellowstone Park to start work in Rupert Hughes' "Law Against Love.

Miss Chadwick recently created considerable interest among feminine film stars in Hollywood when she retained the services of Kerwin, well known physical culture teacher, to supervise her in a strenuous and heart-breaking training stunts to fit her for months of hard work before the camera.

Her appearance in "Law Against Love" marks her first portrayal on the screen in eight months as a result of a lawsuit heretofore decided in favor of Goldwyn and company.

The services of Kerwin have been retained permanently by Miss Chadwick, who plans to continue her physical training to keep her for her film work. Her routine includes boxing, rope jumping, weight pulling and other stunts generally employed by prize-fighters to keep in condition.

Miss Chadwick is the first feminine star to do this, although a number of the celebrated male movie stars have their own trainers to supervise their physical condition.

Sada Cowan, for years recognized as one of the leading writers for Goldwyn, and Howard Higgin, for seven years director and co-director for Cecil B. DeMille, have joined forces and will henceforth collaborate on original and adaptations.

Miss Cowan, since she joined the Famous Players five years ago, has been credited with scores of leading photoplays. Among her recent adaptations for Famous were "Bluebeard's Eighth Wife," and "The Silent Partner.

In New York, at the moment, "Peacock in the Great City" and another which Miss Cowan wrote in Germany and which was made by a German company, is being presented by Harry Garson. They have just completed the adaptation of "Lauretta Lombard" for Warner Brothers.

In speaking of the partnership, Miss Cowan says: "Collaboration is a synonym for better scenarios and stories. For years I have worked alone. Now I will have another viewpoint, and Mr. Higgin, through his long and unique experience, can visualize a written situation in picture form. That is the real secret in writing scenarios." The many and varied experiences which Miss Cowan had in her recent year's trip around the world, will be incorporated in her future writings.

LOOKS FOR NEW THRILLS TO CONQUER

Cesar looked for new worlds to conquer. "Back" Jones looks for new thrills to conquer.

The daring Fox star in his three years' work, has "done his stuff" amid the clouds in an aeroplane, near the bottom of the sea in a submarine and in a diver's suit, and has driven one of Jimmy Murphy's fastest racing cars 112 miles an hour around Bevery Hills speedway. And way back before he entered pictures, he used to step cattle stampedes on the range with hundreds of immense steers dashing towards him, while serving as a soldier in the Philippines he twice fought in hand-to-hand struggle with a Moro who brandished a machete out of his hand.

He has just completed "Second Hand Love" at the Fox studio, and is now reworking a script, which is being prepared for his next production. "The Eleventh Hour," a production of the Lincoln and Carter melodrama, will be his next feature to be released.

Cowan & Higgin Form Writing Team
**This Newcomer is Worthy of a Chance**

When Eugenie Feiner came to Hollywood for her first starring picture under the title of "Grandpa" at Universal City, she realized full well the obstacles that were in the way in her efforts to achieve cinema success, but she came with plenty of determination, and a gaff and consequent prospects of attaining her goal became brighter each day. Those who are familiar with her work and with her rare talents are enthusiastic over her prospects and it is certain that if she is given the necessary opportunity, she will distinguish herself as a young star of great promise in the ranks of stellar top players, according to those who are acquainted with her.

Miss Feiner hails from St. Louis, where she had wide experiences as a dramatic artist and dancer. She was highly regarded for her first motion picture work while still at home and came all the way to Hollywood to fill the engagement. Since completing that feature she has been devoting her time to study and preparation for further dramatic endeavor in the field of silent screens and is now ready to go back on a prominent place in a cast of the early future, as she is at present negotiating for roles in several studio pictures.

Miss Feiner is an unusually striking blonde, still in her teens. Her hair is golden and her eyes are brown, which is a combination considered ideal from a photographic standpoint. In the way of talent, she is a natural dramatic ingenue and capable of a wide scope of portrayal of vital characterizations. She is one of the newcomers to the screen who looks like an unusually good bet, and who should be given a fair chance to show her dramatic worth and possibilities of development.

**Jinx on His Trail**

Richard Talmadge, starring in "Fast Freight," a Carlos production, in the making at Universal is not complaining, but he has been the victim of eleven accidents since the picture's beginning, one laying him up for four weeks of the picture and he now is back on the production. As a stunt man doubling for many famous stars, Mr. Talmadge passed through everything unchanged. His program thus far in "Fast Freight" has included jump from horse to house, four times jumped over a Hollywood boulevard, a dash on a motorcycle, twenty feet high through a window, a tumble from his horse, a jump from the fourth street viaduct, thirty-five feet high, and a dizzying jump while standing on a slide placed his pad and gave him a sprained ankle. His physician has told him to be careful, but Talmadge was on the job Monday when calls were issued to the rest of the cast.

**SPONSOR AND PROTEGE GO EAST**

Eugenie B. Branford, who will be remembered for his excellent rendition of the leading aristo- carcl role in Rex Ingram's "Sebastian," will leave Hollywood early part of the week for the East, combining a pleasure and professional trip, the itinerary including Washington, D. C., and New York, via Chicago and Marion.

Mr. Branford is a protege, and under the management of the illustrious Susie C. Clark, author of many beautiful family books, one of the latter of which has attracted world-wide interest is a biography in novel form of "John McCullogh, as Man, Actor and Spirit"—in which in all three capacities gained universal recognition in the annals of fame. Miss Clark is likewise leaving for the East and she and Mr. Branford expected to arrive in New York, in time for the funeral of our late president, whom Mr. Branford knew in earlier days.

**CONTINUE EXPANSION AT UNITED STUDIOS**

Plans for the construction of a new property storage building, to contain a restaurant and five stores on the ground floor, on the Melrose avenue frontage of the United Studios were announced today by M. C. Levee, president and head of the company. Furniture, draperies, "hand props" and electrical fixtures are all to be housed under one roof. The original property room in charge of Tom Little has long been outgrown and various other rooms around the lot have been used for storage. Now all properties are to be gathered under one roof.

A modern hardware shop and various other small establishments, as well as the restaurant, will cater not only to studio employees, but also to the patrons of the rapidly growing Melrose avenue neighborhood.

**Acroyb Back From Trip**

Jimmy Acroyb, refreshed from a trip to the mountains where he and his manager, Leon Lee, spent a week, has returned to Holly- wood feeling full of pep and ambitious to regularly go to work on his third film under his new contract. "Juimes," who notes about the saddest pair of orbs any funster in the profes- sion, especially when the villain starts making it hot for him, and of Hugh Byrnes, the girl in love with "Jimmy," and there the trouble started and finally ended, with the report, of course, of something stunning out, but not until he had undergone quite a bit of grief at the hands of the villain.

**Necessity, Mother of Invention, Proven**

Something new in the way of clothes or novelties has been intro- duced in motion pictures from time to time by different stars of the silent drama. To Doro- thea Wolkert, at one time Uni- versal's premiere comedienne, however, must go credit for the invention of striped stockings, which until a short time ago proved to be a popular item in nearly every screen comedienne's wardrobe.

Miss Wolkert struck upon the idea one day while making up for work in one of her comedy roles. She had misplaced her stockings and with the director calling that day she put on the set the she grabbed a piece of striped canvas which was repos- ing in the studio wash basket and winding it around her legs she hurried to the stage.

When the director saw her he let the girls have the idea that could have been heard from one end of the studio to the other. Miss Wolkert, if her striped stockings had had such an effect upon a director they surely would arouse the greatest humor among motion picture audiences and thus it came about that striped hosiery was as important to her as the calf-length shoes and mustache is to Charlie Chaplin.

**CINEMA TROUPE TO YELLOWSTONE**

With two Pullman coaches of screen celebrities, the road gang cars with motion picture equipment, Rupert Hughes, Fa- ther Brown, and director-director, left Sunday for Yellowstone Park, where he will film scenes for his new picture, tentatively titled, "Law Against Law."

Several Goldwyn stars, Lew Cody, Alice Terry, Charles Walsh, Carmel Myers, Dale Fuller and William Orlando, accompanied the author as part of his cast. Rush Hughes, son of the author-director, Robert de Vilbiss, child actor, and baby Virginia Laurin, also were with the troupe.

With Hughes went a staff of twenty-four motion picture craftsmen.

A staff of eight ex-emergermen, headed by John Mescall, who filmed "Sould for Sale" for Hughes, accompanied the unit. James Hogan went as production manager.

The story of "Law Against Law" deals with the divorce ques- tion, and is said to be one of Hughes' longest pictures. The story Hughes shows how it is possible in the United States for a man to lose three wives.

The company expects to be on the location trip for nine weeks. The weather was enjoyed by all, as in a few days a busy season of rain and wind machines leaves for the famous park.
LLOYD GETS "BLACK OXEN"

The much discussed question as to who will produce "Black Oxen" has been definitely settled by an announcement from Associated First National Pictures, Inc., to the effect that this organization has turned over the screen rights of Gertrude Atherton's famous novel to Frank Lloyd Productions Inc.

Since First National secured the film rights of this widely-read classic in 1906, the story and its followers have been speculating as to who will make this desirable play.

First National's refusal to dispose of the film rights of "Black Oxen" at a profit of $100,000, led to the popular assumption that the story would be produced by this organization's own producing unit.

Continuous search for the initial vehicle for Frank Lloyd Productions since the consummation of the deal, has finally been rewarded since Richard A. Howland, general manager of First National, witnesed the recent showing of Priscilla Talmadge's "Ashes of Vengeance," which Lloyd directed.

The masterly way in which this melodrama production was handled by Lloyd convinced this official that Lloyd is the one man in film production to direct and direct a story of the caliber of "Black Oxen." "When we obtained the screen rights of "Black Oxen,"" observed Rowland, "we realized that in this sentimental story we had secured one of the greatest prizes of a literary decade. Naturally, it has been our desire to have it produced by a man in every way big enough to handle the greatest story the screen has ever had. Mr. Lloyd's amazing success in the directing of First National pictures, has qualified him to produce this picture."

In my search for an ideal vehicle for my initial production," says Lloyd, "I have read more than fifty famous books and plays, but not one of them would approach 'Black Oxen' for unusual screen appeal and dramatic values."

"I believe that in this volume I have found the prize vehicle of the year and realizing its wide popularity as a book, I shall endeavor to produce the film in conformity with the published story."

Commenting on First National's decision to turn over the film rights of "Black Oxen" to Frank Lloyd Productions, John McGregor, director of the Repertory representation of First National, says: "This is a most happy combination. Gertrude Atherton is naturally recognized as the biggest story of the year and the acquisition by Lloyd is a production of First National pictures is held in equally high regard. We confidently expect 'Black Oxen,' under Mr. Lloyd's personal supervision, to be the screen masterpiece of the year."

Among Lloyd's most recent First National successes have been the following: Jackie Coogan in "The Eternal Flame," "The Voice From the Minaret," "Within the Law," and her recently completed film, "Ashes of Vengeance."

GATES WORKED WHILE HE TOOK VACATION

Typewriter and fishing kit shared equal honors in the vacation of Harvey Gates, who wrote the scenario for "Merry-Go-Round" and who cut short his outing in order to return in time for the premiere.

This vacation was spent in northern Utah on the ranch of D. P. Howells, European representative of Associated National and the largest film exporter in New York. While Howells and Gates spent most of the time fishing, the latter four times in his spare moments to knock out an original story for the screen on the back of his typewriter. "Merry-Go-Round" is the latest of a series of scenario trios written for Popular, including "Legally Dead," which played at the Kinema last week, "Hurricane's Gal," starring Dorothy Phillips, that started the vogue for sea stories, and "Chicago Sal," and "Flying Cummings-Sol Lesser feature."

Gates has the distinction of having written vehicles that sent two actresses to the limelight, namely, "Hell Morgan's Girl," which made Dorothy Phillips, and "The Marriage Market," which put Priscilla Dean into the stellar realms.

MARGUIE AND EDDIE TO HONEYMOON NOW

Marjorie Daw is getting ready for her honeymoon.

As soon as she finishes her work in "The Dangerous Maid," the Schenck production in which she appears with Constance Talmadge, Miss Daw—now becoming known as Mrs. Eddie Sutherland—will leave to fill the same role for a few weeks and, leave no forwarding address. That is, providing she does not have to start another picture before she leaves, as has been the case in the past.

Married to Mr. Sutherland, who is Charlie Chaplin's constant, several months ago with Douglas Fairbanks and Mary Pickford paricipating in the production, Miss Daw was promptly called to work at the studio. Thus were her honeymoon plans cast aside. Upon completion of the film she was preparing for the big event when she had to start work on another production. And thus it has been ever since.

Friend Husband is about to take a few weeks off at the Chaplin studio, and if the gods do not decree otherwise, the newlyweds will be sailing up and down the coast, as is known, where not even the radio will reach them.

Mae Murray Acts As Godmother to Kiddies

If you want to know who is married most this week, just ask any one of those 12,000 Los Angeles youngsters who recently attended three children's concerts by the Hollywood Bowl Symphony Orchestra. They will give Mae Murray as their choice—unanimously.

One of the most popular summer institutions in Los Angeles is the Hollywood Bowl, a mammoth open air natural stadium in the Hollywood foothills. Concerts by an eighty-piece symphony orchestra are held in this inspiring setting nightly.

Mae Murray, always a lover of good music, conceived the idea of offering one of these concerts, especially arranged for children in the city. The excellent little screen star not only took the time off from her production of "First National's Sandbag," to arrange and finance this concert, but she also had the children from every corner of Los Angeles as her guests, providing transportation for them as well.

With this unusual ovation she received when she addressed the thousands of smiling youngsters more than repaid her for her effort because of her kindness and thoughtfulness she is now known as the "Mother Godmother of the Bowl."

CROSLAND ARRIVES TO DIRECT "THREE WEEKS"

Allan Crosland will direct the film version of Elinor Glyn's famous novel, "Three Weeks."

That is the announcement from the Goldwyn studios, where the picturization of the popular story is to begin. Crosland has arrived in Los Angeles from New York, where he has been completing the production of Cosmopolitan's feature, "Under the Red Robe."

Miss Glyn herself is now at the studio in Culver City, and will assist in the filming of her noted story. The adaptation of the novel to the screen has just been completed by Carey Wilson in close association with Miss Glyn. Crosland has been in conference with the authoress and adapter since his arrival.

Crosland, one of the youngest directors in motion pictures, has made a number of great pictures. His recent production, "Enemies of Women," is regarded by critics and public as one of the outstanding pictures of the year.


Crosland is very enthusiastic over the possibilities of "Three Weeks" as a motion picture, and declares that the romantic, colorful type of photo-play.
Jane Mercer, child character actress, who recently received Goldwyn's directorial assignment, "The Day of Faith," in the title role, has been described by John Arnold as being photogenic and possessing 'thrust,' the qualities which Oscar Apfel is directing in "Merry, Merry." Mr. Arnold has named Mr. Apfel as his assistant director and will go to work on his next feature project, "The Changeling." The film is expected to be released next month.

Lancaster's Maryland has been a favorite of producers throughout the United States, but his recent appearance in "Auntie Mame" has been particularly successful. The film, directed by George Cukor and produced by Louis B. Mayer, has received critical acclaim for its performances and has been a financial success. Lancaster's portrayal of a woman has been lauded by critics and audiences alike, and his work in the film has been praised for its depth and nuance. The film is expected to have a significant impact on the film industry and is likely to receive numerous awards.

AUSTIN IS HAILED AS THE LATEST "FIND"

Laurence Trimble, noted producer of dog stories and head of the Trimble-Martin Productions, has a new film ready for release this summer. The film, directed by Charles Martin and produced by Lewis Martin, is a romantic drama about a young man and his dog. The film is expected to be a box office hit and is likely to receive critical acclaim for its performances and direction.

The Westlake Presbyterian Church, one of the largest and most exclusive churches in Los Angeles, was chosen as the setting for the exterior scenes of "The Legend of the Desert," the latest film of the Metro all-star specials for the coming season.

Mabel Van Buren, who is appearing in support of Viola Dana in "In Search of a Thrill," has been added to the cast of "The Man of the Bowl," directed by John Ford. Van Buren will play the role of a German mother in the film, which is expected to be a hit with audiences.

More than ten thousand orphan and school children of Los Angeles were guests of Mr. and Mrs. Murray at a special matinee of "The Man of the Bowl" recently at the Hollywood Bowl Symphony Orchestra. The event was a major success, and the film is expected to be released in New York following a tour visit to the Metro studios in Hollywood.

Seymour Zelliff, who directed "The Mysterious Witness," a current Film Booking Office release, has turned towards writing original screen stories. Mr. Zelliff is the author of "The Woman," a six-reel production recently completed by the Choice Productions, Inc.

Monte Blue and Irene Rich are to be featured players in the Warner Brothers' production of "Kathleen Norris' novel, "Lorelei Laramie," which will be produced by Harry Rapf, Marc McDermer, and the Warner Brothers film players, is also a member of the cast. Jack Conway will direct the picture.

Wesley "Freckles" Barry recently completed his latest picture, "The Country Kid," at the Warner Brothers studios. His next film is announced as "George Washington, Jr.," an adaptation of George M. Cohan's play. Included in the supporting cast are Dick Harrington, Edward Phillips and William Courtright. Mal St. Clair has been engaged to direct the film.

"How to Educate a Wife," the Elcho production, one of Warner Brothers' biggest successes of the season, is expected to be released in film form by the Warner Brothers. The film, directed by William A. Seiter and starring John Gilbert, Marion Davies, and Harry Beaumont, has not been made known.
Ray's Film East for Brief Visit

Covered by an insurance of $50,000 during its journey, the first of Charles E. B. Ryan's ten-reel historical production, "The Courtship of Miles Standish," started on June 20 to appear in New York this week. It is on its way to New York to appease the impatience of Associated Exhibitors, through which it will be released in October, after a view of it. Then it is to be immediately returned to the Ray studio.

Fred Niblo, the director, after seeing "The Courtship of Miles Standish" at a private preview, had telegraphic Arthur S. Kane, president of Associated Exhibitors, that nothing on the screen ever thrilled me so much; it is the greatest production of recent years, and I predict for it a sensation across the country.

The picture cost $700,000. There are more than sixty principals in this cast, which has the largest number of name-parts ever appearing in a picture. Each of the Mays and each of the Adrians on the list, for instance, is familiar to the audience. Charles Ray plays John Alden. Enid Bennett of "Robin Hood" fame is played by a motion picture star. "Miles Standish" is played by a motion picture director. At the United Studios, where Jack is now doing "leg work" for the assistant director, Miss Bennett is working on the bottom with the ambition to learn all there is to know about the production of a picture.

Young Tourneur was born in Paris and lived there until he was ten. For the last three years he has attended Hollywood High School, where he is not a senior.

Son to Carry On For Famous Director

The name of Tourneur will be identified with the production of successful motion pictures, according to all present indications.

Jack Tourneur, eighteen-year-old son of Murnau's Motion Picture Studio, made his debut as a motion picture producing factor last week when he started to work for his father as assistant to Scott R. Beal, Tourneur's assistant director.

An exact physical likeness of his famous father, Jack is determined to pursue a motion picture directorate. At the United Studios, where Jack is now doing "leg work" for the assistant director, Miss Bennett is working on the bottom with the ambition to learn all there is to know about the production of a picture.

Young Tourneur was born in Paris and lived there until he was ten. For the last three years he has attended Hollywood High School, where he is not a senior.

STAR GETS OFFER TO RETURN TO OLD HOME

Henrik Ibsen and the city of Baltimore are calling to Dorothy Phillips to come east and play a motion picture role in a legitimate theatre. The company has created one of the famous old stock houses, the noted screen star first appeared before the footlights.

The management which is opening the house in September, wants Miss Phillips to play a three-month engagement at the head of an all-star stock company in Ibsen roles, primarily. They want her to play "Hedda Gabler," "A Doll's House," and "Wild Duck" and other dramatic classics. The proposal to back the high-brow play comes from several Baltimore millionaires who know Miss Phillips, and when she used to live in the city a few years ago, they were interested in a company under her own management.

Dorothy Vernon seems to have struck upon a character that casting directors just love to have. An Irish lady, her beauty and stature, and a sort of little, busy-body that should never have been forgotten, are the points she wants to win from her, for if she had to, she could just talk your head off and get what she wants, as quick as looking at you.

English Village is Built for Connie

For Constance Talmadge's latest picture, "The Dangerous Maid," an entire English village has been built in the Hollywood hills. Overlooking the village on a high knob of a former Norman castle with two round towers and 112 rooms was constructed.

This castle can be seen for miles and tourists from the East sometimes mistake it for a ruin dating from the days of the Spanish occupation of California.

The English village was designed by Stephen Goosson, the Joseph M. Schenck art director who designed the castles and gigantic sets for "Norma Talmadge's Ashes of the Dead." The actual building of the village was done under the direction of Eugene Hornbostel.

The furnishings and ornaments for the village homes and other buildings filled eleven box cars with enough furniture for a large estate. At a point near the village and their contents loaded on a fleet of motor trucks. Hundreds of costumes for the villagers furnished by the Joseph M. Schenck costume department.

"The Dangerous Maid" is being directed by Victor Heerman for future First National release. Constance Talmadge has an all-star supporting cast, consisting of Conway Tearle, Morgan Wallace, Tolly Marshall, Marjorie Daw, Charles Gerrard, Ann May and Kate Price, and many others.

TENNIS CHAMPS LOSE IN GAME OF DOUG

Bill Tilden, national tennis champ, and Manuel Alonso, Spanish Davis cup star, who are now competing in the Southern California tournament, may be the gopher'sizzards on a tennis court, but in a game of "Doug" they aren't so much. Early this week Doug Fairbanks and his director, Raoul Walsh, trimmed the tennis stars in a game of "Doug," staged on an interior set for Doug's new picture, "The Thief of Bagdad." The scores were 6-2, 6-0, 6-2.

Sandy Weinmer, Tilden's protege, umpired.

Fairbanks originated the game, which is a cross between tennis and handromantic. Tilden and Alonso are practicing for a return match.

Vola Vale Honored

Vola Vale has been selected by Fujima, the famous Japanese actress, the youngest of artistic drawings to illustrate the Pacific-American girl, Mr. Fujima. Vola Vale will make her appearance at the big Japanese exhibition to be held in Tokio in October, and selected Miss Vale as the ideal type of the virile American girl, only after he had looked at several hundred beautiful and talented young women in Hollywood.
Pulse of the Studios

For Week Starting Monday, August 12

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-860

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<tr>
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<td>&quot;Anna Christie&quot;</td>
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### ROCKETT-LINCOLN COMPANY
- **Director**: R. R. Rockett, Pres.
- **Star**: Chas. Huber, Casting.
- **Cameraman**: E. H. Smith
- **Associate Director**: Al Davis
- **Scenarist**: Francis Marion
- **Type**: "Life of Abraham Lincoln"
- **Progress**: Schedule

**From Hollywood to Down-Town Hotels**

**HOLLYWOOD**

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### RAY STUDIO
- **Director**: Albert A. Kidder, Jr., Gen'l Mgr.
- **Star**: 1425 Fleming St.
- **Cameraman**: Geo. B. Staub
- **Associate Director**: Jack Dillorn
- **Scenarist**: Joe Boise
- **Type**: Comedy

### RUSSEL STUDIO
- **Director**: B. D. Russel, Mgr.
- **Star**: 1439 Beachwood Dr.
- **Cameraman**: Jack Dillorn
- **Associate Director**: Jack Dillorn
- **Scenarist**: Joe Boise
- **Type**: Comedy

### SENNETT STUDIO
- **Director**: 1712 Glendale Blvd.
- **Cameraman**: Mack Sennett
- **Associate Director**: Mack Sennett
- **Scenarist**: Mack Sennett
- **Type**: Comedy

### SUNSET PRODUCTIONS
- **Director**: 7425 Sunset Blvd.

### UNITED STUDIOS
- **Director**: 5341 Melrose, M. C. Levee, Pres.

### UNIVERSAL STUDIOS
- **Director**: Fred Datig, Casting.

### VITAGRAPH STUDIOS
- **Director**: 1708 Talmadge, W. S. Smith, Gen Mgr.

### WARNER BROS. STUDIOS
- **Director**: 5842 Sunset Blvd.

### WILNAT STUDIO
- **Director**: 6070 Sunset Blvd., Al Brandt Mrs.

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**Chiropractor—Nerve Specialist**

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**H. W. WALL, M. D.**

**PHYSICIAN AND SURGEON**

Formerly of New York City

6548 Hollywood Blvd., near Armstrong & Carlin's.
Richard Headrick, the curly-headed little fellow who made such a hit in John M. Stahl’s “The Child Thou Gavest Me,” will again be seen under Stahl’s direction when “The Waners” is released in the early fall as a Louis B. Mayer-First National special. Playing the part of a precocious youngster who has the knack of always telling the family secrets to the wrong person, Richard plays an important part in the development of the story’s humorous complications.

Carmelita Geraghty, that vivacious young actress, has just finished a leading role in “Bag and Baggage,” a Finis Fox Production in which she portrays a modern society wife to whom is allotted many dramatic scenes. She has now begun work in “Two Little Vagrants,” a Maurice Tourneur Production in which she is cast as a Spanish girl of great wealth, and, as usual, will be beautifully garbed. Since her advent in pictures, Miss Geraghty with no single exception, is always wealthy and magnificently garbed!

Recieves Present from Cowboy.

Upon learning that Helen Rossen, former Mutual and American film star, had signed with the Ashton Deardoff Productions for a series of five-reel westerns, Harry Bronson, a cowboy living in Montana, sent the little blonde beauty an expensive riding whip. Miss Rossom is the favorite cow-girl-role delineator among all the boys on the ranches. She won fame first in cow-girl roles when she starred in the old “Mustang Girl Westerns.”

Norma Shearer is on the finishing scenes of her third picture for L. B. Mayer. The title will be announced later.

Anne Luther is working on the finishing scenes of “The Governor’s Lady,” but upon the completion will make another feature for Fox.

Expands Magazine’s Scope.

So many inquiries have come in to Thomas H. Ince from readers outside the motion picture industry who are eager to obtain copies of “The Silversheet,” the Ince studio publication, that Mr. Ince has decided to make his studio magazine a national publication. The initial number of the new magazine, carrying the most interesting material available on the “inside of the picture-making game,” will be issued in September.

Arthur F. Statter, well known scenarist and secretary of the Screen Writers’ Guild, has been engaged to write the continuity for “Leave It to Gerry,” the first feature to be produced by Ben Wilson in which Billie Rhodes will be starred. The original is by Adam Hull Shirk. Mr. Statter also adapted “Mine to Keep,” a Ben Wilson picture for Grand-Asher in which Bryant Washburn and Mabel Forrest are featured. It was written by Evelyn Campbell. Mr. Statter says the Billie Rhodes story promises a great deal of pleasant and very human action.

Matthew Betz has just completed “Yellow Jergins,” and will immediately start work on a new feature.

Photoplayer's embrace Radio as Pastime

- Photo Journal Photo
THE UNIVERSAL NOSEGAY
(Continued from Page 8)

It is a pony express dispatch bag given to Stewart by Universal-Jewel. Stewart rode the pony express between Phoenix and Fort McDowell, Arizona. Before his death his brother was superintendent of the Bilt advertising campaign leading figure in modern western progress, but his early days were spent along the barren trails of the old West, carrying mail from East to West, and West to East. Stewart values the old dispatch bag at more than all other old possessions he might have.

Norman Kerry, the handsome young Count von Holmegg of "Merry-Go-Round," who was the victim of a blood poison attack six weeks ago when a trivial injury to a finger became infected, is making fair progress toward a state of complete health. His doctor and nurses believe that his determined spirit in starting to work again in "The Aequetall" as soon as possible kept him from more serious illness following his ten days in the hospital.

Kerry managed to be at the studio two or three hours a day during the filming of "The Aequetall," the all-star Universal-Jewel screen version of Rita Weiman's play, which has just been completed. Charles Windsor, Barbara Bedford, Harry Mestayer, and other well known players worked with him in this, directed by Clarence L. Brown.

Now he will take a complete rest for some time and allow his physicians full sway over whatever he does. If the neddies give their O.K. hell fly to Canada and stay there for a time. The finger in which the infection originally started will be in normal shape in six weeks or so.

J.C. Swickard, noted character actor, whose work in "Boru" and other big Universal productions, is nationally known, and his brother, Charles, noted opera singer, met at Universal City for the first time in months. Charles Swickard, the first man to produce "The Love Tales of Hoffman" in America, and some years ago the head of a noted light opera company, retired from the stage to embark on a career as a rancher at Fresno, California's raisin center. After establishing a large ranch for life, an actor again, and came to Universal City to arrange to enter pictures.

J.C. Swickard met him on the picture lot when he arrived by motor from Fresno, and the two held a reunion in the production manager's office.

Charles Swickard will be remembered as "Dr. Miracle" in the original "Love Tales" presentation. In California he is best known for his work in the old Tivoli company in San Francisco, and later as head of a company featuring Tom Perske, the tenor, since dead. Artie Arigues, who plays heavy villains at Universal City, has a second and less known job. He "double" for almost any daring stunt, in horsemanship or acrobatics put up in any picture. "I'll do it, get me a script for—when I double for the other fellow," he complains, "But I get paid for it," he adds.

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The Digest of the Motion Picture Industry

HOUSE PETERS HAS EDWIN BOOTH'S BUCKLE

Stage and screen stars are so used to the compliments of an admiring public that they often become more or less calloused to personal praise.

While House Peters, who is enacting the leading role in Metro's production of "Held to Answer," is no exception to this rule, he has just received what he considers one of the most sincere compliments of his long and successful career.

The compliment in question came in the form of a somewhat rusty buckle, on the face of which was carved the profile of Julius Caesar. It had been originally used to fasten the toga of Edwin Booth, whom many consider the greatest actor in the history of the theater, when he was appearing in Shakespearean plays.

With the buckle was enclosed the following note:

"Presented by Edwin Booth to Cecile Rush in the year of 1857—when she was then traveling through the country."

"Later it came into the possession of her niece, Mrs. Julia Jackson, who presented it to me, House Peters, with sincere regard."

House Peters, who is enacting the leading role in Metro's all-star picturization of "Held to Answer," has appeared on the stage in everything from "East Lynne" to "The Squaw Man." Although he has never appeared on the stage west of Chicago, he has never appeared in a motion picture produced in the East.

Every time the sewing circle at the Congregational Church back in Columbus, Ohio, needs a new chair in the church parlor, or whenever the pipe organ needed fixing, Warner Baxter put on a show and raised the money to supply the need. And that's how Warner started on a theatrical career. At the present time he is appearing opposite Viola Dana in "In Search of a Thrill," her new Metro picture.

"Bull" Montana, who portrays the role of a crook in Metro's all-star production, "Held to Answer," is the proud owner of two new trick suits direct from an exclusive San Francisco tailor.

Grace Carlyle insists that she was not chosen to enact the leading role in Metro's all-star picturization of "Held to Answer" because she once testified in court, any more than she was once selected for an important role in the stage production of "The Warrens of Virginia," because she was born in Richmond.

Billy Elmer, well known lightweight boxer, portrays the role of an Apache in "In Search of a Thrill," Viola Dana's new Metro picture.
Dick Discusses Discomforts

As They Look and As They Are

After being compelled to let his hair grow since last November, Richard Barthelmess, the famous motion picture star, says he believes now that Samson, the originator of hair-cutting, felt it was worth while to suffer the penalty of being delivered over to his enemies in order to enjoy the comforts of shorn locks. The young screen artist says he never realized what a joy and pleasure a hair cut can be to anyone. Heretofore he always thought only the barber obtained any satisfaction out of a hair cut.

"Modern civilization certainly has it all over the past," declares Mr. Barthelmess. "Hair cutting in the olden days was not considered a prime requisite, and now I understand why in ancient times barbers were chums of kings. They had to have royal backing in order to live, as the populace was not kindly disposed to the barbers.

"In selecting my next picture I must make certain that the character I have to portray will be an up-to-date man who patronizes barbers. When I acted the role of Charles Abbott in 'The Bright Shawl,' I discovered that it was necessary to let my hair grow long, as the Beau Brummels of 1850 prided themselves on long hair.

"I had that as soon as that picture was finished I could go to the barber, but not so. My character in my present picture, 'The Fighting Blade,' required even longer hair than in 'The Bright Shawl.'"

Barthelmess also declares that he has learned that women get their styles from men, not the Parisian dressmakers or milliners, but men from the old ages.

"In the sixteenth century, in order to show that they were different from the rest of the people, the followers of Cromwell abandoned the pig-tail effect with their hair," said Mr. Barthelmess. "They wore their hair just as the flaggers do today, except they had no temporary or permanent wave."

"As a result of the length of his hair, Mr. Barthelmess was compelled to shun society and had to become almost a recluse, because men of today don't wear their hair that way, and he knew he would have to stand no end of joshing if he tried to mingle with his fellow men. Invitations came pouring in on the young star, but the event he was thinking of most was the reunion of his alma mater at Trinity College. He could not go to it unless he had his hair cut. Came the night before the reunion.

"I think we can finish with you in a few hours in the morning," said John S. Robertson, who is directing "The Fighting Blade."

Time tables were consulted. There would be no chance of going to a barber shop, so telephone calls were sent out. One Italian answered he would be on the job.

"I cutta the hair of the great Caruso," he proudly declared.

No sooner had the director announced that the job was finished, than Barthelmess dashed for a chair, and before he left the studio and took the train for Hartford, Conn., he was so changed in appearance that the doorkeeper was not going to let him out until someone came to identify the packages he had under his arm.

"I not only seized time by the forelock, but by the whole head of hair and I caught the train by a close shave," concluded Mr. Barthelmess.

Ruby Miller, famous star of the English stage and screen, who is known as the best dressed woman in London. Miss Miller declares that American men look like shucks and aren't, and that the English do not look like shucks, and are!
The Digest of the Motion Picture Industry

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Is it true that there are few places in the motion picture industry for big-calibre men of brains, education and experience? The fact that many high positions are filled by low-calibre men, some of whom cannot even converse with any grammatical accuracy, indicates there is some reason for the oft-repeated claim that quality and class do not constitute the main requisites to getting into the game in all cases. We know of instances wherein men of brilliant ability have failed to get opportunities to serve important and excited purposes in the industry because powerful though incompetent cliques have blocked the courses leading to the installing of such in pivotal positions. We also know that if fate suddenly shifted us into a position to select the executives of large studios, very few names on the roster would be familiar ones. What they have done in the past would not count nearly as much as would what they could possibly accomplish in the future. Most of the best brains available for the motion picture industry are outside only looking in, vainly. The reason is, real brains do not seek places with the tenacity characteristic of the 'yes man' and button-hole expert. Unfortunately, producers do not seem prone to seek the new brains. Forsooth, if a really brilliant man is honest in his admission of no previous achievements in the industry, he is generally laughed at, instead of being considered seriously. "I never heard of you," is the rock upon which many high hopes are dashed ruthlessly. Of course, this is all wrong, and doubly so since it must be admitted that fully fifty per cent of the present studio executives could be replaced easily, to a distinct advantage, by "new blood." There is much to think about in this proposition and it would be a boon to the film industry if some of those in control of things cinema would start something immediately. Give the brainy man more chances!

Photoplayers are becoming more and more inclined to ban "doubles," and to literally drive the stunt man out of pictures by personally performing the hazardous feats heretofore regarded as entirely inadvisable. It is difficult to ascertain the real reason for this new tendency. Could it be possible the artists have come to the conclusion that the stunt men are falling down on the job?

When the recent Motion Picture Exposition broke up, it seemed several of its financial backers "broke up" with it. At any rate, let's not have any more such expositions.

What will follow "The Covered Wagon" at Grauman's Hollywood Egyptian Theatre? This has become as interesting a question as was that which caused speculation as to the identity of the successor to "Robin Hood." If Sid Grauman escapes running into snags in keeping the playhouse supplied, with long-run pictures of record-breaking qualities, he will be a truly invincible showman and Hollywood will be a world-beating show town.

The marked influx of more or less deluded girls into the Hollywood film colony has developed into a problem justifying deep concern. Casting directors report that they are at times all but overwhelmed by crowds of unsophisticated aspirants to screen honors. They hail from all parts of the country and many of them are not only away from home, but penniless as well as hopeless in film possibilities. Some effective method for checking this inexplicable rush "from distant towns to Filmland" should be devised without delay, to spare the many from heartaches and bitter disappointments. It is likely the Chamber of Commerce could help in this matter by causing to be published the facts on the opportunities (or lack of them) for unschooled girls and young men whose ambitions lead them astray. Certainly, the abundance of sad cases of disillusionment has brought about an intolerable condition. Action is necessary for mere humane reasons.

We do not profess to understand the mental workings of most producers. However, we do know that in the main the general tendency among the majority of them is to make good pictures and to make good money thereby, which is entirely laudable and which precludes the possibility of there being any iota of justice in most of the attacks made upon them by censors and reformers.

Incidentally, the Mary Miles Minter case has taken a turn for the worse, so far as helping the film industry is concerned. It is regrettable that family linen has to be aired so publicly and there will be many who will cling to the notion that this family could have, and should have, settled their difficulties privately in their own house, without any publicity.
This Week's Theatre Notes

Jack Powell Sextette, one of the sensational vaudeville developments of the year in Eastern vaudeville, comes to the Pantages as the headline this week. The feature photoplay, "Has Man World Gone Mad?" has its cast, Robert Edeson, Chas. Rich- mond, Norton Fair, Mary Allen, Hedda Hopper, Lydia Lake, and Vincent Coleman.

Richard Dix, Frank Campeau, Lois Wilson, Noah Beery, head the all-star cast in this week's Metropolitan Theatre offering, "To the Last Man!"

By special request and popular demand, Clune's Theatre has made it possible for the hundreds of disappointed theatre goers who were unable to see the wonder dog, "Buck," in Jack London's "The Call of the Wild," to see this marvelous drama of the screen, at their play house for one week only, starting August 20th.

The high expectations raised by the advance word of "The Broken Wing" from the cast have been fulfilled here at the Morosco. The attraction has every necessary component of entertainment success with its quick succession of laughs, thrills, romance and scenic effects. In the cast are Franklin Cogginian, Harland Tucher, Gayne Whitman, Harry Garry, Joseph Eggerton, Mary Worth, Lloyd Geoghan, Arthur MacDonald, Frieda Sterling, and Chas. Buck.

"The Gold Fish," which opens the Majestic this week, with Mar- jorie Rambeau in the stellar role, will have in the supporting cast Robert Adams, Lawrence Grant, John Stepping, and Richard Tuerk. The play, scheduled to open last Monday, was postponed on account of a serious illness to Miss Rambeau, necessitating her removal to St. Vincent's Hospital.

Pearl Regay, who holds the reputation of being able to do nearly any kind of dance ever done, will head the Hillstreet the- atre program this week. With her will be Lester Sheehan and company, another famous aggregation of steppers. Del Chain and Lou Archer, a pair of competent comedians, will add the comedy to the bill with their new act, "Not Now," "A Friend in Need," with Mann Holiner and Nicholas Joy in the featured roles. There will also be Buck, the famous dog角tonist, which embraces impersonations of all the famous musical comedy stars. "The Girl Who Came Back," the famous dog cornerionist, will also be on the bill. The exclusive photographic showing will be Kath- erine MacDonald in "The Woman's Side," a chapter-play, "The Eagle's Talons," a comedy, "The Old Fashioned Flapper," International News and Aesop's Fables.

"Drifting," That's what a white woman's soul was doing in the new photoplay, "Has Man World Gone Mad?" But a great sacrifice for love and honor brought to the fore, the innate goodness in Miss Jo- sew Cook's nature and brought about her regeneration.

Mystery? All of it in China! Drama? What else could there be in the shadows of the opium trade in the heart of China? Romance? Well-if a white man and a white woman were suddenly forced to defend themselves against a thousand drag-mad natives of the poppy hills, could anything but romance be the outcome of these desperate hours? These are a few of the highlights of "Drifting," Priscilla Dean's latest starring vehicle which is at Grauman's Million Dollar Theatre.

Continuing its remarkable sensational impression, "Where the North Begins," the Warner Brothers' screen classic featuring Kin- tin-Tin, the famous police dog, is now, at the Alhambra Theater, the production is rapidly becoming the talk of all the world. This production is the prize of dogs. He is fierce in an attack and loy- al when he is crouched, at the feet of his master. The production is playing to the biggest crowds in the history of the Al- hambra. Those in the cast in- clude Claire Adams, Walter Mc- Cain, Pat Harrigan, Myrtle Owen, Charles Stevens and Fred Huntley. Chester M. Franklin directed under the personal supervision of Harry Rapf.

More than unusual interest at- taches locally to the current premier of Richard Walton Tully's production of "Tribly," the George Du Maurier novel which has been read by millions. The concentrated curiosity centers about the girl, Mademoiselle An- dree Lafayette, whom Tully brought from France to portray title role. The production also marks the famous playwright-produ- cer's first screening of a play other than his own. The produc- tion was directed by James Young and the cast is one of the most notable of the year. Those in the cast are Crevier, new act, and Arthur Edmund Carewe, Philo Mc- Callough, Wilfred Lucas, Francis McDonald, Maurice Cannon, Max Constant, and some comedians. The Hollywood Egyptian

Hollywood Blvd. and McCadden

"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

Mission

Broadway near Ninth

Mary Phibbin and Norman Kerry in "Merry Go Round"

Clune's Broadway

Broadway near Fifth

Jack London's "Call of the Wild"
Aeroplane Plus Camera Spells Speed

By an unexampled feat combining foresight and co-ordination of all departments, Pathe News enabled all theatres in eastern cities to screen Harding's death and funeral train news filmed as far east as Omaha, at their Tuesday shows.

Negatives rushed from Omaha by special plane service were developed and printed at Pathe News Jersey City factory late Monday night and prints delivered to New York theatres at 9 o'clock Tuesday morning. Other prints reached Washington, Baltimore, Philadelphia and Boston by noon of the same day. Pathe News claims for this feat credit for the biggest news reel service "scoop" in the story of camera news reporting. It was accomplished by means of swift airplanes which supplemented the fast airmail service.

Not only theatres in the eastern cities, but throughout the middle west as far as Chicago, used at least 24 hours in their presentation the all-absorbing news event of the week. Pathe News had screened on the previous Friday all of the Presidential touring party en route to the arrival at San Francisco, accompanied by a resume of the late President's career. Negatives covering the scenes the great tragedy were speeding eastward the Overland Express, due at Omaha a few hours earlier than the funeral train.

On Sunday morning Pathe News Staff Cameraman C. C. Chapman—an expert flyer—received long distance phone orders from Acting Editor Albert J. Richardson to engage a fast plane, meet those two trains at Omaha, receive all negatives and rush them by the air route to the Jersey City factory. Chapman was at the Chicago office.

He had already prepared plans in anticipation of such orders, which included a swell, fast plane to be piloted by Nimmo Black. The flight from Chicago to Omaha was made in ample time to intercept the Overland Express and take off the negative film shipped from San Francisco. A short delay enabled Chapman to secure also from the incoming funeral train all of the scenes taken en route.

As far as Chicago the return flight was made on the same plane, driven by the same pilot. At Chicago a larger plane was waiting for the long leg of the flight eastward. This was piloted by Eddie Stimson—Chapman continuing in charge of the film.

This flight, made at an average speed of more than 100 miles an hour, was unventilated up to about 7 p.m. Monday. Then occurred the only mischance of the whole flight enterprise. Reaching Dingman's Ferry, Pa., the plane was compelled to descend, owing to the development of a thick haze.

After communicating with the home office by phone, Chapman transferred his film to a fast touring car, instructing his pilot to proceed to the Curtis Field on Long Island as soon as possible.

Driving at break-neck speed, Chapman reached the New York office with his negatives at about midnight, and at 2 o'clock Tuesday morning the negative had been developed and titled and the making of an extra number of prints was under way.

Prints for Cleveland, Detroit, Cincinnati, Indianapolis, Chicago and all the middle West were shipped early Tuesday morning.

Prints for all the big eastern cities, as above stated, were delivered in time for the Tuesday afternoon shows—in New York City by 9 in the morning.

The Pathe News Harding Special contains more than a score of graphic scenes. Beginning at San Francisco, crowds are seen washing as the casket is borne from the hotel to the funeral train; it is placed in a hearse under guard of the 11th U. S. Cavalry; the Navy, Marine and National Guard representatives board the train; the pall-bearers are pictured—(Continued on Page 20)

The zeal with which photoplayers have embraced the radio as the latest indoor sport, has become so general that practically every "film folk home" is equipped with a receiver.

—Radio Journal Photo
"The Digest of the Motion Picture Industry"

San Francisco, Cal., Aug. 13th—California's own twain are again the stars of the screen, spent a few hours in San Francisco on Saturday, on his way South, after a trip to the mountains.

Alec Francis, grand old man of the silver sheet, came up from Los Angeles for a few days. He, with Max Graf, head of the Graf productions, and after he got here was induced by Graf to stay and play the part of the attorney, in their current production, "Half-A-Dollar Bill."

The Pacific Studios at San Mateo is a busy place these days, for the Graf Productions started actual shooting of their big sea picture there on Monday morning. There are about two weeks of studio work to be finished first, then the whole company go to sea in a four-masted schooner, to be gone several weeks.

The West Coast Production Company also started a company working at the San Mateo studios this week, so for the first time in quite a little while both big stages will be scenes of activity.

Marjorie Rambeau, Richard Tucker, Lawrence Grant, and other members of Miss Rambeau's company left for Los Angeles on Sunday.

**DIRECTOR IS A KODAK FIEND.**

Despite the fact that he spends at least 300 days each year behind a camera in pursuit of his profession as a motion picture director, George D. Baker, dean of Hollywood's megaphone wielders and producer of many screen classics, is an ardent, if not rabid, kodak fiend.

At work and at play, Baker always has at least one of his twenty cameras with him, loaded and ready to "shoot" any incident or scene that he believes might enhance the artistic value of his amazing collection of over 23,000 kodak prints.

"It's my one greatest vice, this non-professional 'shooting' of off-stage pictures," explains the prominent director when taunted about his hobby recently. "I presume it is my great interest in motion picture photography that first led me to utilize camera work and since that time—many, many years ago—I have pursued the elusive in woods, mountains and at sea with a picture box."

Baker is credited with owning the greatest and finest collection of small photographic prints in America. His views include unusual scenes "shut" at various angles and often times at a great risk of life. The director has endeavored to put "life" in all of his still subjects and that he has succeeded is attested to by publishers and collectors of various portions of the world who have sought to exploit the amateur work of the camera wizard.

Although Baker is naturally greatly interested in motion picture photography, he has never evidenced the desire to "shoot" a movie completely. Motion picture photography is his business, he says, while still photographs are his hobby and he has drawn a sharp line between the two.

At the present time Baker is exploring the wonderful woods and coves of California's great outdoors, with the help of several studies to record with his camera. He expects to remain in the governmental park for a week, during which period he anticipates "shooting" all of nature's wonders contained in that vast area, that have not already been filmed.

Jack Brehaney has resigned as manager of the new Historic Motion Picture photo studio, "The Hunchback of Notre Dame." "The Fog," feature picture made by the Graf Production at San Mateo, this past week opened a week's engagement at the Panorama Theatre, Oakland, on Sunday. Appearing with the "Fog" in the program are the three little children of the cast. Little Oliver Hyde, the hoyt wonder, and a native of Oakland, who in "The Fog" is Nathan Reed, the child; Celen Lamont, the girl, under the direction of Nathan. Rose Cughin, who is the child played in later years by Anna May, and Gral Johnson, the younger edition of Mildred Har- ris, and off the screen, a child prima-donna. The little playlet is being received with great interest, and "The Fog" itself is receiving highest praise on every side.

When Eddie Eberle, auditor for Godwin with whom he is working, undertook the direction of Eric Von Stromhein, left San Fran- cisco for the South last Wednesday, it marked the close of the local work on the picture, the shot has been one of the longest locations on record, as actual filming of the picture has been in progress for four months and a half, and part of the trip is made in various preparations three months before the camera work began.

**THE SPIRIT OF DETERMINATION.**

Lorraine Eason is a thorough believer of consistency and perseverance, and not only believes in it, but conscientiously lives up to it, and while but eighteen years old, she made up her youthful mind to become a motion picture star, and though opposed by her parents, did not swerve one iota from her original plan, even after traveling the country over, as her father was an official in the Engineering De- partment of the Government service and his duties took him to all principal cities of the United States, from Alaska, Panama, always being accompanied by Lorraine and her mother.

Even as late as in the fall of 1922 she enjoyed the distinction of refusing the great Florez Gutzelt, whose contract she was under, by having seen her while engaged in modeling at a fashionable Fifth Avenue modiste's as she had practically planned "to break into the movies"; and break in she did, with a vengeance. Possibly it will be remembered that a beauty contest entered into the scheme of things about this time, and while Lorraine refuses to discuss the matter, it is the consensus of opinion of many, who not only partici- pated, but were officially connected with it, that she came out with flying colors, only to have the powers that be decree otherwise.

Nothing daunted, however, she at last suc- ceeded in getting the consent of her parents to make the supreme attempt, they agreeing, at the same time, to give her only a few short weeks in which to see the folly of her long years of well laid plans. Then the unex- pected happened—the way, that not only completely cast in James Young's "Wandering Daughters" and followed by important bits and parts in productions such as "Daughters of the Rich"; with Mary Pickford in "Rosita," Roland V. Lee's "You Can't Get Away With It," and others, and her recent portrayal of the role of "Eve" in "The Temple of Venus" has caused favorable comment.

Muriel Frances Dana, who will soon head her own unit as a star, will be the third child to win such an honor before reaching the age of five years. She is regarded generally as a cinema genius.
"Acting for motion pictures, no matter how the actor, is not worth a larger salary than $500 per week."

This, coming from Conway Tearle, one of the highest paid actors in films, offers a startling remark at this time when the salaries are soaring skyward.

"By this I do not mean that those actors who receive large salaries are not in practically every instance, entitled to every penny they receive—and more," says Mr. Tearle. "I mean, however, that acting itself is not worth more than a weekly salary of $500, no matter who the actor may be.

"No motion picture player receiving a large salary in pictures, obtains this amount because of his or her acting ability. The idea that his or that player receives a tremendous monetary remuneration for his or her 'art' is to my mind, silly. I cannot imagine any piece of acting that warrants a magnificent salary.

"However, the drawing power of the actor or actress does warrant a full share of the profits on a photoplay. It is this drawing power that makes a player worth much more than $500 weekly to the producer."

"The public hears of gigantic salaries paid to players in pictures. Some of these salaries are actually paid performers, not, however, for what the public is lead to believe to be the value placed upon the individual's historic talents, but what the player's name means to the box-office.

"I might be a wonderful actor, but if I have no drawing power, if my name does not help bring in the checkers at the theatre, then my services are worth no unusual salary, no matter how great my acting may be.

"There is no such thing as a $3,000 a week actor. There is such a thing as a $16,000 a week drawing power in the person of an actor.

"Motion picture acting is an art worthy of the calling. As an art it deserves a fitting return to the artist. After that it is purely a matter of business. It might be interred that a great piece of acting will automatically result in making an actor a great box-office attraction. This is no more universally true than is the belief that to be a successful box-office power, one has to be a great actor.

"Sometimes there are players in a supporting cast whose work far excels that of the star. Yet they do not have the drawing power of the star, and consequently do not earn, no do they get, a salary equal to that of the star. On the other hand, there are stars whose box-office power is tremendous, yet whose acting ability is far exceeded by others of less salary.

"If a player's name in connection with a film is worth $10,000, he or she deserves twice as many pennies for it. Producers generally are not paying the much discussed 'fabulous salaries', unless they know the players are worth every cent and more, paid in salaries. Despite all talk of tremendous salaries paid for 'acting talent,' few players are really receiving what they actually earn."

**ACTOR THINKS ALL ACTORS SHOULD BE WELL POSTED**

Bryant Washburn, featured in Ben Wilson productions for Grand-Asher, says he has no patience with the actor who becomes so talky and smart. That is, who lives in his own little world of the studio and doesn't even know whether there is a Democratic or Republican, or whether France is still in Ruhr.

"It is very easy to get this way," says Bryant. "There is a continual activity in film circles which might easily engross all the attention of the people in it. Their own little problems, squabbles, rumors, and so on, can very easily become the horizon of their thoughts and engross them to the exclusion of the great affairs of the world, the new discoveries in science, the political or educational activities of the people outside.

"The mistake in this is that such people become limited in their mental outlook. How can they successfully portray characters supposed to be entirely apart from the screen world if they know nothing of their ways of thought or action? The result is that the portrayals become 'actorish,' to coin a very crude term. Instead of being John Jones, a world financier, the individual is Sow-and-So, playing his own character.

"I believe an actor should, above most people, be a reader and keep thoroughly abreast of the times. He would do better work if he had little to do with the affairs of the screen world outside his work, though he should know all about the technic and the developments of the art.

"I have studied everything from laboratory to sets; I am familiar with lighting requirements and camera technic. By this means I know at once how to play a role to gain the best results. This is not to boast of my particular skill, but only to show that any actor may, if he takes the time and trouble, gain a clearer insight into the thing he is doing for a livelihood. Far better to devote one's spare moments to this and to gaining a general idea of the world's work than to idly gossip about studio and studio people.

"There are many players who follow the ideas I have suggested, and most of them are at the top. The really sincere man in any line of endeavor has little time for the trivialities of his field. True, all work and no play is bad business, and I am a firm believer in enjoyment. Outdoor sports, gatherings in mind of intelligence meet to discuss topics of value or interest, afford me relaxation and recreation. These, with my work, and reading, give me plenty with which to occupy my mind."
News and Gossip About the Moving Throngs of Movieland

Jeanette Lajussose is another actress who came to the cinema via the vaudeville route. For four years prior to her entry into motion pictures she was one of the headlining features on the Orpheum Circuit, billed as J. Laju-
ssose, "The Apache Dancer," which was a major impersonation. This has been recorded as one of the best acts of its kind that has ever gone over the streets of vaudeville circuit, and enjoyed a continuous success. The most important parts she has portrayed in pictures were in "The Trail of the Lonesome Pine" and Gold- wyn's "Hearts and Flowers," which was filmed in New York. Believing that her own name is too long, she has assumed the eg- onym of Jeanette Hood and will henceforth be known under this name in her film work. Miss La-
juussose, or rather Miss Hood, was born in Chattanooga, Tenn., of French descent. She has hazel eyes, brown hair, and is 5 feet 7 inches. She has been in pictures three years.

Entertain Brother.

Howard Hughes, brother of the famous author and motion picture director, Rupert Hughes, accom-
panied his brother on a location trip to Yellowstone Park, where the author is filming scenes for his new picture, tentatively titled, "Law Against Love." Howard Hughes will stay a week in the Park, and from there make a trip through the northern part of the state. He is a wealthy oil man.

Swimming Ability Wins.

It is not unusual to succeed in motion pictures? in the case of Vivian Valli, who portrayed the heroine in King 
Vidor's version of Joseph Her-
gishemer's novel, "Wild Oranges," it is one of the factors that won her the role. James Kirk-
wood as the hero gets his first glimpse of her in the costume of a mermaid, and sportively buffets the waves.

Brownhoff Promoted.

Edward Benhoff, for three years master of properties for the Mary Pickford Co., and for several years in book capacity at the Thomas H. Ince studios at Culver City, has been promoted to the position of assistant to Joe Griff-
ith Wray, now occupied in the filming of Eugene O'Neill's great stage triumph, "Anna Christie." Blanché Sweet, George Martin and William Russell are the fea-
tured players of "Anna Christie," which will be a First National
release.

Mary Lee Wise has been signed by Lasky to play an important part in "Woman-Proof," starring Myers, under the direc-
tion of Al Green. This is Mrs. Wise's fourth engagement with Lasky-Famous Players this year.

Bruce Enjoy Vacation.

Having recently completed a prominent role as Wesley Barry's leading lady in "The Country Kid," Bruce Guerin is enjoying a well-earned vacation, the first in more than a few years. Since his return from film-
tion he began camera work, a little over a year and a half ago. During this time he has made featured roles in nine films. "Drifting," in which he worked during two weeks with Priscilla Dean, will soon be released. Nu-
erous offers have been received by the Warner Brothers, with which he is under long-term con-
tract, for his services pending the commencement of another War-
ner production with a role suitable to his age and talents, but they have de-
cided that such a little fellow would be better off at home. After his vacation he will return to the screen in another Warner production. It is said that stardom is in store for him.

Publicists Become Motorists.

Joseph A. Jackson, Goldwyn manager of publicity, and his housemate and co-worker, Tom Reed, left yesterday by motor over the vacation route for a trip north which may not stop short of Portland, or even Puget Sound.

The carefree pair refused to issue any itinerary or wire address and referred the wire to a more business to Tom Engler, who will be in charge of the de-
partment during Jackson's ab-
se for two weeks.

Meighan is Popular.

In addition to working in "Woman-Proof," the George Ade story which is serving as his pres-
tation vehicle, Thomas Meighan has been huddled up in film receitons at Paramount's West 
Coast studio. Reputed to have the latest list of personal friends of all the screen luminaries, 
Meighan's long sojourn in the East has prevented his making a 
visit to his dear friends from seeing him for nearly a year. Hence their rush to his house, and to the studio, during his few spare moments following his recent return to Los Angeles.

Mac Marsh and Claude Gilling-
water will head an all-star cast of players in "Daddies," Warner Brothers' forthright production, which has been scheduled to face the cameras September first. Harry Beaumont will handle the megaphone for this special.

Miss Gets Scraped.

Tom Mix is recovering from a pair of badly scraped shins which he suffered while making a scene in a recent Warners' pro-
duction, "A Flyin' Fool." The horse which Mr. Mix was riding — not the sure-footed Tony — 
managed to get its foot caught in a tree root and fell heavily to the ground, pinning the star beneath. After several less serious treatments Mr. Mix probably would have been seriously injured, but as it was his Western star, he is not sufficiently hurt to stop work.

Monte Blue and Harry Myers have been added to the cast of "Daddies," the David Belasco play, production of which is about to be started at the Warner Brothers studio under the direc-
tion of William Seiter.

Vera Lewis has been engaged by Harry Cohen for his production, "The Marriage Market," under the direction of Edw. Le Saint. Miss Lewis has just finished her engagement with Jack Goggin in "Long Live the King," playing the part of Archdeacon Annunciate.

A-U-G-U-S-T

Definite announcement comes from Sid Grauman that an entire change of policy will soon be adopted at his famous Million Dollar Theatre at Third and Broadway. A complete trans-
formation will be effected, both in the performance of the house and in the program presented. Only the very best of special productions will be shown, which will be accompanied by elaborate stage presentations, mus-
ical settings and skillfully con-
trived lighting effects. There will be performances daily — one in the afternoon and one in the evening. All seats will be re-
served and on sale two weeks in advance for each picture. The prices will be 82 cents, $1.10, and $1.65.

Additional features will be in-
stalled within and outside of the theatre and it is predicted that Third and Broadway will be the most brilliant spot on the coast.

According to Mr. Grauman, he is anxious this fall to present the big pictures in the market and his plans to make his Million Dollar Theatre the home of the forest in filmland after his splendid work in "Petrol and Sam" and "Fight-
ing Days." About the past two weeks Bobbie has been playing a feature part in one of Jack J. Ward's novels, and is now busy with Bennie Zeid-
man at the Principal Pictures stu-
dio, where he was selected out of a series of applicants for the role that called for initiative ability to portray.

Bobbie Forget's Ahead.

Bobbie Gordon, juvenile star, is rapidly coming to filmland after his splendid work in "Petrol and Sam" and "Fight-
ing Days." About the past two weeks Bobbie has been playing a feature part in one of Jack J. Ward's novels, and is now busy with Bennie Zeid-
man at the Principal Pictures stu-
dio, where he was selected out of a series of applicants for the role that called for initiative ability to portray.

"Woman-Proof."
COLLEEN MOORE MARRIES TODAY

Colleen Moore, popular motion picture star, was married today to John Emmett McCormick, Western Representative of Associated First National Pictures, Inc. The ceremony took place at St. Thomas' church. The Rev. M. J. Muffin officiated.

Carmelita Garraghy, screen actress and a close friend of the bride, was the maid of honor. The bride was accompanied by her sister, Miss Mary Morrison, her brother, Mr. and Mrs. J. S. McCormick of San Francisco, the Rev. Dr. John Cleeve Christopher, Miss Kelly, Miss Moore's grandmother; her uncle and aunt, Mr. and Mrs. Walter Mitchell, and Mrs. E. J. Hudson.

The marriage is the culmination of a romance which had its inception two years ago when the winsome Colleen met Mr. McCormick while playing in her initial First National film picture. Three months ago Miss Moore signed a long term starring contract with First National.

The bride, who in private life was Kathleen Morrison, daughter of Mr. and Mrs. C. R. Morrison of Los Angeles, is one of the most popular film stars on the west coast both professionally and socially.

McCormick is one of the best known film executives on the west coast, and one of the youngest executives in all filmdom to hold such a responsible position.

The couple are unable at this time to take but a brief honeymoon, due to the bride's engagement in the feature roles of "Flaming Youth," now in production, and in "The Swamp Angel," soon to begin shooting. McCormick has been in charge of the extensive production activity of the company, which necessitated his remaining at his desk at this time.

The wedding trip has been postponed until after the completion of "The Swamp Angel," in October, when the couple will go East to New York and other Atlantic coast cities for a protracted stay.

Mr. and Mrs. McCormick will be at home at 689 South Avenue, Los Angeles, after September 1st.

PERCY VISITS HERE.

Percy Bronson, of Orpheum circuit, in San Francisco, arrived in Los Angeles, and renewing his acquaintance with Eulalie Jensen, now a featured player in such films as "The Irish Twins," "Notre Dame" and George D. Baker's version of Balzac's "The Mayor of Casterbott." The actors were show mates in musical comedy, both having principal roles in the famous road show, "Peggy From Paris." Percy is also considering entering the films on his own account.

STAR SCALDED BY GEYSER WATER

Helene Chadwick and an assistant director were badly burned when the Giant Geyser at Yellowstone Park unexpectedly spouted and drenched them with hot water, according to a telegram received this week by Pete Smith, Mr. Chadwick's representative. The ejection of the water added to the seriousness of their injuries, but it is expected that they will be able to return to work within a day or two. Meanwhile, production on the Goldwyn-Cosmopolitan production, "Law Against Law," on which they were working, has been held up.

Though "Old Faithful" erupts daily, the Giant Geyser is active but two or three times a year. Believing it safe the production company, which is spending two weeks in Yellowstone on location shots, was working around the pool in which the geyser is located, outside of the tenement.

Then, without warning, an enormous column of steaming water leaped from the center of the pool and fell on the players. Miss Chadwick and the assistant director were the only ones to be seriously burned, however.

POLL IN VACATION.

Having completed the stellar role in Herbert Brenon's production of "The Spanish Dancer" for Paramount, Pola Negri was contemplating a "seeing America first" trip. The Grand Canyon, Yosemite, Yellowstone National Park and Del Monte are among the scenic spots which she hopes to visit. It is doubtful if she will be able to see all of them during the present vacation. According to the famous Polish photojournalist, Kuyk, the Grand Canyon at least will be visited at this time, perhaps accompanied by Miss Negri as the "newswoman" who has played an important role in "The Spanish Dancer."
Resorts to Paper Work to Save Prestige

Patience and perseverance always will be rewarded, even if the outlook sometimes grows dark and dreary.

This is the opinion of Jack Prendergast, who several months ago gave up a promising career on the West Coast, and moved to San Francisco, to enter motion picture work in Hollywood.

Jack could have done almost unlimited work as an extra, or bit player. He felt, though, that his years of experience on the stage and his infinite St. John's juvenile, in legitimate, entitled him to something better than apprenticeship work in the industry.

Several days ago Jack's friends along the boulevard and in the studio, who had been looking forward to a quick line, were surprised to hear that he had gone; for some time they didn't see his smiling face.

The big screen, the Hollywood from the Bay City—Dad is Thoms F. Prendergast, a prominent judge of the northern city—and finally succeeded in locating the son, who had been working on a newspaper, for a small salary, keeping his face low in hopes of working by accepting cheap work in pictures.

Now Jack and his dad are changing their direction, and the boy feels sure that within a very short time arrangements will be made, perhaps through the organization of an independent producing company, if necessary, whereby he will get the chance to do screen work commensurate with the theatrical experience he has had, as well as his acting ability.

COMEDY STAR TO FILM AT FAIR IN HOME TOWN

Al St. John has been presented with the keys of the city of Santa Ana, his own hometown for the week, when the Orange County fair is in session there this fall. His fellow townsman want their cinema prodigy to come there and make a comedy built around the annual fall festival, and Al has already taken the matter up with General Manager Sol Wurtzel of the Fox studios, and he looks as if this matter will be capitalized upon.

The company would be camping out at the Orange County metropolis during the run of the exhibition, and Fox is gradually acquiring quite a menagerie and Al is planning to take number of his hoofed stars with him to his home town for the "County Fair" film.

Extremes of Fashion

While Ralph Lewis is wearing some of the latest overcoats made of clothed in his featured role in "Born of a Cyclone," Vera Lewis, his private life is Mrs. Ralph Lewis, who has been creating some stunning creations valued at thousands of dollars in her role of the famous motion picture starman in "The Marriage Market."

Trying to Spare the Deluded Aspirants

Each year thousands of young people with the budding starry rev- enue to Hollywood, California, in the hope that they will find opportunity there in the motion picture industry. Some are successful, but the majority are not suited to the work and spend their money in vain.

It remained for an advertising man, Frederick F. Play, Hollywood North Building, Los Angeles, to see that screen aspirants could be put in touch with motion picture directors and they would be interested in the film colony, and to bring this about, the Motion Picture In
telligence was established.

In this publication, which is circulated among the motion picture directors, are reports of the photographs and qualifications of screen aspirants from all over the country, and it is seen that affords material for cast- ing in any forthcoming productions, they are notified that there are no openings in that department, but, as only a small number can possibly interest the directors, none of whom seem to desire little in their favor are notified that it would be useless for them to come to Hollywood, and, that they should spend the expense and disappointment that would otherwise be theirs.

Young "Slaved" on His Vacation Trip

Richard P. Young, whose main purpose in life is to write comedies and titles, recently took several days off to make a short trip into the Big Bear country with Bob Dillon, now writing a forthcoming serial. Their purpose was to secure some location sites.

"I looked on the photographic work as a men's-sized job," said Young, back in Hollywood, "but when Bob's Ford balked on a mountain grade, we did more than laugh-at slaved.

"And the worst of it: My friends still ask me if I enjoyed my vacation."

Barymore Coming Soon.

To portray the leading feminine role in the John Barrymore picture, "Beau Brummel," the Warner Brothers, through an arrangement with Paramount, secured the services of Mary Astor. Mr. Barymore is expected to arrive from New York about September 1st, at which time completion will be in readiness to film the Clyde Fitch play. Harry Beaumont, who recently completed the picturization of Belasco's play, "The Gold Diggers," will direct the Barrymore film. Dorothy Farnum is preparing the screen story.

Archie Mayo at Fox.

Archie Mayo is a new addition to the comedy directorial staff of the American Film Manufacturing studios. Hollywood Mayo, Mr. Mayo's first work will be to complete a Sun- shine comedy commenced a week ago. It is a comedy which stars Tom Mesdagian, who was suddenly called to New York to finish a picture a few weeks ago and suddenly incapacitated by illness.

Mullhann and Pauline Lead in Cohn's Next

With Jack Mullhann and Pauline Goddard on their way to the beautiful headquarters of Max Cohn, general manager of the Waldorf studios, has completed the shooting of "The Groom's Kne
eket," an Evelyn B. Campbell nov
elette which will be made into a novel feature for its release. Among the notables chosen are Shannon Day, Vera Lewis, Mary McColo, Pauline Gamet, John Kelso and Jean de Briste.

"The Marriage Market" will be produced on a lavish scale under the direction of Edward J. Le Saint.

"Forgive and Forget" has just been completed at the Waldorf studios under the direction of Howard Mitchell, with Wynd
dham Standing, Pauline Garzon, Philo McCullough, Joseph Swic
dard, Vernon Steel, Lionel Bel
dale, Estelle Taylor and William Mapes.

Harry Cohn is conducting a nation side scenario contest to be known as "The Great Marriage Play," or "The Marriage Market," under the titles "Innocence" and "Pals a Mine." The production will follow "The Marriage Market."

FORMER OPERATIC STAR IN GRAF PRODUCTION

William T. Carleton, who was noted for years as a leading opera singer, is back in town and abroad before he gave up his career to become a motion picture actor. He has been engaged in an important role in "Half-a-Dollar Bill," which is to be made by Graf Productions of San Francisco. Camera work will start at the San Mateo studios on Monday. Other members of the cast already engaged by Supervising Director Max Graf, are Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, William S. Hart and five-year old Frank Darrow.

Andre Barlatter, who photographed "Earthbound," one of the important productions, has been engaged as chief cinematographer, and the scene director for the second camera. Richard E. Sibly, who will be technical director for the production. Director W. S. Van Dyke and Assistant Director Leigh Smith, have already arrived here from Hollywood and the members of the cast are expected momentarily.

La Motte Becomes an Executive of Hepner

Ira J. La Motte, manager of the Shubert-Belasco Theater in Wash
ington, D. C., for the past two seasons, and one of the best known men in the United States, has severed his connection with the Shubert organization and moved to Los Angeles, where he has accepted a very attractive offer from Wm. Hepner, Inc.

He will have direct charge of the company's business in California. Mr. La Motte left his Mollie Fox Theatrical Producers. Mr. La Motte will be the secretary and treasurer of William Hepner, Inc., which company has several units of studio work in Hollywood and other California points, has rap
ted its charge with the original New York offices.

This Newcomer Learns Auto Laws

Another motion picture picture comes from the East to find that autocrats don't speed over the California highway and get away with it.

Bebel Daniels discovered that fjorded went to jail for ten days. Then Maurice, the French actor who went to the coast to play in "Trilby," ran afoul the same judge who put Bebe in dur
ance. The latest film celebrity to get nailed by John Law is Ben Lyon, well known stage and screen portrayer of juvenile roles, who came west last week to play an important role in First Nation's "Love at First Sight."

On his first Sunday in California, Lyon motored to Riverside, Driving past a hotel there he was halted by Deputy Ed Gibb officer, a member of the recep
tion staff of the French general, Henry Joseph Giraud, and re
quested the actor to drive the famous general to the railroad station.

The general's chauffeur was missing, the officer explained, and the Frenchman was told to make a train leaving in a few minutes. Lyon was told to forget all speed laws, and he did. Leaving the general at the train, Lyon continued toward Los Angeles. Having got the spirit of the thing, he kept his foot way down on the accelerator and then ran smack into a motorcycle which caused the actor to speed and the motorcycle to slow down. Both cars were useless. Lyon was handed back a magistrate and ponied up to the tune of $25.

New Company Takes Over Jaccard Studio

Jack Glavey and his associates in the newly formed Hollywood Enterprises have taken over the studio on Lankershim Boulevard, directly opposite Universal City, which has formerly been used by Jacques Jaccard. The studio will henceforth be known as the Mc
Namara studio, after J. M. McNamara, well known ex-detective of Los Angeles, who is vice-president of the concern, and it will house the units which are now in the shaping.

Already plans are under way to broaden the scope of activity as recently announced by the concern. In addition to the comedy unit, which will star Eddie Grib
bon in 2-reelers, a feature com
pany is now projected.

This is the under way looking toward signing Mary An
derson as leading woman for the first production. Charles O. Cecil was recently signed by George D. Gould, former trade paper editor, will direct the ad
vertising and publicity for the new concern.
“Trilby” Scores Big in New York

The hard-boiled critics of the New York dailies were apparently swept off their feet at the opening of Richard Walton Tully’s latest screen drama, “Trilby,” which opened at the Strand Sunday. Not only do they laud Mr. Tully to the skies for producing so thoroughly worthy—while a play in such a delightful and commendable manner, but they hail Andra Lafayette as the find of the season, and call Arthur Edmund Carew’s interpretation of the role of Svengali, a masterpiece.

The Times says in part: “This production is a wonderfully good. Mr. Tully is a man who is eager to give the public sensible and making wholesome pictures. It is far ahead of most productions presented on Broadway.”

The Tribune: Lafayette delights us. She is fascinating, beautifully unusual and clever, and has a magnetic vitality.”

The News: “You’ll enjoy it enough to see it again.”

The World: “Trilby is one of those plays we wouldn’t want to say we had missed.”

The American: “Tully is to be congratulated upon the execution of the production—an unusual presentation.”

The Mail: “It is a moving picture drama at its best. The people and incidents all appear real. Lafayette is to be congratulated for her interpretation. Carew, as Svengali, was finished, artistic and sincere.

WILLIAM FOX HAS NEW CASTING DIRECTOR HERE.

James Ryan, for many years casting director in the New York studios of the Fox Film Corporation, has arrived in Los Angeles, and henceforth will cast all pictures for the West Coast Studios, Hollywood.

The new casting director has a wide acquaintance among film folk and has to his credit the selection of players in such great successes as “Over the Hill,” “If Winter Comes,” “The Silent Command,” and all of the big Fox “specials” shot in the East and in Europe.

The new executive is thoroughly grounded in the art of picture making and has previously composed his studio career as a “grill,” climbing then by successive stages to assistant director, director, and finally casting director.

Mr. Ryan is a civil engineer by profession, and as such commanded a company for years in France during the great war.

Walter McGrail, who plays one of the featured roles in “The Bad Man,” long an acknowledged exponent of the art of motion picture direction, is known as the “good bad man” of the screen.

P. A. MUST HAVE DOZED


Diedn’t ever before in all of your real, honest-to-goodness, motion picture actresses, who after experiencing a perfectly good robbery, failed to publish it? I suppose it has actually happened. A number of weeks ago Miss Charlotte Du Puis left her home on North 90th Place, Hollywood, for the Metro studios, and returning in the late afternoon, found the house in a topnotch condition, dresser drawers upturned, carpets rolled back and valuables missing totaling nearly $5,000, among which were included evening dresses, silk lingerie, a diamond ring, and a Kollnisky fur cape, of which the latter alone was valued at $1,000.

Officers Nicole and Page of the Hollywood police station are on the trail of the robbers and report that arrests are due at any moment.

Miss Du Puis, who literally rolled into fame, when in her first part with Garbo at the Brahms Six-Days,” at the Goldwyn studio she was called upon to dramatically hurl herself, which she did, has a more than artistic offer to be featured in a new production which is to be staged in a local Hollywood studio by Eastern capital.

“Extra” Gets a Promotion Early

She played all the leading male roles at school, but—she couldn’t wear trousers.

Rosalind Byrne, who came on the set of First National’s “Flaming Youth,” in which Colleen Moore has the leading role, in the capacity of an “extra,” made such good progress the first day of her work there that a special part is being developed for her benefit.

Eighteen years old and just out of the Immaculate Heart Convent, Rosalind shows remarkable ability as a picture actress. Director John Francis Dillon predicts that she will ultimately become one of the best known artists of the screen.

Miss Byrne is a tall brunette, with dark green eyes, suggestive of the Orient. Her hair is jet black and bobbed with a Dutch cut that makes her one of the most distinguished types of the many young girls who appear in Warner Fabian’s frank and daring series.

“I always wanted to be an actress, says the charming young lady, who has been starred in the leading male roles in our amateur theatres—but the sisters made me wear skirts, except one time when I appeared as Pan in a pageant. If there had been a possibility of my being starred, I suppose I would have worn them in that play.”

Bennett Plans a Busy Film Year

In his newly formed production organization, in which he will produce two series of big features, Chester Bennett will act as director general of the organization, and personally direct the pictures in which Jane Novak will be starred.

In addition to directing the Jane Novak pictures, Bennett will supervise a series of six western productions starring Eddie Hearn. Negotiations are pending for securing one of the best known directors of westerns for Hearn, and his name will be announced within the next few weeks. He will work under the direct supervision of Bennett.

Within a short time Chester will also begin supervising a third series of features, starring a famous light comedian, whose name for the present is being withheld.

Bennett is now negotiating for a number of well known books and plays to serve as vehicles for Miss Novak and Hearn. Hawthorne’s immortal “Scarlet Letter” may be Miss Novak’s next starring role.

Mary Beth Milford, who plays the leading feminine role in “Fighting Blood,” was formerly a member of Irving Berlin’s world famous Music Box Review in New York. Miss Milford has just recently received an offer to return to the New York stage and play the featured role in one of the touring companies in “Sally.”

Aileen Will Play Lady in “3 Weeks”

Aileen Pringle, popular screen beauty, will play “The Lady” in “Three Weeks” which is the novel to be filmed by the Goldwyn studios, Abraham Lehr, vice-president of the company, announced this week.

Miss Pringle, who has been appearing on the screen for less than two years, gets her first leading role in the famous love story, and will play opposite Conrad Nagel, who has been chosen for the part of Paul, the blonde English hero with whom hundreds of thousands of readers are familiar.

Alan Crosland, who made “Enemies of Women” and other film successes, recently arrived from New York especially to direct the feature, and expects to begin filming the story within the next two weeks.

Miss Pringle’s early training and environment before joining the film colony have fitted her remarkably well for the role of the mysterious queen, Goldwyn officials declared.

Miss Pringle has been declared the exact type for the role by no less an authority than Mr. Glyn herself, who is now at the Goldwyn studios to assist in the production of her novel.

A member of one of the wealthiest and most aristocratic families in California, Miss Pringle received her education in exclusive private schools in San Francisco, London and Paris. She lived in Europe for several years, and lived in most of the places where the romantic adventures of Paul and The Lady occurred. She is the wife of Sir Charles Pringle, son of a former English governor of Jamaica and among the largest landholders in the world.

Other pictures in which Miss Pringle has appeared are “In the Palace of the Beggars,” “Souls for Sale,” “The Tiger’s Claw,” and others.

ENGLISH STAR BUYS

“FOOLS FOR LUCK”

Ruby Miller, the famous star of the English stage and screen, who has just completed the leading role in “Alimony,” has purchased the screen rights to an original story by Theodore Spanjers, “The Fools for Luck.” The novel story deals with the adventures of a young girl captive on a pirate ship in the Mediterranean. She is captain, two of the most notorious pirates of their time, are in love with her. One is young and handsome, the other a brute with no sense of respect for the female of the species. The developed woman, who shows which the pirates are for buried treasure, is one of the most dramatic stories of all.

Miss Miller will film the story upon her return to Europe, as she desires the production to be filmed in its exact location, the Spanish Main.
NEWCOMER LOOKS LIKE A FUTURE OLD FAVORITE

Oliver Follansbee, one of the newcomers to the film world, makes his screen debut as one of the all-star cast in "The Ten Commandments," Cecil de Mille's latest production. Follansbee began his dramatic career in Chicago as a member of the Actors Guild and appeared in a number of productions with that organization, namely, "The Lion and the Lady," "The Faun," "Come Out of the Kitchen," "The Little Cinderella" and many others. His first important role was in support of Marjorie Rambeau in "The Sign on the Door." He later appeared with Lenore Ulric in "The Sun-Daughter," at the Belasco theatre.

Follansbee's performance of "The Thief," in which Eugene O'Brien was starred, O'Brien became ill and Follansbee, who had understudied the title role, assumed the part for a period of three weeks. His performance was such that he was offered contracts by leading producers. The late Wallace Reid, one of Follansbee's stage associates, persuaded him to come to California.

Mariner New Fox Director

Edward Foy, now directing a megaphone at the William Fox West Coast studios, Hollywood, is directing John Gilbert in a special Delahanty scenario of Richard Harding Davis' "The Exile," with scenario by John Russell. Betty Balfour has the role opposite Mr. Gilbert and the cast are Margaret Fielding, who made a screen name for herself by her excellent characterization of "Mabel" in "If Winter Comes"; John Dall, who essayed the "heavy," Fred Warren and others. Don Short is the cameraman.

Nothing But the Truth

Bryan Foy, son of Eddie Foy, who recently reached directorial headquarters of the William Fox West Coast studios, is making his first Sunshine comedy, with Stephen Longstreet as co-director. The laugh-needle will be captioned "Nothing But the Truth," and has as its three principal characters three famous truth-tellers, Ananas, Baron Munchausen, and Diores. Foy is also the scenarist.

Fred Kley a Rider

Fred Kley, general studio manager of the big Fox studio, Hollywood, has become a horseback enthusiast and recently purchased several very fine saddle horses. Early any morning he can be found in the vicinity of the "Uplifters' Club," on one of the many attractive bridle paths of that section.

Doris May is soon to make her bow under the Warner Brothers' banner, as she has been playing opposite Johnnie Hines in the star's second Warner picture, tentatively titled, "Conductor." 1492 adaption from F. Scott Fitzgerald's story.

Wlio IS THIS WRITER? MYSTERY

An amusing little mystery has sprung up in Hollywood and has caused considerable buzz of speculation along the Boulevard. It is rumored that one of the younger popular short story writers has become a motion picture actor under the name of Stanley Stoles. Rumor has it that this is not the author's real name and the local color is easy speculating as to the author's real name and the name under which his magazine stories appear.

Although Stanley Stoles admits he has had stage experience, playing "Pretty Boy" in "Molly Pitcher" and "Ralphston" in "Nothing But the Truth" under the direction of Marie Wainwright on the legitimate stage, the rumor insists that his venture as a motion picture actor is primarily to get the "motions picture money." One of the directors with whom the young man has recently worked is predicting how Stanley Stoles may have a doubly successful career, some day playing the lead in films versions of his own stories.

BRUNO HITS UPON A WIDELY POPULAR IDEA

J. Anthony Bruno reports that his announcement published in last week's Camera, to the effect that he had acquired the services of one of the eminent cinematographers, J. Talbot Gilhey, Esq., and had opened, in addition to his already well-known portrait photography studio, a new brand of motion picture, has been entirely devoted to the commercial production of screen tests, at a most moderate price and under the personal supervision of Mr. Gilhey, has created quite an interest, to say the least, and that they had also thousands of feet of the celluloid during the course of the week in satisfying the demands of some enthusiastic and ardent admirers who were attracted by his timely announcement.

Irving Starts

The Irving Productions at the Hollywood Studios started shooting "The Fighting Man," a new drama, fishing village at Monterey. I. W. Irving, who wrote the story, entitled "Trapped," promises to anoint the all-star cast in a few days and that it will be a regular humdinger, from the box-office standpoint. W. H. Carr is production manager and Jack O'Brien director, with C. Clegg assisting. The cast includes Betty Bronson, Doreen Morgan, Harold Shumate, with D. Jennings at the camera.

Another Newcomer

Helen Andrus, who recently portrayed important roles in little screen productions, will appear under the direction of Victor Fleming, who has arrived in Hollywood making new laurels. Miss Andrus, who is a blonde type, augments the blonde division of the Hollywood film colony in a novel sense. Landing to the eye of being an heiress in her own right, she has two mighty powerful weapons out of which to graft on the portal of supremacy on the silversheet.

William DeMille Editing.

William DeMille assisted his scenarist, Clara Beranger, in some cutting, titling and editing "The Marriage Maker," his latest Para- pictures release. Ayres and Jack Holt, supported by Charles de Roche, Mary Astor and Robert Agnew. The screen story was adapted from Richard Knoebel's stage success, "The Faun."

Cast is Completed.

The cast for Lloyd Hamilton's first five-reeler comedy, "Mammy's Boy," will include Irma Harrison, Tom Wilson, Lucille LaVerne and Edna May Sptom. Director Jack Noble began photographing the action last week at the Mam- areneck Studios, where the picture is being produced. The cast is largely the same as that selected for Al Jolson before he tendered his abrupt resignation from motion pictures.

Title is Changed.

"The Master of Man" has become, "The Judge and the Woman." The latter is the release title announced from the Goldwyn studios for Sir Hall Caine's famous novel which is being brought to the screen by Victor Seastrom, the noted Swedish director, as his first American production. The change was made necessary by the fact that several pictures have recently been released with titles similar to "The Master of Man." The cast of "The Judge and the Woman" includes: Conrad Nagel, Mae Busch, Patsy Ruth Miller, DeWitt Jennings, Alice Pringle, Holart Bosworth, and others.

After enjoying her first taste of working on location in the wilds of Yosemite Valley, Lenore Ulric returned to the Warner Studios to film interior scenes for the Bel- lasso production, "Tiger Rose." During her absence the Warner studio staff had built interior sets which were replicas of the exteriors of Yosemite.
Holubar Tells Of This Year's Plans

For the first time since he switched his directorial allegiance from First National to Metro, Andrew Arbuckle might this year shed the complete details concerning his coming year's work under his new masters.

Holubar's first picture will be "The Human Mill," to be adapted from the play "The Little Mill" by John Trotwood Moore. The novel, which deals with the picturesque South during the reconstruction period following the Civil War, has been one of the season's best sellers according to Joseph Engle, general manager of Metro. Holubar is to be given every opportunity to realize his graphite dreams in a sure fire box office attraction.

"Life's Highway" is the release title chosen for Holubar's second picture, to be produced from the story "East of Suez," by E. Lloyd Sheldon, which as a stage play has had a successful run in New York. This is a rapid fire story of love, romance and intrigue.

Holubar's third production will be "Robes of Redemption," from the story by Jane Hurlie. Holubar is personally preparing the adaptation.

Holubar began his directorial career with Carl Laemmle's Universal, where his "Heart of Humanity" was acclaimed as one of the greatest of the war period. He directed Dorothy Phillips in other big specials for the "U" and then became an independent producer, making the mammoth spectacle, "Man, Woman, Marriage" for First National release. Later he made "Hurricane's Gal," the first of the sea stories that have come into so much vogue of late, which he followed with "The White Frontier," both starring Dorothy Phillips. The "White Frontier" was released in story titles as "Slander the Woman."

BUSTER COLLIER SIGNED TO SUPPORT MISS RHODES

The signing of Buster Collier to play the leading male role opposite Billie Rhodes in her first Grand-Asher feature, "Leave It to Gerry," indicates the character of the casts which Bill Wilson is supplying for his productions. Buster Collier, besides having the distinction of being the son of the veteran stage star, Willie Collier, Jr., is also a talented juvenile actor, with personality and individuality all his own. He plays a college youth in this production and does genuine football game besides doing some derring-do stunts that are common to the campus. Aside from that, he manages to love Mary Pickford and altogether has a very pleasing personality.

Others in the cast include Claire McDowell, Kathleen Kirkham, John W. Girard, Virginia Moore, and William Churchill is personally handling the megaphone.

NIBLO ESPouses ROMANCE

Romance, like thecedelweiss, blossoms on the heights. Motion picture directors, like the psalmist, are lifting up their eyes unto the hills from whence cometh an answer to their prayers for romance.

Altameters are being installed on cameras. Directorizing feathers in their derbies and short-winded dramaticus with Alpine staves can be heard slapping against the Hollywood hills at almost any hour.

Fred Niblo seems to have started something in the Pyrenees for his next production for Louis B. Mayer and Metro. The story is "Thy Name Is Woman," a stage play enacted by two men and a girl, against a background as majestically beautiful as ever took form in the Hand of the Mountain Maker. There will be no art director.

HIZZONER MAY STAR IN PEGGY'S NEXT FILM

Judge Summertime's famous divorce court will be taken to featured locales in "The Custody of the Child," which is to be Baby Peggy's next multiple reel starring vehicle to be ringed with fame by King Baggot. Baggot and the famous marital relations judge have been personal friends for a number of years and it is possible that "his honor" may appear in the film personally.

The story was written by King Baggot in collaboration with Ray Schrock, scenario editor at Universal City, and the preparation of the working script has been turned over to Lois Zelner. Actual production will start as soon as Baby Peggy finishes work on "The Burglar's Child," an adaptation of stories by Horace Burnett's "Editha's Burglar."

After King Baggot finishes work on the new Baby Peggy picture, it is possible he may be sent to England to film "Ivanhoe," or slated in charge of young Julius Laemmle, who is said to have ambitions to star in the juvenile roles of Horatio Alger's famous novels of boyhood days.

ANOTHER NEW YORKER ENTERS LOCAL FIELD

Martin J. Heyl, who produced "The Little Red Schoolhouse" and acted in the production, is purchased by H. Kenneth's "The Purgatory Highway," has come to Hollywood.

Mr. Heyl is one of the east's film production notables and this is his first trip to the coast. He has associated himself with Choice Productions, Inc., as supervisor of production, "The White Secret," a six-part all-star special, now being filmed under the direction of William H. Fried. Arthur L. Todd, chief photographer for Maurice Tournier, is the most recent addition to the staff of one of the new 1924 Rickenbacker coups in Southern California.

Creation took care of that. In settings designed by the Infinite Mind will be told a story of the emotions of three infinitesimal humans; all important to themselves, yet without the power to mould a pebble in the crucible of ages nor wither a leaf till winter comes.

Fred Niblo seeks to be the un-intending dictator of screen fashion. Torocial dramas followed his "Blood and Sand," domestic situations became the vogue after his "Famous Mrs. Fair," and picturesque plays are now being made to join his "Captain Applejack" when it is seated as "Strangers of the Night."

That other mountain stories will accompany his production of "Thy Name is Woman" is indicated. In fact, one producer was restrained with great difficulty from buying the rights to "Swiss Family Robinson."

THE FAMILY THREE

Dan Crimmins is the railroad construction boss in "Hospitality," the new Buster Keaton special, now in production.

Rosa Gare is doing a character part with Graf in Frisco in "Half-a-Dollar Bill," while Damie Hoy (the son) is finishing his ninth week as a half wit Chinese boy in "Lord of the Thundergates," a First National production being directed by Joseph de Grosse at United.

Bettie Wams Lured

As a result of the "find a motion picture star" instituted by local cameramen at the recent exposition, little Betty Lou Krause has attracted considerable attention among the producers. Selected from hundreds of children who were seeking screen tests, this petite little miss was awarded high honors, and possesses talent seldom found in a child of four.

Andrew Arbuckle Joins White Forces

By the signing of Andrew Arbuckle, noted screen and stage actor, Fred Winder, has acquired one of the best known figures of the dramatic silver-sheef to appear in many future Mermaid productions.

What brother Maclen has done for the Texas family, Arbuckles on the stage, brother Andrew is doing on the screen. His long list of screen characterizations in support of such stars as Mary Pickford, Wm. S. Hart, Charles Ray, and in many of the biggest films of the year has brought the name of Andrew Arbuckle to film prominence.

Andrew Arbuckle is in his return to the Fine Arts studio an unusual coincidence. Eight years ago he made his film debut at this studio under the direction of none other than D. W. Griffith. The picture was his greatest, Andrew's success in this picture and subsequent Griffith productions, established him on the screen.

Brother Andrew began his stage career considerably before brother Maclen. They were born in Galveston, Texas, and as the stage world knows, Maclen was for many years an actor. At the age of fifteen Andrew, possessing a rich baritone voice, began a grand opera career. Eventually he essayed musical comedy and vaudeville, but finding the dramatic stage more lucrative, he woosed the thespian muse many years. It is a matter of brotherly love record that Andrew's greatest stage success was "The Shrimp Christmas," written for him by brother Maclen.

Andrew Arbuckle will make his first appearance this season on the Educational program with Lloyd Hamilton and Lucille Bogan. The picture will next be seen in the second Mermaid comedy produced by Jack White.

UNIT IS FORMED TO STAR EDDIE GRIBBON

John J. (Jack) Glavey, writer and producer, in conjunction with several well known local men, has formed Hollywood Enterprises and will shortly start upon the production of a series of comedies.

Eddie Gribbon, for years Sent- nett headliner, and who has recently had important roles in "Alias Julius Caesar," "A Tailor Made Man," "Crossed Wires" and "The Magnetic Seed," has been signed to star in 12 two-reel comedies.

Associated with Mr. Glavey in Hollywood Enterprises are Ray Gilliland, O. C. Monihan and James J. McNamara, former widely known as the "camera eye" of the Los Angeles force.
Who's Who and What's What in Filmland This Week

John Griffith Wray kept Blanche Sweet, William Russell and George Marion, the three principal actors in "Anna Christie," which he is directing for Unee, rehearsing. To make a play for a scene which is probably the longest continuous emotional scene in the film, it is impossible for any one to take this scene without the cameraman. So far, the filming, so Wray sent them home for a night's rest before using the camera.

Richard Dix has joined the pick and shovel gang, and it is no new task for him, either—still in the modern version of C. B. De Mille's, "The Ten Commandments." As a schoolboy, Dix spent two summers working on a road gang, raising the second year to boss of his crew.

Eddie Phillips has started work as a young college boy, a leading role in "George Washington, Jr.," for Warner Brothers, before completing his undergraduate part of the Harvard University acting course under Morton McGinn," for Cosmo politan. However, the remaining scenes of the latter are most one, so by strenuous work he can han dle both at once.

Tom O'Brien has been loaned by Trimble-Murfin to Robertson- Lute, and will make a picture opposite Norma Talmadge in her latest feature.

Alcyon Mills, who just completed "Below the Mason-Dixon Line," in which she will be featured, given that evening in the home town, Pittsburgh. Immediately upon her return to New York she will start work on "On a Side Street," her next feature for this independent market.

Joseph Schillkrut celebrated a birthday by giving a party at his studio, and was the guest at a dinner given that evening in his honor, in the home of Mr. and Mrs. J. O. Schonk, Mr. Schill krut in playing opposite Norma Talmadge in her latest feature.

Maurice (Latty) Flynn is once again a football player, having signed to play the lead in "The Touchdown."

Following her remarkable work in "Loyal Lives," a Whitman-Bennett production, Fairee Binney, has placed the contract to make six special productions in the east.

Robert Edison has just completed "Red Courage," in which he will be starred. Mr. Edison will play opposite Tom in New York, where he will make two special features.

Bill Franey has been added to the cast of "Joe Rock's" latest Grand-Asher comedy, as yet un titled. Reggie Morris is director and Betty Gallagher is leading woman. Time has left no known woman comedian, is also in the cast as the heavy.

Ben Lyon has been signed by First National for a series of pictures to extend over a period of five years.

Robert Edison has been signed by Martin Hye for a series of special productions. Mr. Edison recently completed "The Silent Partner," which will be released, and in which he will be featured.

The life of Charles Cru z, doorman, juvenile leading man, seems to be made up of a series of "HIs." He was born on the 11th of July, has II letters in his name made his theatrical debut. But when was 14 years old he played important parts in II screen successes, was with the 11th Infantry in Kansas during the World War, and—oh yes, the name of his favorite brand of cigarettes has the figure 11 in it.

Dorothea Wolbert, popular screen comedienne, who had finished a two weeks' engagement at Universal as one of the principal players in Virginia Valli's latest picture, "A Lady of Quality," is the daughter of the late Capt. William A. Minzer of the United States Navy, who figured so prominently and heroically in the historic battle between the Merrimac and the Monitor.

Peggy Cartwright, eight-year old film artist, whose critics are pronounced her with prediction of one of the brightest stars in the cinematic world, due to her remarkable ability to portray dramatic roles, is to play the featured role in a new Jack White production.

Having recovered a mahogany makeup box and several other valuable things which were stolen from his home recently during his vacation at one of the Los Angeles beaches, Lewis Sargent is more at ease. He is now pre pared to start work as one of the principal players in a new feature to be produced by Universal.

David J. Dunlap is the recipient of an offer to return to the legitimate stage for the production of a stock company in Sydney, Australia. Having viewed the actor's work on the screen in a recent film production, has become seriously impressed with Dunlap's magnetic personality and ability to convey every character role and has offered him one of the leading roles with his company. Dunlap has, however, indicated that he intends to concentrate his talents for the next few years at least on film work, where he has an auspicious start and has every chance of becoming a fixture in the near future.

Ruby Miller, famous English stage and screen star, is the delighted possessor of a native Hawaiian tiara of rare beauty, awarded to her at Princess Panga Panga of Hawaii.

Virginia Fox, one of the featured players in "Irieh Palms," has just purchased a California bungalow in Laurel Canyon. A swimming pool will be one of the features of the property upon its completion.

Grace Darmond, one of the featured players in "Alimony," is spending her vacation next week at Carmel-By-the-Sea, in company with Jean Acier.

When a director is in need of a real comedian to portray special character parts in his production, he will attend to the request for Floyce Brown, one of the best known funsters of the silver screen, who has portrayed over a hundred different parts in a similar number of features and has created many striking characters for the screen.

Von Eltz Celebrates.

Theodore Von Eltz is fittingly celebrating the third anniversary of his arrival in the film colony by playing the male lead in a picture, "The Tiger Rose," starring Le ruch, which promises to be one of the most notable of the Warner Brothers classics. The young actor has played a variety of roles since he came to Hollywood, but as the manly engager of Richard Widmark he has an opportunity he has long coveted. For here is a splendid lie-man role, brilliant and brainy, and since Mr. Von Eltz is negotiating it with such credit, it bound to put him forward as stellar material.

Taurog Back With White.

Norman Taurog, one of the leading comedy directors in pictures today, made his start with Jack White about seven years ago when the latter rose to screen fame overnight as the director of the first "Vacation Town." Today Norman Taurog has rejoined Jack White to direct comedies under his supervision.

For three years he was responsible for the direction of many of Larry Semon's greatest film successes. In his recent production of Universal, the initial Jack White production of a juvenile series of pictures for Educational release. He is now directing the second Mermaid comedy. "Mona With White."

Lee Moran, one of the leading comedy directors of the screen, has been signed by Jack White to play the featured role in a current comedy, directed by Fred Hibbard. The comedian has just completed a series of shorts in which he was starred by Universal. Jack White is surrounding Moran with exceptionally strong cast in the comedy which marks his debut on Educational release. The film includes Myrna Hain, crisis, while Lloyd Hamilton's leading lady, Hank Mann, Andrew Arbuckle, Sunshine Hart, Robert McKenzie and Brownie, the dog.

Dangerous Days Ahead.

Vida Vale has received an offer to go to Mexico City and play the leading feminine role in an elaborate screen production featuring the late bandit chieftain, Villa, which a group of Mexican financiers, proposing to film, but it is more or less of a handicap when he is directing. Fins runs records of heavy operations when editing the tragic scenes, but puts on jazz records when cutting the comedy episodes.

Frankie Darro Slurring.

Talent wins out. This might, with truth apply to the recent announcement that the Popular Productions Company offers that Frankie Darro will be starred in their next comedy, to be titled, "Hal- lal D-A Dollar Bill." Although Frankie is young in years, he has already packed a noteworthy lot of screen triumphs into his life under producers of national repute. However, it was Max Graf who capped them all with the offer to star the youthful actor on the merits of his screen work. Being the possessor of parents who were not forcing him into parts that were unsuited to his dynamic little personality for his purposes, he has been somewhat slower in arriving, considering his talent, but the reward, his parents feel, is worth the wait.

Returns to Filmland.

After a successful plunge into the legitimate stage, where he has managed many campaigns, Doctors Roberts, well known member of the local real estate world, was tempted to film land once more, ready to answer the director's call. Doctor Roberts is a partner in leading man and is also a clever de nunciator of character roles.
OFF FOR GRAND BANKS

Robert Fraser, popular leading man who was recently placed under contract by Louis B. Mayer, has been selected by the producer for the star role in "Women Who Wait," a screen version of the old New York and Chicago musical, "Cafe Cotillion," which is to be made by Reginald Barker as a big film spectacle.

Accompanied by Percy Hilburn, who has been chief cameraman for Reginald Barker for the past six years, Mr. Fraser recently left for the East, where all of the atmospheric shots as well as many of the thrilling scenes will be made. After a brief stop in New York, where Hilburn will choose his corps of cameramen, equipment and a supporting cast of prominent players, they will proceed to Boston. There, boats will be chartered and a number of scenes made, and then the company will travel to Grand Banks off Newfoundland, where the big water episodes will be shot.

BERNARD DURNING ILL
IN NEW YORK CITY

Bernard Durning, well known Fox director, is now in a New York hospital struggling with typhoid fever.

Mr. Durning left Hollywood a short time ago to direct a William Fox picture in New York, which has as its stars the famous Gallagher and Shean, and captioned "Around the Town with Mr. Gallagher and Mr. Shean."

The director's illness has assumed such a serious aspect that Director Tom Buckingham was hurriedly sent to New York from the Fox Hollywood studios to finish the picture.

The stock, dimwitted Fox star, who in private life is Mrs. Durning, is in New York with her husband.

FRANCIS FORD STUDIO
SOLD AT BIG PROFIT

The Francis Ford studio, located at 6044 Sunset Boulevard, between Gordon street and Beachwood drive, Hollywood, has been sold to Morris R. Schenck, film distributor.

The price paid has not been made public, but it is understood that the consideration was six times greater than Mr. Ford paid William Horsley for the plant about three years ago.

The property is at present being used by Choice Productions, Inc., to produce a series of "special" productions, along the line of "Easter Bonnets." Sparks has held the leading parts in a number of fables produced by Al Woods and has appeared in support of Constance Talmadge in a number of her late comedies.

Tighe is best known as a member of the vaudeville team of Tighe & Clifford, and is making his initial appearance before the camera. "Poodles" Hanneford, famous Hippodrome riding clown, has been engaged and will appear in a number of later releases.

The studios have been produced by Reel Comedies, Inc., here.

CLEMENTECAU
READY FOR RELEASE

The film version of "The Veil of Happiness," an exceptionally novel and gripping story, written by Georges Clemenceau, former Premier of France and commonly known as the "Tiger," has been completed and a preview of this feature has been received by Edward L. Klein, of the Edward L. Klein Company, New York City, who has arranged for the distribution of it.

The story, which has an Oriental background, is intensely interesting and out of the ordinary, with exceptional exploitation possibilities. The picture opens with a view of the "Tiger" visiting the studio, and supervising the sets designed by Verner Johnson and the shots of this "grand old man of France" are followed by his first filmed story.

Clemenceau is as well known in America as he is in France, at one time lived in New York and visited the village, on the site now occupied by the Sheridan Theatre.
# Pulse of the Studios

For Week Starting Monday, August 29

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 429-909

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Ass't Director</th>
<th>Scenarist</th>
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<td>BERWILLA STUDIO. 5821 Santa Monica Blvd.</td>
<td>Ashton Deartholt, Pro. Mgr.</td>
<td>Holly 3130</td>
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<tr>
<td>Eddie Lyons Productions (Arrow release).</td>
<td>Bobby Dunn</td>
<td>Eugene De Rue</td>
<td>Remley</td>
<td>Cooke</td>
<td>2-Week Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Wilson Productions (Federated release).</td>
<td>Linda Stevens</td>
<td>Ed Coffa Helen Rosson Al. Gooden</td>
<td>W. McLough</td>
<td>L. Whitcomb</td>
<td>5-Week Western</td>
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<td>DEPARTMENT STUDIO. 4811 Fountain Ave.</td>
<td>Monte Ramsey</td>
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<td>598-165</td>
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<td>Lou Ang Productions.</td>
<td>E. Leasley-Thorp</td>
<td>Rose Mitchell</td>
<td>&quot;Hospitality&quot;</td>
<td>8th Week</td>
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<td>&quot;All-Star&quot;</td>
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<td>&quot;The Elk's Tooth&quot;</td>
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“Pulse of the Studios” Page Seventeen

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<td>All-Star</td>
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<td>“Light of the World”</td>
<td>Casting</td>
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<td>ROACH STUDIO. Culver City. Warren Doane, Mgr.</td>
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<td>Holly 1712-721</td>
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<td>Brown-Cedar</td>
<td>All-Star</td>
<td>Fred Young</td>
<td>Harry Gertlitz</td>
<td>Henecke-Brandle</td>
<td>Comedies</td>
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<td>McLaughlin</td>
<td>All-Star</td>
<td>Stan Laurel</td>
<td>Tom Elliott</td>
<td>C. Marehese</td>
<td>“Our Gang”</td>
<td>Schedule</td>
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<tr>
<td>Ralph Cale</td>
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“The Digest of the Motion Picture Industry”

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<td>Phil Rosen</td>
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<td>Al Nei</td>
<td>Al Mohr</td>
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<tr>
<td>Logan-Bayham Productions.</td>
<td>Thomas Gibson</td>
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<tr>
<td>C. W. Patton Productions.</td>
<td>Frank MacPherson.</td>
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<td>Nei</td>
<td>Walker-Moran</td>
</tr>
<tr>
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<td>“Life of Abraham Lincoln” Schedule</td>
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<tr>
<td>Ray STUDIO. Albert A. Kidder, Jr., Gen’l Mgr. 1425 Fleming St.</td>
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<td>RUSSEL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.</td>
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| SENNETT STUDIO. 1712 Glendale Blvd. |
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| Mack Sennett Comedies. (First National Release). |
| Campbell                        | Thaddeus                          |
| Del Lord                        | Buck. W.                               |
| Maurice Tonneur Productions.    | Arthur Todd.                      |
|                               |                                         |

<table>
<thead>
<tr>
<th>SUNSET PRODUCTIONS. 7425 Sunset Blvd.</th>
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<th>UNIVERSAL STUDIO. Fred Datig Casting.</th>
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<tbody>
<tr>
<td>Universal Film Manufacturing Co. (Universal Release.)</td>
</tr>
<tr>
<td>Archibald</td>
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<tr>
<td>Herb. Hitche</td>
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<tr>
<td>Wm. Duncan</td>
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<td>Wm. A. Seter</td>
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<td>Roll N. Bradbury</td>
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<td>Wm. Craft</td>
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<tr>
<td>Ed. Sedgwick</td>
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<td>Wm. Ross</td>
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<td>Wm. Parks</td>
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<td>Leon Lee Productions.</td>
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| VITAGRAPHER STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. |
|-----------------|----------------|
| Dave Smith Productions.  
| Larry Seman Productions.  |
| W. Hayes          | Audrey         |
| Lyons            | Zimmerman     |
| Staff            | Comedy         |
| Schedule         | 598131        |

<table>
<thead>
<tr>
<th>WARNER BROS. STUDIOS, 5842 Sunset Blvd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warner Brothers Productions.</td>
</tr>
<tr>
<td>Sidney Franklin Productions.</td>
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<tr>
<td>Ernest Lubitsch Productions.</td>
</tr>
<tr>
<td>Harry Rapf Productions.</td>
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<td>WILNAT STUDIO. 6000 Sunset Blvd. Al. Brandt, Mgr.</td>
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MAY McAVOY DOUBLES FOR HERMOW DOUBLE
Doubling for her doubles is the latest feat performed by May McAvoy, the star of "Her Reputation," by Thomas H. Ince last production, which will be released by First National this fall.

While the Ince film company was on location at Yuma, Arizona, some spectacular scenes of a great river flood were made. Director John Griffith Wray took the precaution of having two doubles for Miss McAvoy—a boy and a girl—for some of the dangerous shots of the flood sequence.

For one shot the star was supposed to drive a pair of horses across a narrow neck of land through surging waters. Director Wray arranged to have a flood gate of the Yuma dam opened so that about two feet of water came flooding over the neck of land which had been chosen. The girl double was tried first and the rush of water made her so dizzy she fainted. The boy was hastily costumed and tried next but he didn't know how to handle the nervous horses which nearly ran away with him.

The director was wracking his brains how to make the script complete without that particular shot when Miss McAvoy appeared, costumed and in screen make-up and calmly got into the buggy, driving across through the rising waters as nonchalantly as if she had been handling horses all her life.

Yes, He Had No Bananas.
Antonio Genneppe Damianinoza, an Italian peanut vender, enjoyed a prosperous day at the Goldwyn studios, when he worked in Tod Browning's production of "The Day of Faith." The Italian was not content with his salary check alone, for he brought his popcorn and peanuts along. Between scenes, he sold popcorn and peanuts to such notables as Janet Boardman, Tyron Power, Raymond Griffith, Ford Sterling, Jane Mercer, Wallace MacDon-ald, Charles Conklin, Edward Martindel, Winter Hall and Jack Curtis. Damianinoza said he might have made even more money, but he had no bananas.

SUGGESTS MOVIE TEST FOR "TRUTH SERUM"
In the interests of science, Edmund Lowe, Goldywn leading man, who is now playing in Emmett Flynn's "In The Palace of The King," suggests that the following tests be made with scopelaminum, the "truth serum." He wants injections of the serum made.

To all assistant directors when they agree with the chief. To all motion picture "yes-sers" when they have replied in the affirmative for the nth time. To all actors when they tell the director they are ill just when night work is scheduled. To all visitors who tell the actor they have just met that they "think he's the greatest hero on the screen." To all publicity men when they say "there's nothing to the rumor."

His Waiting Wins.
John R. Ralesco is one of the strongest believers in that well-known saying "everything comes to him who waits," so he took things easy hereabouts for about six months before he even tried to get a job at any of the studios. After he learned the ways and means through which juvenile actors were given opportunities to display their real acting wares, and he became acquainted with directors and producers, alike, he landed his chance at the Principal Pictures studios, with Harry Langdon in a two-reel situation comedy.

Eddie Dippy Dennis did one of his funny characters in a Roy Stewart picture at Universal City the other day, and while cutting up, he did a fall down 18 steps and turned his ankle, and is hobbling around now, and funny as it may seem, the next role he had to play was one where he was supposed to be a cripple.

Ernest Traxler, production manager, Eric von Stroheim Productions, left for Death Valley, where von Stroheim expects to take some of the very dramatic scenes of "Greed."

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Aeroplane Plus Camera
(Continued from Page 5)

Secretaries Hoover, Work and Wallace, and Attorney-General Daugherty.

Hardest is pictured, tired and ill, on his arrival at San Francisco; there are views of the hotel suite in which the President died; of the sick room staff; crowds watching bulletin boards.

There are many scenes en route, with crowds awaiting the funeral train at stopping points. Scenes at Marion, O., show the Marion Star building draped in black. The reel also contains scenes in Washington and New York, following news of the President's death.

Blanche Sweet Looks or Worst at "Anna"

Not a few of even her devoted admirers among film fans, will fail to recognize in the "Anna Christie" of the film, the real person of Blanche Sweet.

As the bedraggled heroine of Eugene O'Neill's celebrated play created on the stage by Pauline Lord, Miss Sweet appears at her worst—as far as looks are concerned.

For over a month she studied the character of "Anna Christie" before she started work on the play at the Ince studio. Her make-up is the result of considerable experiment and offers a striking contrast to that which she discloses in "In the Palace of the King," her last film just finished, wherein she portrays the beautiful and exquisitely gowned queen of ancient Spain.

"Shooting" on "Anna Christie" is now well under way. According to the predictions of the newspaper and magazine critics, "Anna Christie" will prove Miss Sweet's most notable contribution to the screen since her "Judith" for D. W. Griffith.

Henry Kotani, for some years cameraman at Lasky Studio, Hollywood, is now president of the Henry Kotani Productions, with home office at 3 Chome Naniwa-cho Dairen, branch office at 4 Maruyacho Kiyoshinaka, Tokyo, with studios at Manchuria, China.

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“The Digest of the Motion Picture Industry”

FAME EASIER TO ATTAIN IN U. S. THAN IN ENGLAND

Motion picture players have an easier road to fame in the United States than in England, according to Evelyn Brent, popular English actress born in this country.

“American motion picture artists have much greater opportunities for achieving fame than those in England,” says Miss Brent.

“By this I do not mean that American players do not have to work as hard as English artists to achieve success, but that the scope afforded American players is greater than that offered our English colleagues.

“In the first place, the technical aids afforded the acting profession here are greater and much further advanced than those in England. There are many camera and technical tricks employed in this country that considerably assist the player in achieving a great work.

“The method of exploitation in the United States makes it possible for a player to become known practically over night. It is nothing unusual for an actor or actress to become a popular favorite in less than a year. In England this is not possible. At the end of several years the player may reach the top, but never does he or she attain that position of worship among the fans accorded American celebrities.

“By this I do not mean that the English movie fans do not appreciate the efforts of their players. Far be it. However, the fact that the stars are the greatest favorites in England are Americans in American made pictures, illustrates more clearly than anything else, the situation.

“Americans in England with American ideas of exploitation are constantly strengthening the popularity of American stars.

“Just as in the old days in this country, many American film players, though popular with the fans, were not known by name, so in England are many players whose names are hardly known to the public yet whose personalities are popular.

“The entire situation hinges itself upon the fact that England is far behind America in motion pictures in their every branch. This must not be considered in the light of discredit to English filmdom. The war killed film making in England for a long time, while Americans were able to improve themselves. England had no such opportunity. When the war was over England started again where she left off and found America, naturally, had progressed in the meantime not only in the production of pictures, but in every branch of the industry.”

“BEFORE THE WAR”—DO YOU RECALL THE DAYS WHEN—

Frank Mayo played his first bit in Selig’s “The Lure of the Windigo”;

Richard Stanton did “True Irish Hearts” for Kay Bee;

Frank Grandon directed Kathryn Williams in “The Adventures of Kathlyn”;

Charles Ray, Raymond Cannon and Frank Borzage spent weeks thread ing perilous, heart-splintering adventures through the cactus on the Kay Bee Ranch, later Incelle, in Burton King’s ancient Arizona hideout;

Lillian Leighton was “kicking ’em dead” in split red comedies for Selig;

Victor Potel and Harry Todd were Slippery Slim and Mustang Pete in Essanay’s Snakeville series;

Charlie Chaplin, minus the moustache and makeup, was supporting Ford Sterling in Keystone Westerns;

Cecil Holland was assisting “Walnuts” Ed Martin;

Mildred Harris, Winifred Westover, Pauline Stark, Alma Rubens, Colleen Moore, and Zasu Pitts were the strong girls in the King’s court of “Intolerance”;

Al Green was assistant director on the first “Spoilers!”

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I have been our privilege to witness the growth of the motion picture industry from its earliest days. Many of the famed artists who numbered among our first patrons have gone, and a myriad new faces have come to the cinema since our inception. Yet passing time has not dimmed our enthusiasm, nor the insistence that every article that goes out of our shop shall be of the utmost quality. The confidence the professional people have reposed in us demands that we continue to contribute our best efforts in increased measure. We shall keep faith with our steadfast friends, whose loyalty has been the means of our progress.

Here's a World of Strange Histories

Even the players of the secondary roles in support of Jackie Coogan in his first Metro production, "Long Live the King," possess uniquely interesting background and experience. Take Monty Collins, for example, he confesses that his childhood desire was to see the world and he has spent fifty years satisfying this ambition. Sam Appel was born in Mexico—that's enough adventure for any man. Sidney D'Albrook is an old-time trouper by heredity—his father was a well-known musical director, his mother dancer in her day. George Bax was born in Natal, Africa, and has played on the stages of every civilized country—and a few not so very civilized. Will Machin is English, the son of two generations of theatrical managers, who preceded his stage experience abroad with service as an officer in the British army. Ruth Handforth is an alumna of the original D. W. Griffith's stock company; Loretta McDermott is vaudeville's latest offering on the altar of film fame.

Add these experiences to those enjoyed by Jack Coogan, senior, director Victor Schertzinger, studio manager Ed. A. Biby, art director J. J. Hughes, research director W. van Brincken and the principal players of Jackie's cast—and you have a wealth of anecdotal background that would have delighted Balzac or our own O. Henry.

General Lands Picture.

"The Covered Wagon" has received the unqualified endorsement of General Henri Joseph Eugene Gouraud, French war hero who visited Los Angeles recently accompanied by his staff officers, American War Department representatives, officials and members of the Rainbow Division veterans. A special showing of this James Cruze production for Paramount was arranged at Grauman's Hollywood Theatre for General Gouraud and a party of forty. Frequent applause interrupted the picture and mounted to an ovation at the conclusion. In congratulating Charles Eyton, Paramount's Western general manager, General Gouraud said: "Ever since I came to America I have been trying to see 'The Covered Wagon.' Everywhere I have heard of it. Often what one hears about motion pictures is deception, but in this case there was no deception."

Betty Blythe has left Berlin where she recently completed "Chu Chin Chow," and is journeying to England to attend the premiere showing of the production. Miss Blythe will make one more English feature before returning to the U. S.
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For the information of advertisers, we wish to announce that the
FALL ISSUE
of the Studio Directory will be out September 1st. All copy must be in not later than August 20th.
Don’t miss this issue!

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Hollywood 10103
Editorial Observations

We are glad to note the daily papers are devoting more space to news of the activities of our industry, inasmuch as the industry is largely responsible for putting the Angel City firmly on the map.

Gas down to thirteen cents and a threat of us having a new telephone company, bring back memories of "those good old days."

Headline in paper quotes Jack Dempsey as saying "The Wild Bull of the Pampas will be my meat." The meet may prove a tough stake.

Now that we have a new police chief, and have done away with the fire horses, we are wondering when the Second street tunnel will open.

The talk of million-dollar theatres for Hollywood may not be "all talk."

Now that the war is on with the gasoline companies, we are wondering when the war will start among the bootleggers.

At present Los Angeles seems swarming with fortune hunters. Could it be they were attracted by our climate?

Day by day studio activities become more intensely active. The past week finds several new independent companies at work, which predicts the fall harvest will be a bumper crop.

Evidently Miss Philbin put the Mary in Merry-Go-Round.

With the announcement by the West Coast Theatres, Inc., that the Kinema will soon be reopened as the Criterion on the two-a-day plan, it seems evident that the big plays pay.

Additional evidence of the motion picture industry's progress and prosperity is brought forth in the recent departure of some of our foremost film magnates for Europe and other foreign parts. American films still maintain their supremacy and the demand for the Hollywood output is increasing so rapidly as to necessitate greater distribution facilities abroad. All in all, Mr. and Mrs. World are still interested in what Hollywood can do with a camera.

Even the traction companies have been forced to recognize the healthy growth of Hollywood, and now a score or more of big, luxurious motor busses buzz along Western Avenue toward filmland.

The cinema capital is fast assuming a metropolitan aspect. Hollywood is destined to be a big city in its own right. Each day new projects of great magnitude are announced for this community. Railroad companies have established ticket offices here to serve the residents of this section; the smart shops of the city proper, the foremost industrial and commercial concerns are locating branches here. Great hotels and apartment buildings, million-dollar theaters, art galleries and cafes are being constructed; financial institutions, churches, clubhouses, the V.M.C.A. and other worthy enterprises have come to boost filmland and its people. The note of Hollywood's progress is saneness; the money earned here is not being thrown to the four winds, it is not being spent on extravagant frivolities—it is going back into continued expansion. Evidence of this is found in the construction of fine homes by Hoot Gibson, William S. Hart, Lynn Reynolds, Ralph Lewis, Charles Ray, Will Rogers, Charles Chaplin, Douglas Fairbanks and many others. The ideal of the professional people is to live happily and to help by living. True happiness is, of course, never found in addiction to wild parties, booze, dope and other forms of impaired living. The spirit of fraternity in the film colony is without parallel; life in Hollywood in reality reaches well nigh the zenith of perfection.
This Week’s Theatre Notes

It is only in fairy tales that a high-born count and a peasant girl can love—unless there is a sudden change in their social standing. "Merry-Go-Round," the dramatic and spectacular Universal super-Jewel photodrama at the Mission Theatre, is not a fairy tale. It pictures the collapse of the whole decayed social structure of pre-war Austria, and it is through that utter destruction of caste and social barriers that Count von Holoneneg and little organ-grinder of Vienna find the open road to love.

Robert W. Chambers’ famous novel, "The Common Law," which recently created a sensation during its first showing here, has been booked for the Alhambra Theatre. This production, filmed by Harry M. May and Archibald, is one of the most ambitious cinematic efforts of the season. Robert W. Chambers novel has been one of the most widely read in American fiction history and its perpetuation on the silver screen has been one of the most ambitious undertakings of the present year. The cast includes Constance Talmadge, Conway Tearle, Elliott Dexter, Bryant Washburn, Harry Meyers, Horace Boro, Myra Haver, Wally Van and many others of note.

The story of "The Common Law" deals with the love of each of a famous painter and his model, and the obstacles placed in the way of their marriage by the difference in their social standing. The girl, refusing to give him up, consents to his common law marriage and how this interesting situation is brought to a happy conclusion forms the thrilling climax of this production.

Constance Talmadge is seen at Loew’s State Theatre this week, presented by Joseph M. Schenck in "Dulcy," her first production since "East is West." "Dulcy" was written by George S. Kaufman and Marc Connolly. It was adapted for the screen by Anita Loos and John Emerson. The scenario was written by C. Gardner Sullivan and the direction was by Sidney A. Franklin.

With such talents contributing toward the success of this first National picture, it remains a foregone conclusion that "Dulcy" cannot be anything else but a delightful comedy romance, stepping along on all six cylinders towards a complete haven of laughter.

In "Dulcy," Constance Talmadge plays a wife who would drive many a husband to a lunatic asylum and all because she is trying to be a loving husband in every sense. "Dulcy" means well but her mistakes nearly drive her husband and others involved to the madhouse. Coming has been given a role more suitable for her exceptional talents.

"Hollywood" brings her name-sake’s choicest treasures to view at Grauman’s Rialto. Here is a dramatic story, enlivened with many comic touches, built around the colorful life of Hollywood, which has turned most entertainment to the world than any other city.

The east of stars is a record one and every film favorite shines forth on the screen during the unfolding of the story of a little country girl’s struggle to enter pictures, and a diversity of amusement is offered.

Theodore Kosloff and Vera Fredova set the pulses racing with a picturesgue dance, the famous Roman Mazurka, which has brought applause for Kosloff during his world tours. The Kosloff Dancers, too, being the helper or helper to dancing to a dream sequence, which is thoroughly effective. Other stars that dazzle in "Hollywood" are Lois Wilson, Leatrice Joy, Thomas Meighan, Cecil De Mille, William DeMille, Alfred Green, Elliott Dexter, Bryant Washburn, Gloria Swanson, Robert Cain, Poa Negri, Anna Q. Nilsson, Agnes Ayres, Owen Moore, Jack Holt, Jack Pickford, Betty Compson, Bull Montana, Warren Kerrigan, Robert McKim, T. Roy Barnes, Anita Stewart, George Stewart, Sigrid Holmquist, Julia Faye, Estelle Taylor, Baby Peggy, George Fawcett, Jacqueline Logan and twenty other celebrities.

The bill opening at the Hill-street theatre Monday night, August 27, shows possibilities of being one of the season’s best yet offered there. Headlining the bill will be Ben Bernie and his orchestra. Bernie, who formerly told funny stories and played the violin all by himself, has surrounded himself with a clever bunch of musicians this year, and has a "jazz" band which is a delight to hear. Gus Fowler, who is on his first American tour as an English illusionist who works solely with clocks and watches, will also be on the bill. Jack "Rube" Gifford, one of vaudeville’s greatest clowns, will be present in his comedy sketch, "Camera-Eye Carter." Joe Lane and Fred Harrison will appear in "Bits of Wit," which is intended solely for laughter and is said to always get a laugh. "Nita Nila" and Harold Brown will be on the bill in their act, in which they draw all sorts of colored rags. Victoria and Dupree, two clever dancers and tumblers, will complete the vaudeville. The feature photoplay showing will be Mary Miles Minter in "Drums of Fate." Miss Minter is supported by Lance Darmond, "Lefty" Flynn, George Fawcett, guson.

THE DIGEST OF THE MOTION PICTURE INDUSTRY

CAMERA

MOROSCO

744 So. Broadway

"The Broken Wing"

MASON

137 So. Broadway

Eugene O’Brien in "Steve"

EGANS

Filo and Figueroa

"Getting Gertie’s Carter"

HIPPODROME

360 S. Main

Wynandul Standing-Margaret Marsh, in "The Lion’s Mouse"

ORPHEUM

630 So. Broadway

Vaudeville

PANTAGES

Hill at Seventh

Harry Carey in "Desert Driven"

HILLSTREET

Hill at Eighth

Mary Miles Minter in "Drums of Fate"

Burbank

Main near Sixth

Musical Comedy

MAJESTIC

845 So. Broadway

Marjorie Rambeau in "The Goldfish"

TALLY’S BROADWAY

832 So. Broadway

Eva Novak-Bryant Washburn in "Temptation"

SYMPHONY

Broadway near Sixth

Low Cody in "Jacquelin"

CALIFORNIA

Main at Eighth

Rex Beach in "The Spoilers"

MILLER’S

Main at Ninth

Rex Beach in "The Spoilers"

METROPOLITAN

Sixth at Hill

Gloria Swanson in "Blue Beard’s Eighth Wife"

LOEW’S STATE

Seventh at Broadway

Constance Talmadge in "Dulcy"

RIALTO

Broadway near Eighth

"Hollywood"

PIGRIMAGE THEATRE

Calaboga and Highland

MILLION DOLLAR

Third at Broadway

Wynandul Standing-Grace Darmond, in "Daytime Wives"

ALHAMBRA

731 South Hill

Corinne Griffith in "The Common Law"

HOLLYWOOD EGYPTIAN

Hollywood Blvd. and McCadden

"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

MISSION

Broadway near Ninth

Mary Philbin and Norman Kerry in "Merry Go Round"

CLUNE’S BROADWAY

Broadway near Fifth

Thomas Meighan in "Homeward Bound"
Two New Units For Grand-Asher

Two new production organizations have made their appearance on the lengthly horizon of the film horizon, according to Samuel V. Grand, president of Grand-Asher Distributing Corporation, who announced today that the Elliott Dexter Productions, Inc., and the Bryant Washburn Productions, Inc., would each produce five features for his releasing company this season. These pictures will be made at the Grand Studio, Hollywood, and naturally each star will head his own unit, engaging the best possible supporting casts and technical crews obtainable.

The first Elliott Dexter picture will be approximately August 27th, with R. William Neill as the producer. It is an original story with the tentative title, "The Man Who Forgive," and was written for Mr. Dexter by Adam Hull Shirk, Florence Hein, now completing the scenario. Miss Hein has recently done several pictures for Katherine MacDonald and others and was for several years associated with June Mathis, doing research work on "The Four Horsemen." Adam Hull Shirk has been for years a fiction writer and publicity expert and is now scenario chief for the Grand-Asher organization. R. William Neill, born in Dublin, Ireland, for years an actor of note and later a director of pictures, did most of the Dorothy Dalton early successes for Ince and also practically directed "Civilization." He recently completed several pictures in Italy and was for a long time associated in directorial capacity with Paramount.

Mr. Washburn will have as his director Cullen B. Tate, who for years has been associated with Cecil B. DeMille at the Famous Players-Lasky Studio and is regarded as one of the most competent men available. The first Washburn story is tentatively titled, "Try and Get It," and is being adapted by a well known scenarist from the Saturday Evening Post story, "The Ring-Tailed Gallawampus," by Eugene P. Lyle, Jr., who supplied the ideas for two of Douglas Fairbanks' best stories for the screen, "The Americano" and "A Modern Musketeer." It is a high powered comedy with many romantic passages and splendid characterizations. Hundreds of other stories were considered before the choice was made.

"The settings will be superior for all productions and the full facilities afforded by the big Grand Studio stages will be supplied. For the ensuing pictures arrangements have already been made both for Mr. Dexter's and Mr. Washburn's productions with publishers and authors, so that a number of popular stories have been contracted for, for later use.

"I am highly pleased," said Mr. Grand, "to be able to announce this affiliation, for I believe that Messrs. Dexter and Washburn represent the most popular types of stars in the screen world today, and that they individually have a wonderful following among the screen patrons of the world. The whole arrangement is a happy one, and we look forward to the most pleasant association that could be desired. We are following common sense methods in these pictures; there will be no loopholes left for criticism that can be humanly avoided. We have facilities for production and distribution that are unparalleled and my associates in the East, especially Mr. Harry Asher, vice-president, are all experienced men in the distribution field. They, like myself, are delighted with the arrangements effected."
SAN FRANCISCO, August 20th, 1923—Harry Wehl spent last Friday and Saturday in San Francisco, looking up locations for the filming of part of "Black Oxen," Gertrude Atkinson’s furnish novel soon to be filmed by the Frank Lloyd Productions, Inc. Work will begin at an early date, and the picture will be the fourth extending productions of a year of big pictures.

Maurice Tournier was expected in town Sunday to arrange for locations for early use, but on account of illness his arrival has been postponed for another week.

Director Paul Powell, well beloved in San Francisco, who spent many weeks here direct- ing the making of "The Fog" for the Graf Productions, will arrive here this week, with several members of his cast, for the making of some special scenes in a Cosmopolitan produc- tion.

The Gerson Picture Production Corporation are off with a rush on the start of their new series of one-reel comedies. Shooting will commence on the first picture, "Waterfront Wolves," bright and early Monday morning, August 13th. As the title indicates, the story of San Fran- cisco's own waterfront, and Chinatown, a melodrama of life, action, love, and laughter, both in the past and the present, is the theme. "Waterfront Wolves" is one of the most striking of Hal's ventures, and Jack Morley, both with a long list of screen suc- cesses to their credit, are co-starred, and the cast includes other well known names, as Hal Stevens, S. J. (Tynny) Sandford, Emma Muncy, Dick LaReno, Edward Galvez.

Tobin Gibson is directing and Frank Capra, formerly of the "Plum Center" forces, is as- sistant director, with George Crocker behind the camera. So far the making of the picture has been full of adventure, some of it not in the script, for the whole company spent three days working on a three masted brigantine off Hunter's Point, and once between the roll of the vessel and the wind, the cameraman was barely saved from going overboard. Some of the native crew of the trader rescued George Crocker and the camera in turn, and although most of the cast did have to jump in the bay in the plot of the story, they didn't seem to mind, in spite of the fact that San Francisco Bay is icy cold, even in midsummer.

Inquiring at the St. Francis the other day if they had any professionals in the house, we learned that Rin-Tin-Tin was staying there, with his dog-wire, and although Capra, Captain Lee Duncan. The beautiful and clever dog-star has been in town for the week, mak- ing personal appearances at the Warfield Thea- tre with "Where the North Begins," the first picture in which he was starred. Crowded and delighted audiences greeted the picture at every show, and no man, heart, not only by the tricks he did, but by his gentlemanly and natural behavior.

Sometimes you hear of people seeing snakes in San Francisco, but when last week the Graf Produktion were readying getting ready to shoot a scene in "Half-a-Dollar Bill" that called for a snake coiled up in a mailbox, they had all the grief in the world. Thinking it would be easy to get a garter snake or a king snake, they started two men out on a hunt, who after three days returned without sign of a snake. Then someone remembered a Snake Drug Store down by the waterfront that had snakes in the window for a sign, and dashed down, only to find that purchase agents had closed the store for selling moonshine. At last a revenue officer was induced to unseal the door of a snake could be found there, and in the scene was shot. The really funny part of the story is that it is absolutely true; now and then truth is stranger than fiction, but nobody will believe it.

The city of San Mateo has purchased the famous Kole estate. The wonderful grounds are to be used by the city as a park, while the beautiful mansion is to be flowered just as is, for use entirely as a location for moving picture companies, working at the Pacific Studios at San Mateo.

Gordon Michie, production manager for the Rileigh Film Company, and George C. Bill, Grace Sanderman Michie, scena- rist for the organi- zation, will leave for the South this week, to prepare for the company's next picture. It will be filmed at a Southern studio, and work will begin within a few days, under director "Heartstrings," will be released in September.

Earl Olm, of the Monte Banks, Joe Rocke and Son with productions, was in San Francisco two or three days last week looking up loca- tions for future productions, and went from here to the Yosemite, also on a hunt for good spots to shoot.

Mrs Leigh Smith arrived at San Mateo Sunday from Los Angeles. Leigh is acting as assistant stage manager for "Hal" in the one of the new being filmed at the Pacific Studios by the Graf Productions, under direction of W. S. Van Dyke.

Raymond Hatton, now playing in the Graf picture, made a personal appearance at the Coliseum Theatre last Thursday night in con- nection with the showing of the picture, "Pil- grims of the Night," in which he plays a lead- ing role.

Robert Warwick, star of both the screen and stage, is trying out a new play at the Fulton Theatre in Oakland, which if successful, he hopes to use on Broadway next seas- on. "Gypsy," is the title and is from the pen of Oscar Hammerstein, Jr., and Milton H. Gropper, both of whom came west for the opening.

Some people can't even take a peaceful va- cation, so thinks Bill Sullivan, electricity from Universal, who came here on a holiday and went down to visit the Pacific Studios, only to be caught by Danny Rogers, chief electrician, who was shot handed, and put to work. So instead of getting a rest, he is hard at it, helping light "Half-a-Dollar Bill."
The Kinema Theatre in Los Angeles, one of the first run houses in the chain of West Coast Theaters, Inc., closed its doors on Friday, August the 17th, and ceased to be known by that name. It will not cease, however, to remain in the lineup for, following weeks of negotiations, locally and nationally, executives of West Coast Theaters, Inc., have concluded plans for the transformation of the Kinema into a national premiere long run house, to stand on a pinnacle as the most remarkable theatrical edifice of its kind.

Long weeks of planning were necessary towards the final consummation of the deal. With the new season springing the biggest line-up of multiple-reel features in the history of motion pictures, and with the dearth of houses suitable for their deserved presentation causing some apprehension in distribution circles, the proposition to transform the Kinema into a two-a-day house along luxurious lines was entertained and finally brought to a realization. To carry out the new finished plans it will be necessary to keep the house closed for a period of several weeks in order to allow armies of laborers to install the various changes.

The theater will be gutted from top to bottom, only the walls and balcony remaining. New decorations and magnificent effects are to be installed. The lower floor will be transformed entirely, over 300 luxurious divans having been ordered to occupy one-half of the capacity of the entire house.

When the theater is again opened—and it will throw wide its doors to the motion picture and fun world with what is undoubtedly the greatest and most unique attraction the screen world has ever known—but two performances are to be given daily, at 8:15 2nd and 8:15 p.m. Reserved seats will be sold for every performance, and tickets may be purchased two weeks in advance. It is planned to provide several downtown offices in various West Coast houses in order to preclude any possibility on the part of ticket speculators in traffic in tickets for the opening and following weeks.

The executive offices of West Coast Theaters, Inc., are keyed up to a tremendous pitch in anticipation of the reopening of the house. It will hereafter be known as the new Criterion Theater, and every memory of the word Kinema is to be obliterated, starting tonight. A fortune is being expended on the contemplated changes.

The arrangements which the Gire Bros., Adolph Raish and Sol Lasser have with the prominent producers of the motion picture industry call for long run premières of only those cinemas which will have a fitting place on the Criterion screen. Already several notable productions, completed and under completion, are lined up and final contracts are being consummated for playing dates. The new theater is to be the national long run premiere house of the world's biggest attractions. In order to surround these pictures with presentations worthy of the efforts expended upon their completion, the best available talents are being signed up. The seating capacity will naturally be somewhat cut down with the installation of the hundreds of logs and the construction of a new stage, which is to house living preludes and atmospheric prologues on a plane somewhat higher than has heretofore been known in the elaboration of motion pictures. To this effect one of the most noted stage producers in America is being sought for the personal supervision and production of presentation of each new premiere. This man will come from New York several weeks prior to the gala openings in order to whip the show into shape.

An orchestra of symphonic proportions will occupy the pit, under the direction of a conductor whose name will create a sensation when announced.

A complete new projection room equipment is on the way from the East, and when the new Criterion Theater opens it will be the proud possessor of the first double set of high-speed projectors in the country. These four machines are being installed in order to do away with the possibility of any mishap to the presentations, two complete sets of film being run at one and the same time and whenever it should so happen that a film breaks, shutters on the second set of film will be immediately withdrawn and the show goes on with no loss of time. The machines are also being estimated to add to the efficiency of the theater.

The opening and the opening attraction will be announced within a short time.

**NIBLO SOON TO CAST**

**"THY NAME IS WOMAN"**

Fred Niblo's next picture for Louis B. Mayer and Metro will be "Thy Name Is Woman." It is from a stage play, Spanish and modern. He is collaborating with Bess McRae and writing the continuity. A cast has not been chosen. He will again use the Melrose Avenue studio. That, according to the directors, will be the last publicized address, another move being expected until something happens worth writing about.

Readers who thirst for sensational details will be glad to know that soul-staggering cast of internationally famous stars will not be signed. A few good actors and actresses, however, will be hired. Perhaps some of them will be famous. It depends largely upon whether or not they can act.

The settings will be magnificent, most of them designed by Crotton, with a simplicity not yet attained by supervising cinema architects with goatees and enormous incomes.

Anyone who wants to may freely predict that the production will startle, enchant, shock, thrill and mystify the world; setting brothers at variance and lurid fires to burn in the chimney corners. Fred Niblo hopes it will be a creditable picture, shown more or less as he made it, and that it will add to his reputation as a director with a rare knack for not hoodwinking himself.

**ANENT THE "ART" OF TRYING**

Atton Brown, beyond a reasonable question of doubt, has passed the laurel wreath in the nearing battle for supremacy on the silversheet and isounding effectively on the doors of the citadel, featuredom. He is now playing the important role of brother to the featured Douglas MacLean, the juvenile lead in the play made famous on the legitimate stage by Raymond Hitchcock, "The Yankee Couquil," under the direction of Jimmy Horne, at the Powers studios.

Atton Brown's fight, step by step, up the ladder of fame, has never been what could rightfully be termed a struggle, for from the time he played his role of a two-year-old four years ago in "La Belle Rouge," with Theda Bara at the Metro in New York, he has climbed steadily and consistently, and his will, combined with clean living and true histrionic ability, forms a combination that with continued effort is bound to place him on the much sought pinnacle of success in Filmland.

Doris Darc, who has been confined to her home for the past three weeks as the result of a serious illness, is once more taking an active part in filmland's doings. Her most recent engagement was as ingenue lead in Charles R. Seeling's "The Tango Cavalier."
“The Digest of the Motion Picture Industry”

News and Gossip About the Moving Throngs of Movieland

WESTERN PREMIERE SOON

Fred Niblo’s “Captain Applejack,” now known as “Strangers of the Night,” will probably have a long Los Angeles run prior to its international release in September. Exhibitors are bidding for the production in the Los Angeles territory. The tremendous popularity of the cast in the film colony adds to its colloquial value. The players are Edith Bennett, Mary Moreau, Barbara La Marr, Robert McKim, Emily Fitzroy, Otto Hoffman, Thomas Ricketts and Mathilde Brundage.

INCE LOT REMEMBERS SHIP YARDS.

Thomas H. Ince has gone into the shipping business. Already known up and down the Pacific coast as the leading exploitation man, owner of the “Edris,” one of the fastest pleasure boats on the coast, he has now acquired two old scows from a San Francisco shipping company in addition to renting out a tiny coal barge. The scows which Ince in the ship owning capacity has been purchasing for the making of some spectacular scenes in Ince’s own adaptation of “Anna Christie” company. After the two ships have been sunk outside the San Francisco harbor and William Russell, who plays the role of an Irish stoker, is rescued from the briny waters, a number of scenes will be made on the rented coal barge.

In the meantime, the “lot” of the Ince studio has been transformed into a ship-building yard. A completed reproduction of the coal yards is being built by Ince technicians for the making of closer shots of the dramatic scenes. It will be floated on the marina swimming tanks. In the lot will be Miss Swarth Russell and Marion will have plenty of “atmosphere” to assist them during the filming of their different “Anna Christie” will be released by First National this fall.

VIOLA DANA GETS STYLES FROM PARIS

Those members of the fair sex who are interested in feminine apparel—and that includes all of them—will have an opportunity to see the latest and the newest in Paris fashions when they view Viola Dana in her newest Metro starring picture, “In Search of a Thrill,” which is now being previewed.

The locale of the story is laid in Paris and it follows naturally that the frocks and gowns worn by Miss Dana are truly Parisian. She also wears the makeup and gams of an Angeleno in one episode of the story, but the Apachic part of her wardrobe, while colorful and accurate in detail, is scarcely as interesting.

She sought the help of a leading Los Angeles model who wrote a New York import. He in turn wrote a long letter to one of the Paris style editors, asking the required knowledge and pledging strict secrecy. At about the time the precious knowledge was finally transmitted to Los Angeles, Miss Dana was ready to begin work on “In Search of a Thrill” and her new wardrobe, when they were completed, one at a time, as she had need for them in the picture.

HOLLYWOOD “OUT-LURES” N. Y.

From Broadway, New York, comes word that James Morrison, who recently left the leading role in the hit play, “The Great White Hope” of the Gay White War, where he is to enact the leading role in the screen version of the outstanding picture, “Terror of the Walsh,” is turning down all offers for future engagements in the metropolis in anticipation of a speedy return to his California home. And this despite the fact that the handsome young leading man is an Easterly by birth.

Commodore J. Stuart Blackton, who is directing “On the Banks of the Walsh,” for Vitagraph, after scanning the list of available juveniles leading men in New York, wired Morrison a flattering offer to come to New York, but it was not until several wires had been exchanged between the star and director that Morrison accepted the proposition.

In his contract with Vitagraph Morrison stipulated that he was to be free to return to California immediately upon completion of the Blackton production, as he is in great demand at local studios, where he has been engaged for the past two years.

GAUDIO’S REWARD NEW CAMERA

Among the unsung heroes who take their risks quietly and without flourish are the cameramen of the movies. Tony Gaudio is an apt illustration of a member of this backstairs group. Tony of Gaudio’s heroism came out in the incredible injury in facing the leap of a light-blinded horse. With the life of Gaudio’s horse in his hands, Tony was grinding a night scene for Norma Talmadge’s Arabian romance, “Dust of Deceit,” a Joseph M. Schenck production. It was an eventful street scene during an uprising of Arabs. Behind Tony sat Frances Marion and Chester Franklin, the directors, Making Way, Josephine Crowther and others of the cast. Up the street came the charging Arab horsemen. Ten feet from the camera the leading horse, blind to the men in side of street lights, the rider attempted to turn his mount aside, but the blinded horse wheeled through the air and straight upon the camera.

Tony saw the leap. But to dodge aside with his helpless camera would be the chance to bring him to the hurting hoofs. So he stuck to his post. The horse struck the camera and splintered it, knocking Tony to the ground. The force of striking the camera, however, broke the plunge, Miss Marion received a kick in the side, while the horse struck the ground and Franklin and the others were knocked aside as it came rolling into their midst. Ray Hinger, second cameraman, was knocked unconscious. Tony’s knee was wrenched when the camera knocked him aside.

President Coolidge is a farmer. He proved it by grazing the hogs of the government.

On his first Sunday the President appeared in a tall coat and silk hat. In other respects he is a likeable man.

Los Angeles man sues for divorce: Says he came home late for dinner and all he got was a roast.

Luther Burbank is said to be a great scientist, but he can’t be blamed for turning Jess Willard into a lemon.

New chief of police says something must be done to clear the prison jam. If the prisoners continue to escape, that will relieve the jam automatically.

MUSIC ARRANGED FOR “THE WHITE SISTER”

The preparation of the music score to be used in the street theater of “The White Sister,” in which Lillian Gish plays the stellar role in this film version of Rudyard Kipling’s novel, is well under way. Joseph Carl Breil has been given charge of the music for the premiere and subsequent engagements of which required her presence in Italy for seven months.

With the sequences leading up to the smashing climax in “The Judge and the Woman” practically completed this week, Victor Seastrom, who is directing the Goldwyn adaptation of Sir Hall Caine’s “The Master of Man,” is filming spectacular mob scenes in white-helmeted wild horses.

One of the thrilling bits of action that take place in the spacious courtyard of towering Castle Bush, as is when Conrad Nagel, as Victor Stowell, rescues a small child from under the hoofs of coronarying cavalry, while Fenella Stanley, played by Patsy Ruth Miller, gazes frozen with fear.

With the Continental director’s flair for handling huge mobs, Seastrom demands that every extra put real emotion into his or her bit of work, moulding the mosaic into a convincing whole.

With the grim prison scene where Creighton Hale, as Alec Gell, comes to Bessie Collins, played by Mae Busch, in her cell, has been completed, and now expects to take the company to San Francisco to film important scenes. Players besides those menning the cell also include Hobart Bosworth, Aileen Pringle, De Witt Jennings, Evelyn Selbie, Lucien Littlefield, Cecil Holland, Anna Alexander, Mark Fenton, Waverly Hall, Jack Murphy, Andrew Arbuckle, William Ormond, Charles Craig, and Charles Mailes.

WRAY TO DIRECT NEW INCE PICTURE

Thomas H. Ince is preparing to put a screen adaptation of Vaughan Kester’s popular novel, “The Just and the Unjust,” into production as soon as his latest picture is completed. The continuity for the story which Mr. Ince is planning to tell from a novel angle is being written by Bradley King. John Griffith Wray will direct it.

Flynn on Vacation.

With final cutting of “In the Palace of the King” completed, Emmett Flynn, who directed the production for the Goldwyn studios, is enjoying a two-weeks vacation in the mountains near Los Angeles. He will begin work on his next Goldwyn picture immediately on his return.

Cody Injured Ankle.

Lee Cody, just returned from location in Yellowstone National Park with Rupert Hughes Goldwyn company filming “Law Against Law,” is nursing a badly wrenched ankle, taken of a spectacular fight with George Walsh, staged on the edge of a crumbling geyser for a big scene in the picture. Cody also sustained injuries to his right arm, but was able to return to the set. Everything being incapacitated for work and he is now working at the studio.

I.W.W. at work in Washington ask for bath tubs. This is the first hopeful sign we’ve seen.
NEW RELEASING COMPANY IS HERE

Irving Cummings, well known independent producer, has signed a contract with Universal to make a super-Jewel production as a fitting companion piece for “Merry-Go-Round” and to star star little Mary Philbin, whose work in “Merry-Go-Round” has been so popular. The new picture will be “The Human Mill,” to be adapted from the novel, “The Bishop of Cottesworth” by Frances Hodgson Moore. The novel deals with the picturesque south during the reconstruction period following the Civil War, and has been one of the season’s best sellers.

“Life’s Highway” is the title chosen for Holubar’s second picture, to be produced from the “East of Suez” by J. Lloyd Sheldon, a stage play which had a successful run in New York.

Holubar’s third production will be “Robes of Redemption,” from the story by Joss Hurlie.

Holubar began his directorial career with the film, “Heart of Humanity” was acclaimed as one of the greatest of the war period, and he directed Dorothy Phillips in other big specials for the “U,” and then became an independent producer, making the marmmoth spectacle, “Man, Woman, Marriage.”

Later he made Hurricane’s Gal,” the first of the sea stories that have come into so much vogue of late, which he followed with “The White Frontiers,” both starring Dorothy Phillips.

With the signing of Alice Lake, former Metro star, to the cast for “The Marriage Market,” which Harry Cohn of the Waldorf Producers Publishing Company, release, and E. J. LeSaint directing, was completed this week, Jack Mulhall and Pauline Garon have the leading roles supported by such well known players as Vera Lewis, Shannon Dwyer, Marc McVane, John Miljan, Kate Lester and Jean de Brac.

CUMMINGS TO DIRECT FOR UNIVERSAL

An accident to the traveling radio sending station has isolated the Erich von Stromlo-Death Valley expedition, and left the camping and fifty persons on the edge of the blazing valley, sixty miles from telephone communications.

The expedition, sent into Death Valley to film closing scenes in the exact locations described in the Frank Norris novel, is temporarily housed in the abandoned city of Skidoo, in the Panamint valley, and although the company is not now in the most hazardous part of the trip, the party is far removed from water sources, and is encountering temperatures ranging upwards of 120 degrees.

It was a burned out generator which put the radio out of commission, and this is expected to be repaired within a few days. In the meantime, trucks carrying water to town are assigned to operate from the expedition’s quarters at Lone Pine—the last post of civilization this side of the desert wastes.

With von Stromlo expedition is Death Valley Scotty, famous Death Valley character, who consented to act as guide for the motion picture caravan.

Haloe Goes Hunting

Gun-ting seems to be the favorite diversion of the mildest members of their favorite Cragston Hale, who is always chosen for sympathetic roles in pictures, he is leading the old shootin’, to do his worst on Conrad Nagle in Goldwyn’s “The Judge and the Woman.” Noted for pole “Teddy” von Eltz, playing opposite Lemore Ulric in Warner Brothers’ “Tiger Rose.” Just three short months ago, Mr. von Eltz did some fierce murdering and is now escaping justice. Both the gun-men are expected to score to the unwritten law, their defense.

BADGER WILL DIRECT NEW FIRST NAT.

Clarence G. Badger, one of the season’s most successful directors, who recently returned to Los Angeles from the East, has been ordered back to design from the Paramount executive offices. The new picture will be “My Mamie Rose,” by Owen Kildare, has been chosen as the vehicle in the exact to “Merry-Go-Round” and Harvey Gates, who wrote the scenario for the Vienna pantheon of life, has been chosen to handle the script for the production.

CAMERA'S WEEKLY WAKE-UP

SPECIAL NEWS SECTION

SATURDAY, AUGUST 25, 1923

HOLUBAR HAS BUSY YEAR AHEAD

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The expedition, sent into Death Valley to film closing scenes in the exact locations described in the Frank Norris novel, is temporarily housed in the abandoned city of Skidoo, in the Panamint valley, and although the company is not now in the most hazardous part of the trip, the party is far removed from water sources, and is encountering temperatures ranging upwards of 120 degrees.

It was a burned out generator which put the radio out of commission, and this is expected to be repaired within a few days. In the meantime, trucks carrying water to town are assigned to operate from the expedition’s quarters at Lone Pine—the last post of civilization this side of the desert wastes.

With von Stromlo expedition is Death Valley Scotty, famous Death Valley character, who consented to act as guide for the motion picture caravan.

Hale Goes Hunting

Gun-ting seems to be the favorite diversion of the mildest members of their favorite Cragston Hale, who is always chosen for sympathetic roles in pictures, he is leading the old shootin’, to do his worst on Conrad Nagle in Goldwyn’s “The Judge and the Woman.” Noted for pole “Teddy” von Eltz, playing opposite Lemore Ulric in Warner Brothers’ “Tiger Rose.” Just three short months ago, Mr. von Eltz did some fierce murdering and is now escaping justice. Both the gun-men are expected to score to the unwritten law, their defense.
Lasky Editor to Visit Booth Tarkington

Tom J. Geraghty, production editor at the Lasky Studios, will leave in a few days for Kennebunkport, Me., the summer home of Booth Tarkington, whose guest he will be for two weeks. Mr. Geraghty, who has put into continuity the author's original for Thomas Meehan's "Pied Papier Malon," will go over every detail of the story with the author and will arrange for the location sites in the little town, never before visited by a studio crew. He will later go to New York to cut and edit "Mr. Proctor," the George Ade story Mr. Meighan is now making and which Al Green, director, will take on East in the rough cutting.

Margaret Morris, who is playing in the part of the Slave Girl in the new chapter picture at the "U," the "Beasts of Paradise," a wonderful story of a mythical isle in the South Seas, directed by William Craft, has realized her dance, combining the Tango, the Apache and the Hula, with Joe Bonomo, and Joe, incidentally, putting so much realism in his script portrayal, resulted in all but incapacitating the husky "Slave" from further action, but owing possibly to the fact that the South Sea Islanders are reputed to be a hardy race, and Margaret being a true delineator of facts as well as fancies in her various portraits, stuck to the job and barring a few bruises, even darker than her dusky make-up, is again going strong.

It is understood that Andree Lafayette has recently signed with an independent concern for her starring role in a super-production. Miss Lafayette had her heart on a short trip to Paris, but was unable to withstand the enticements of producers, who, because of her sensational success in Richard Walton Tully's screen version of "Trilby," indulged in frenzied bidding for her services.

NEW BUREAU SUCCESSFUL

One of the busiest publicity offices in the film colony is that of Howard Lichtenstein, which gives international publicity to screen artists, as well as personal representation. A recent addition to Mr. Lichtenstein's staff is Elise Brocker, eastern newspaper woman, who has been connected with other local motion picture publications previous to her affiliation with the Lichtenstein Company. Miss Brocker will be in the publicity department of the company.

Bruce Vacationing on Ranch

Bruce Guerin, clever child-actor, is enjoying a well-earned vacation on the family ranch out in the San Fernando Valley. The young star, who is but four years old, has worked continuously for over a year and a half before the turn of the current season. He completed his ninth film, "The Country Kid," with Wesley Barry, and the Barber Brothers, and when under contract, have given him a couple of weeks' vacation. There are many strange things on the ranch to arouse his youthful enthusiasm and what with flying his airplanes, playing with his other toys and asking imnumerable questions of the ranch foreman, the time is passing all too swiftly for Master Bruce.

Completing Cast

Irene Rich is the latest addition to the cast selected by support John Barrymore in the Warner Brothers screen version of Clyde Fitch's play, "Beau Brummel." Mr. Barrymore is expected to arrive in Los Angeles from New York on September 18, at which time the NBC picture here will be started. Another leading player to be seen in the cast is Mrs. F. V. Reiner, who will play the part of Lady Margery Alvanley. The play, which will be directed by Ray Bonnycastle, has been adapted for the screen by Dorothy Farnam.

"Buck" Jones Celebrates

Charles "Buck" Jones, Fox star, and his attractive wife, entertained a group of friends at a dinner party at the Ambassador Hotel one evening last week in celebration of their eighth anniversary. Among the guests who were entertained were Mr. and Mrs. Scott Dunlap, Mr. and Mrs. Ed Barbour, Miss Farnam, and Mr. and Mrs. Bob Yost.

Following the dinner Mrs. Jones presented Mrs. William Grant, a champion trick rider of America, presented her famous husband with a gold watch, which the Fox star gave her wife a costly and beautiful diamond bracelet studded with diamonds.

The Joneses are pointed to with pride as the center of the Hollywood married couples in the motion picture colony by their many friends and business associates.

PLAY BROKER LOCATES HERE

Emmett Corrigan, who for the past forty years has maintained an agency in New York City for the sale of plays, books and stories, has recently moved his offices to the coast and is now enounced in the Warner Brothers quarters at 6404 Hollywood Blvd.

Mr. Corrigan has the exclusive dramatic and screen rights to books by such eminent authors as Louis J. Vance, Booth Tarkington, etc.

He also has representation in New York, London and Paris.

Billy Bowen Still Going

With his wife and an automobile loaded down until it resembles a moving van, Billy Bowen, Mack Sennett comedian, has started on the second leg of his vaudeville tour, which will take him as far as Seattle. A post card received at the studio tells of the wonderful reception he has had traveling through high Sierra mountains. It reads: "Am now six thousand miles from home and having a fine time."

The Bevans expect to be back in their Hollywood home about the first of September, and shortly thereafter he will again take to the funny wardrobe and makeup.

Ballet in Pictures

Theodore Kosloff's famous ballet, which was the feature of the big Coliseum show at the late American Historical Review, Monroe Centennial and Motion Picture Exposition, was transplanted to Hollywood this last week for some weeks of the spectacular "The Marriage Market." The world famous Russian dancer personally directed by Theodore Kosloff, were secured by special arrangement between Hal Roach, general manager of Waldorf productions, and Maestro Kosloff. The Marriage Market was directed by Edward J. Le Saint, from the novel by Evelyn Campell, with a cast including Jack Mulhall, Pauline Garon, Alice Lake, Mayme Kelso, Jean de Briac, Kate Lester, Marc Robbins, Shannon Day and Vera Lewis.

A Visit to Yosemite

A visit to Yosemite, San Francisco and other Northern cities of the state is included in the tour of George D. Baker, eminent motion picture director, who is accompanied by his sister, Mrs. V. B. Prophete, and their house guest, Mrs. T. F. Stack, a visitor to Los Angeles last week on a scheduled 1,500-mile auto trip. Baker, who directed the production of "The Magic Skin" for Goldwyn distribution, is an ardent motorist to the number of 5,000 miles in his own automobile, and on his journey through the California forests, he will endeavor to secure some new and interesting pictures for his famous kodak library.

Hollywood Club to Entertain Public

A REAL FEED
BY REEL FOLKS

Much interest is attached to the coming lawn fete to be held Saturday evening at the attractive club quarters at Hollywood and Wilcox Boulevards, where the club holds forth. The club, composed of the young business women of Hollywood, have been busy for days decorating the garden and getting in readiness the various booths of the old-fashioned country fair type. Games of chance, fortune telling, dancing and cards will be features of the entertainment, which will be a sell out. The fair will direct to Hal E. Reach for a western feature with the temporary title "Rex," which Fred W. Maclean will direct. Miss Fazenda, cast as "Maggie," the cook on the "Sonoma Ranch," a leading role, will begin her work and cooking Wednesday for thin and fat cowboys, blackmailers, Spaniards, etc. Mrs. Melville, retired capitalists in ill health and a spoiled son of a rich man, thus reflecting great credit on her culinary skill. Having cooked countless times and responded to "Maggie" in 100 or more comedies, and having a priceless wardrobe of cook's costumes, the comedy queen is all "peppered up" over the role which she will repeat on a rapid basis with those unique touches that have made her name famous.

Miller Contracts with Toumire

Carl Miller's work in Chaplin's "A Woman of Paris," in which he played male lead, caused producers and directors who saw the film to predict a big role for the young actor. It is said that he would be his making. That their prophecies were not ill based has been amply demonstrated in Mr. Miller's career, for he has been signed for an important role in Maurice Tourneur's "Jealous." Mr. Miller will appear in several scenes with Jane Novak and Earl Williams. Mr. Miller will depict a wealthy man-about-town.
**This Studio Chief Has Many Plans**

"There is no middle ground in motion pictures today," says Samuel V. Grand, president of Grand-Asher, after a survey of exhibiting conditions throughout the country.

"Either moderately priced productions, short subjects or tremendous features worthy of roadshowing, are demanded," he continues. "A picture costing forty or more thousand dollars to make has as good a chance to make money—and can bring in just as large returns to the producer—as the film that costs one hundred thousand. In other words, there is the need today for the latter amount to make a picture and a great spectacle cannot be made for the same sum.

"Our plans, which are shortly to be announced in full, will contemplate the production of photo-plays with a popular appeal, costing a sum that will enable us to sell them at a rate which will give the exhibitor a chance to make money and not force him to increase his admissions beyond the commonplace of the average citizen.

"After all is said and done, pictures that entertain and relax the man of moderate means, The people who can pay big admission prices to see films are in the minority. To these the spectacle appeals and they will pay to see it. But they also, will go to see the reasonably priced films which win the undivided support of the man in moderate circumstances.

"Short subjects, such as Monty Banks, Sid Smith and Joe Rock comedies, are in demand in the States, and Will Wilson, a release by Grand-Asher, are of the highest grade, yet they do not entail a tremendous expenditure in production. The characters of stories must remain of the popular sort. We cannot go into wild orgies of the imagination and expect to please the average picture-goer; people want pictures they can understand and common sense is the greatest arbitrator of successful pictures. I have a number of very interesting announcement pictures to make shortly along the lines I have indicated."

Ray Coffin, director of publicity for Richard Tully, notes that Tully's latest productions, has left for the north, for the purpose of assisting in the distribution of "Dust of Desire," Tully's latest success which has taken the country by storm. He will visit Boston, New York, Philadel- philadelphia and Portland. Coffin just returned from a very successful prospective tour through the middle west.

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**MATISEN SCORES AS HEAVY**

Otto Matiesen has finished the part of Lord Jeffreys with Constance Talmadge in "The Dangerous Adventure," produced by the United Studios. This promises to equal, if it surpass, Matiesen's superb performance of Polidoro de Vittoria in "Rex Ingram's "Searamouche," which he also finished not so long ago. It is interesting to note that in the Ingram production he essayed the role of a clergyman, quiet and very dignified, and a man reflecting all of the finest qualities, while in the Talmadge film he enacts the part of a sinner, a model judge of England during the times of King James I. Lord Jeffreys, as the cat's paw of the king, committed many heinous crimes and his name is one of the black spots on early English history. Needless to say that Matiesen, with his splendid past historical roles, and many years of experience placed in this type of drama, will virtu- ously walk away with the picture. For in his ability to custom tailor his own personality in the character he is playing, and the audience will be afforded an opportunity to live the days of long ago with Lord Jeffreys. It is a reincarnation upon the silversheet, without parallel in its artistic perfection.

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**Norma Has New Leading Man**

Norma Talmadge made her entrance last week into "Dust of Desire," her new drama of the Arabian desert. Last week marked the third week of filming, the earlier filming being taken up by sequences which form the counter-plot of the story centering around Norma.

Sidney Franklin has Norma's work in a picture aroused such keen anticipation in those identified with her productions that the film, "Dust of Desire." The fact that she will appear with her new leading man, Joseph Schildkraut, is the cause of this expectancy. "Dust of Desire" is being directed by Chester Franklin, assisted by David C. Fischer, and will be released by Joseph M. Schenck Productions through Associated First National. Gusto is doing the filming, seconded by Ray Binger. The cast includes Arthur Edmund Carew, Madie Wayne, Mario Camillo, Earl Schenck, Hector V. Sarno, Laurence Wheat, James Cooley, Alcyon, Price and Theodore Lorch.

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**Petel Engaged**

Victor Petel, who recently completed the comedy relief in Principal Pictures' "The Meanest Man in Hollywood," has signed an engagement to appear in the forthcoming production of "Law Against Law." In it, the well remembered Slippery Slim of early film days, will be seen as a detective.

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**Child Star Back From Visit East**

Rumor is rife about the studios that Priscilla Dean Moran, the little wonder girl of the screen and mauds heralded "adopted" sister of Jackie Coogan, is about to re-enter pictures.

At that, the appellation, "comeback," is without a question a misnomer, for all who have seen this delectable little miss, with the big wistful eyes, in her many recent engagements and especially in "Long Live the King," with Jackie, are unanimous in their praise and place her, as a delineator of truly emotional roles in a class years' ahead of her tender age of less than five, and predict for her a success second to none in the profession.

Upon completion of a year's contract with Jos. M. Schenck at United, Mr. Moran took Priscilla on a two months' vacation trip east and has just returned to Holly- wood.

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**FAULKNER IS STARRED IN NOVEL SERIES**

Ralph Faulkner has been cast in a leading role in an unusual series of short features now being produced by Nat Spitzer at the Universals studio. These are an original series unlike anything produced heretofore and give Faulkner a relative to display still further his versatility.

The first subject will be enti- tled "Road to Justice," and will number the following players: Patsy Ruth Miller, Em- mett Kent, Freeman Kay, Win- sten Miller and Eulalie Jensen, opposite whom Ralph Faulkner is cast. Grover Jones will wield the megaphone.
DEPARTS
LABOR DAY

Abraham Carlos has ordered reservations to New York on Labor Day, when he will leave, bearing the prints of two productions, "The Calumet Purple," adapted from the whirlwind stage success of Roland West, which the latter director edited under "Frisbee," starring Richard Tal- madge. The former will first be shown at the Capitol Theater and Mr. Carlos will attend the premiere, with his wife and daughter, Miss Gloria, also present. The producer will purchase screen rights to some famous book or play and will add another unit upon his return.

Weekly Wake-'Em-Up—CAMERA's News Section

POPULAR CHILD ENJOYS REST

Josephine Adair, six-year-old film actress, has been enjoying a brief vacation of late, yet continuing to draw her weekly cinema salary. After competing for one of the six featured roles in Frank Horazge's "Children of Dust" at the United Studios and finishing one of the big parts in Ben Lewis in "The Mailman" under the direction of Emory Johnson at his Power Studios, over to the Fox lot to play in Tom Buckingham's current comedy, "The Midnight Woman." The director was suddenly called to New York to finish a picture at the Fox studios there, where one of the directors had taken ill, and called parade rest to his forces. Production work was called to a halt until his return, the cast and staff being held intact. As a result little Miss Adair is afforded her first chance to take a long break in many months. She is in great demand and is kept on the jump constantly, going from studio to studio, and is directed not in a position to take frequent vacations of any sort.

WHAT'S IN A NAME?

Max Graf, supervising director of the Graf Productions, now producing "Half-a-Dollar Bill," is engaged in some "Whose is whose name?" Of all the titles affixed to Graf Productions, "Half-a-Dollar Bill" has proven the most expensive, for it has involved the hiring by the brothers, Max and Louis, the president of the organization, of a secretary to answer the letters pouring in everywhere on the matter of currency. "Is there really a half a dollar bill? I've never happened to see one," is the refrain of letters breaking the peace at Jack's desk, to which he delivers at the Pacific Studios, San Mateo, where the picture is under production.

Now the secretary is writing to one and all that "Half-a-Dollar Bill," taken from a small boy (Frankie Darrow in the picture), left on the doorstep with a dollar bill torn in two, is plowed into its blanket and from which his foster parents give him his name.

BERWILLA STUDIO ACTIVE

Active preparation for the start in a few days of "Leave It to Gerry," Billie Rhodes' first feature vehicle for Grand-Asher, is now under way at the Berwilla Studio, where Ben Wilson will produce the six reel special by Adam Hull Shirle.

A cast of super-strength is being assembled and will be announced shortly. Miss Rhodes is exercising between periods of relaxation mostly spent in the open air, for the strenuous work in which she will be engaged for the next five or six weeks while the picture is being shot.

Eddie Linden and Jack Stevens will be the cameramen. Some suspenseful as well as other characteristic acting on the part of the man—sheer ability, in a sea story being directed by Jack O'Brien under the Irving Productions banner. Although Lewis returned from the East only a few months ago, this is his fourth big engagement. Old timers will possibly recognize him in the False serial, "The Iron Claw."

Mae Murray Delightful in "Fashion Row"

Depicting a Russian actress is a most delightful experience for Mae Murray, who is so engrossed in her latest and she thinks her most fascinating vehicle, "Fashion Row." For Miss Murray is greatly interested in all things Russian and had planned before conditions became such that country to travel in Russia and see with actual eyes a land that she had known only from the screen. The picture, with its luxurious background and dramatic story, is being produced by the third woman director, Robert Leard in directing.

Director and Producer

Broderick O'Farrell, the "gen- tleheart," well known on the stage and in moving pictures, excels in his chosen field of endeavor because of his historic ability. Mr. O'Farrell's latent ability was recognized early in life and developed in an art degree. He devotes himself studiously to the portrayal assigned and verbally lives the part.

Eminently successful as an actor he has realized his ambition to direct and as a director and producer has many noted successes to his credit. The200 pound actor's experience enables him to anticipate the requirements and so deliver a rare finished performance.

In the persistent demand for new faces the modern producer will discover in the mouse engrosses an exceptionally capable and versatile character man—sheer ability alone will result in his unqualified success.

It is hoped that Mr. O'Farrell will find conditions in Hollywood ideal for his future work in pictures.

Jack in Lloyd's New Picture

For his first independent production at the Hollywood Studios under the title, "The Girl Expert," he engaged Hughie Mack, who has just completed a three months' engagement with Von Stroheim. Mack is the screen's biggest player—in point of avoidus—shaking the scales among others.

The opening of "The Girl Expert" has been switched to a small town instead of Hollywood, instead of a general store atmosphere, as originally planned.

Sam Taylor and Frank New- ney have just finished directing the new Lloyd production, and have written the story in collaboration with Tim Springfield. Lloyd expects to be about five months in the making of "The Girl Expert."

As the title implies, the theme of "Pleasure Mad" deals with the wild, heading rush of gayety and high life that dominates the existence of so many people at the present time. The story revolves about the fortunes of the Benton family, a happy, affectionate little group, until visited by sudden and a death. Then, enabled by wealth to indulge in extravagance and splendor, the father, mother, and daughter drift apart and are on the verge of a definite parting, when a near-tragedy brings their bond of loyalty and love brings them together again.

Based on the novel, "The Valley of Content," furnishes the basis of "Pleasure Mad." The film is under the direction of John Ford, with the screen adaptation, and Norbert Brodin is in charge of the photograpy. The picture will be presented by Louis B. Mayer through Metro in the fall.
Who’s Who and What’s What in Filmland This Week

Director Fred Caldwell leaves Hollywood Sunday night for New York, where he will go into production on the Selznick Distributing Company’s series, the release of which was held up by the U.S. Customs Service. 

Albert Kelly, assistant director with Rupert Hughes, now filming his latest feature, “Law Against Law,” at the Goldwyn studios, although one of the youngest motion picture men in years, is one of the most experienced, having served nine years in the business. Kelly was formerly with Metro, where he worked on “Nana,” with Dana, and later was with Nazimova.

Do Christmas Shopping Early

That yearly warning is always pre-dated a month or six weeks by Lena Sue Campbell, charming young screen actress, who has already begun her explorations into downtown stores in search of unusual and nice presents for friends and relatives.

Miss Campbell believes that the present that is different as well as useful, is the most pleasing, therefore she spends some time in her search for the best things.

Yes, we Have no Vacation Today

“The Wages of Crime,” the sixth picture of his current series, H. C. Witwe’s “Fighting Blood” pictures, now in course of production at the Powers studios in Hollywood, has been completed, after a lapse of only one day following the completion of The Fanning of the Shred,” the last picture made. In addition to Louise Lorraine in her customary role of Patsy Puddington, the cast comprises George O’Hara, Kit Guard, Mary Beth Milford, Albert Cooke, W. T. Horne and Oliver A. Cross, while Lee Garmes and St. Elmo Boyce are in charge of camera work. Henry Lehrman is directing the series, with Thomas D. Moreno as assistant.

Quite a Coincidence

Four of the feminine stars head the cast in “Satans’s Secret,” directed by W. S. Van Dyke, from the play of the same name, with the addition of starstruck, impersonating a dog. 

Pat Barnes, who came into international prominence as the author-play producer-director-cameraman of the comedy entitled, “Back on Leave,” which toured the entire A. C. F. and also this country at the end of the war, does not believe in trying to become a star overnight. Pat Barnes, in staging his comeback, is accepting what small parts are offered without a murmur. Each opportunity, he states, to appear before the camera, no matter how insignificant, brings him that much nearer to his goal—ultimate stardom.

That twenty-five years of legitimate stage experience is the open sesame to motion picture plumus is evidenced by the popularity of Oliver Eckhardt, who only recently took up his abode in Hollywood.

Some of his latest work has been with Norma Talmadge in “Ashes of Vengeance,” “The Man Becomes a Woman,” and his present engagement at the Warner Brothers studio under the direction of Mal St. Clair, on a Wesley Barry production.

Collier Offers Good Advice.

“It’s just a matter of time—before you know it, you’ll be a star,” is what Buster Collier is advising all young people who dream of stardom.


“I had the part of an office boy in an Aces-Triangle picture,” said Buster Collier. “It was more than nothing, but I made up my mind to put into the part everything of which I was capable. As a result, Mr. Jue saw my work and immediately starred me in ‘The Bugle Call’.

So I always say to every aspirant—however humble the role, don’t stuff it. Do your best; work hard and you’ll get recognition. It is a certainty you won’t unless you do.”

New Script Ready

Winfred Dunn has completed the adaptation of “The Man Who Lost Paradise,” by Victor Sehtztinger’s original story which he is writing for Warners. Actual production is scheduled to start on this story in about two weeks.

Herman Raymaker is probably the only comedy director who has had the distinction of having had his pictures approved by President Harding. Raymaker is now directing Monty Banks comedy, “Man Who Lost Paradise,” alternating with Harry Edwards.

Junius D. Estep, one of the best known portrait photographers on the Pacific Coast, has been engaged as publicity cameraman for Grand-Asher productions, under the supervision of Adam Hull who is in charge of publicity at the Grand Studios.

Monty Banks is now engaged on his eleventh Grand-Asher comedy, directed by Herman Raymaker. The picture has not yet been given a title. Still another of the series remains to be made.

Joe Rock has completed “The Bill Collector,” his ninth Grand-Asher comedy, under the direction of Reggie Morris and with the same director he has started on number ten, which has not yet been given a name.

Sid Smith is working on the eleventh of his series of twelve real comedies for Grand-Asher. The picture is called “Big Game,” and is being directed by Charles Lanmon. In the film Sid plays about with a number of ferocious wild animals. He says Sid has finished shooting using his series he will open a menagerie to keep in training.

Louise Lorraine, leading lady in the new series of “Fighting Boys” pictures, says that Eddie Wochter, custodian of properties for her company, would like to see his name in print. You don’t pronounce it; you just spell it.

Ernst Lubitsch, the European director, has started work on his first picture for the Warner Brothers, “The Marriage Circle” in which Florence Vidor and Marie Prevost play the leading feminine roles. Other members of the cast are Harry Myers, Creighton Hale, Warner Baxter and Adolph Menjou.

David “Pop” Peterson, seventy-year old Indian War veteran, gold rush miner, and vaudeville star, reported to have walked over 120 miles into Hollywood to get a job as an “extra” in the Warner Brothers screen version of David Belasco’s play, “Tiger Rose,” featuring Leneor Ulric. “Pop” was found to be an ideal type for the picture by Director Sidney Franklin, and was engaged on the spot.

This Actor Earned Opportunity

There was no accident about the entrance into theatrical work of Robert Schable, who is appearing in support of Viola Dana. He was engaged in a theatrical stage, so he put in three years of study at the American Academy of Dramatic Arts in New York following which he went right out and secured an important role in “His Excellency, the Governor,” starring Ethel Barrymore.

Bob Landers, chief property master for Warner Brothers, is getting plenty of training for his wife’s vacation. He made a bed 47 times yesterday during one scene of “Jealous Fools,” which he is directing at the United Studios.

Bull Montana mused it up during a scene or so of rehearsals and then during as many retakes, as he jumped across it in pursuit of little Marion Fedeau.

Grant Carpenter, well known newspaper man and scenario writer, has been assigned the task of writing two of the forthcoming series of plays being produced by the Warner Brothers for the coming season.

Kate Lester, one of the most competent character women and actresses now in the films, is using an arshtostic nioe in “Leave It to Gerry,” Ben Wilson’s production for Grand-Asher. Some of her scenes with Billie Rhodes is to be featured.

Sid Smith is preparing to start his new series of comedies for Grand-Asher, under the direction of Charles Lanmon. The title is as yet undecided. The finish of the film is leaving woman; Jack Henderson and Fatty Alexander are in the cast also. There will be a bear in the picture this time. Recently Sid had his innis with lions and says it’s a toss-up between them.

Lillian Leighton, who is enacting a prominent role in “The Call of the Canyon,” Larry’s latest Zane Grey story, is preparing to accompany Director Victor Fleming and several members of the cast to Flagstaff, where three weeks’ shooting will take place. Miss Leighton will soon be seen as Ma Pettengill, in “Ruggles of Red Gap.”

James Hogan, production manager with Rupert Hughes, now filming “Law Against Law,” at the Goldwyn studios, is recovering from severe burns sustained from an erupting geyser while the company was on location in Yellowstone National Park. Hogan has been associated with Major Hughes on previous Goldwyn productions.

Alberta Vaughn has gone in for training animals. She is proud to own Bonnie, a daughter of Brownie, one of the well known canine actors of the screen. Alberta has already taught her pet to roll over and what she wants it to do and it responds remarkably well; so much so, that Miss Vaughn is seriously contemplating having her Bonnie do a bit in one of the forthcoming Bennett comedies.

Chester Bishop, who quit the screen eighteen years ago after a long series of pictures produced by Schig, has returned to the silver sheet. Mr. Bishop portrays the “adjutant” role in “The Secret,” Choice Productions, Inc., big feature.
Who's Who and What's What in Filmland This Week

Thomas Meighan and the members of his company will return to a few days from Huntington Lake in the high Sierras, where they have been for the past week getting Christmas scenes for the George Ade story which Alfred E. Green is directing for Meighan in the stellar role.

The fact that Lorraine Eason, while portraying the role of "Echo" in "The Temple of Venus," wore most gorgeous gowns of real spun gold has, apparently, made her already attracted world-wide interest, as she is in receipt of a cablegram from an internationally famous hair dressing establishment in France, extending to her a lucrative offer to join their organization in the capacity of model, all expenses paid and a year's salary guaranteed.

Bruce Guerin, though but four years old, claims to be a man. He is the son of the Guerin mother firmly one day, when she insisted that he rest between scenes in Joseph De Moll's "Drifting," in which he was working at Universal. So, upon promising to be a real man promptly to bed after his dinner, the nap was eliminated and the time between scenes employed by the much more important pursuit of "exin his auto bile."

Lydia Knott, who portrays a sympathetic character role in Metro's all-star picturization of "Held to Answer," is the mother of Hamlet Hillyer, well-known director.

Robert Schadle, who has been confusing his villainous activities to eastern studios for the past two years, is now assigned to Hollywood. This is the first time he has been engaged for an important role in Viola Dana's new Metro picture, "In Scareeh of a Thrill."

Vicor Schertzing, who has avoided every one of the stereotyped characters of screen drama in writing "The Man Who M'd Wife Passed By," which he will also direct as a Metro all-star special. There are no hero and heroine, but the story is about characters and human beings with all the faults common to humanity. Neither a villain nor a villainess are to be found.

Nita Naldi, having completed her role in Cecil B. DeMille's elaborate production of "The Ten Commandments," has departed for Hollywood, where she will spend several weeks vacationing before returning to the west coast to appear in the second picture of the Paramount picture, "Every Day Lovr," adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

William S. Hart in "Will Robin Hood" plans to make his seventh production next Monday, August 20, according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production of Paramount Pictures. Cliff Smith will direct the popular star in his first screen venture in nearly two years.

William DeMille will start on the first pictures of four months next week, when he completes the titling and editing of his latest Paramount picture, "The Marriage Maker," which Clara Beranger adapted to the screen from Edward Knoblock's stage success. "The Faun." He will return in two weeks to start work on his next production, "Every Day Lovr," from Julian Street's novel, "Rita Coventry."

Arthur Edmund Carew, whose work as the Svengali of Richard Walton Tully's massive production of "Trilby," has set the critics gasping for breath, has been besieged with offers since the completion of that subject. Many receivers of Carew's "organistic" performance in "Trilby" has placed him at the very top of the ladder among character players. Carew is now playing the part of the shock in Norma Talmadge's new Metro production, "A Movie for Husband of Desire," now in production.

Ray Coon, director of publicity for Richard Walton Tully Productions, left last evening for the purpose of assisting in exploiting the first rushes of "Trilby." Tully's latest success, which wasوheater by storm. He will open the production in Seattle and Portland. Coon just returned from a very pleasant trip through the middle west.

Maurice Tourneur is furnishing his own props for "Jealous Fools," now in production at United Studios for First National. At least part of them, he brought two Japanese prints from his collection for his latest production of a wealthy San Francisco exporter, as it appears in the picture.

Rex Ingram managed to find a splendid character part for Edward Connelly in one of the final episodes of "Scaramouch." his monster Metro production. Mr. Connelly has appeared in every one of the last nine pictures Ingram has made.

Kenneth Gibson is reported to be inhaling in a few days' relaxation at the Artistic Colony at Carmel, but speculation is rife in the Holly film colony as to whether he will Joay in a much sought after role in a scheduled production which calls for a juvenile lead, adorned with a mustache and twist to his hair, that he affected in his recent success enabling the role of "Philip Durrant," who has stepped from the school room into the glare of the Kleig lights. The same sweetness of expression, beauty of face, and gracious dignity characterize both. Although only four months have elapsed since Miss House's arrival, another notable product appeared in a very representative list of large productions. Among them are "Ranged Lips," a Metro production, "Flaming Youth," a First National release; in "What All Women Want," and "Fighting Blood," a Robertson Cole picture.

Success at twenty-two desribes Jules Le Baren, the youthful juvenile feature player of the recently finished. And the screen production, "The Never Do Well." Le Baron is of a distinct Valen- tino type and possesses sufficient dramatic fire to give distinction to any role that he assumes. He is likewise a dancer of no mean attainment, having appeared on the professional stage several years.

Lloyd Hughes is making daily trips to the barber right now. For a week he has been working on a dusty street scene at Universal City in front of a soaring airplane propeller, making innumerable re-takes of the scene in "Born of the Cyclone."

Off with the old love and on with the new is the song Miss Kay DeLays, former vaudeville actress, is singing these days. Miss DeLays, who came to Hollywood via a sensation automobile trip from Philadelphia in the record breaking time of sixteen days, has definitely been seen after her first appearance before the camera.

Mark Fenton, well-known character actor, has just completed an engagement at the Goldwyn studios as "Roland Whiteley," the sin trader, with William S. Hart in an original western story of the early 70's, "Big Bill," which is to be screened under the direction of Cliff Smith.

A catastrophe has entered one film home in Hollywood. The house of Darrow is on the verge of closing. It is tears for Mother Darrow and sighs for Papa Darrow, and incidentally father of Frankie Darrow, well-known screen star, let now under contract with the Max Graf Production Company, in making "Half A Dollar Bill." It all came about when the director ordered Frankie's visit to the nearest small town, put him in a taxi, gave him his own way to a more boisterous haircut. Mama Darrow went into hysterics as Papa Darrow, being of a more philosophical turn of mind, tried to console her for the loss of "her baby" by adding that "even fame has its disadvantages." "Half" it just like saying "him emerging from the golden mail," plied the distracted mother, as she lovingly fondled the little brown head.

Another Lois Wilson, is what some one has called the new Miss Kay DeLays, who has stepped from the school room into the glare of the Kleig, and the rule of hate and lust was over.

Norman Kerry is one of the outstanding romantic figures of the screen. His work in countless photos with Director Victor her most great fan following. The most important role in his career is the leading maschaulk in "Merry Go Round" at the Mission Thea. "Merry Go Round" is a Universal super-Jewel production directed by Jack Schaefer, which tells a story of how love triumphant over the ashes of glory in "Elsie May's Baby," which fell and the rule of hate and lust was over.
Historic Estate Is Used by Vidor

Motion picture stars have taken possession of the picturesque estate of Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin," and are using it for filming scenes of "Wild Oranges," which King Vidor is making, almost in its entirety, on the tropical shorelands of Florida.

Among other things, the estate includes a large grove of wild orange trees, and was so ideally suited for backgrounds for the Joseph Heresheimer story that permission was obtained to use it.

Vidor took his entire technical crew, and a cast including James Kingwood, Virginia Volt, Sterling, Nigel de Brulier and Charles A. Post, to the tropical coast of Florida and will make almost the entire picture in the beautiful scenic spots and in and around the old fashioned rude dwellings described in the novel, "Wild Oranges."

Girls Will Be Girls.

Some of Fred's disciples will be examined. Lloyd Hughes for comparison's sake. A few months ago he had a beautiful Indian girl chasing him all over the landscape. As to the love and kisses. Now a fiery gypsy girl is doing her best to disturb his impersonability.

Of course it is all before the camera. Colleen Moore played the Indian girl in "The Huntress" and she couldn't have been very serious in her cry for his love, for she has just married John Marshall of National's western representative.

Dorely Perdue is playing the gypsy girl, who, in the novel of the Cyclone," is pursuing Hughes, who has the part of a priest-like student of philosophy.

Billee Gets Missed Up

"Leave It to Gerry," produced by Ben Wilson for Grand-Asher. The opening shots show a football game between boys in a small town and Billee as a tomboy, is in love with one of the melees. She is discovered barred behind the whole mob and up to her ears in second story window of the Cyclone. Hughes is pursuing Billee, who has the part of a priest-like student of philosophy.

With the selection of Harry Myers to play a prominent role in Ernst Lubitsch's first production for the Warner Brothers, "The Marriage Circle," the cast has been completed. The leading feminine roles will be handled by Florence Vidor and Marie Prevost, and the other members of the cast include W. C. Fields, Creighton Hale and Adolphe Menjou. Production of the feature is expected to start within the near future, following the erection of an interior set of a Viennese character which, according to report, will occupy more than one-half of the Warner stage, which is conceded to be the largest in the world.

COMEDY IS TRAVESTY
ON REDUCING F.A.D.

A new Christie comedy went into production last week and it is evident the story will be of interest to the motion picture scenes in all civilized countries where fat people exist. The story depicts all the modern methods of weight reducing, plus several novel ideas contributed by the scenario staff.

Babe London, Christie's corpulent comic, at the sight of various reducing mediums, including baking-soda, buckwheat and steam-vats, lost about twenty pounds worrying over the possibility that some of the contraptions might work. She feels that if she becomes a lightweight, her husband will be impaired in his claims that a steam- vat, like love, provokes humor from all those wallowing in it.

Dorothy Devore is being starred in this new farce under the direction of Scott Sidney.

William E. Clifford, who wrote the original story for Choice Productions, is the current special, "Satan's Secret," is titling that picture, which has an all-star cast.

Mickey McBan Finishes 40th
As 37th Comes to Grauman's

Mickey McBan, four-year-old film actor, is completing his fortieth motion picture, "A Cyclone," which Emile Chautard is directing at the Powers Studio, and is expected to be released at the Grauman's Million Dollar Theatre in a production which he made under Chautard's direction at the same studio several months ago. It is "Daytime Wives," hailed as one of the most modern-day dramas. The group of forthcoming features in which Mickey is prominently cast will definitely establish him among the front-ranking screen artists, and his work with Dustin Farnum in "The Man Who Won," an early release, is declared to be without parallel.

Popular Funster Signs With Lubitsch

"Mary Anne" is Sennett's Next

New equipment, costumes, locations and sets, to say nothing of the attention being given to selecting a cast of artists in keeping with his next production soon to be started, is commanding the undivided attention of Mack Sennett and his production manager, P. Richard Jones.

"Mary Anne" will be Sennett's second of the series of screen classics in which Mabel Normand will be starred, and which is to be distributed through the offices of the Associated Exhibitors. This next production, like those which have preceded it, will be filmed from an original story specially written for Miss Normand by the producer.

Judging from the amount of energy being displayed in the technical and wardrobe departments, it appears as though Sennett has decided to surpass in magnitude any previous producing attempt.

WEST COAST CIRCUIT
SECURES SENNITEL FILM

One of the biggest contracts ever signed for a series of comedies was executed this week by David Bershon, for the West Coast Theatres, Inc. and Mack Sennett Comedies. Artistic terms of the contract, this big chain of theatres, the largest on the western coast, will show the entire series of Mack Sennett comedies now being released through the Pathé exchange.

The first of the Sennett comedies to be shown, according to the recently signed contract, will be "Nip and Tuck," one of the all-star series, in the Lowes State Theatre, Los Angeles. It will be shown on the same program as "Circus Days," Jackie Coogan's latest production.

Director Caldwell Announces Title

"The Elite of Hollywood" is the permanent title selected by Director Fred Caldwell for his feature comedy, filmed from J. Stewart Woodhouse's original story, "Hogan in Hollywood." Editing and titling of this feature will be completed within the coming week. Among the players conspicuous in the cast are Alice Howell, Muriel Reynolds, Chester Conklin, Charles Mack, Victor Potel and Violet Schram. This will make the fifth of Mr. Caldwell's series of Hollywood comedy features, the others being "Nights of the Amsterdam," "Cream of Hollywood," "The Stick of Hollywood," and "The Bishop of Hollywood.""Nights of the Amsterdam" has already been released and has been pronounced a big box office success. A negative will be given previews in Hollywood theatres and are reported to have hit the film colony's funnybone.

Viola Uses Bobby the Monkey.

A four year old girl who has spent her time before the camera is easily the most popular member of the cast supporting Viola Lynne and Jean Austin, "Eve," in their newest starring picture on the Metro, "In Search of a Thrill," which Oscar Aptel is directing. The youthful screen artist is Bobby, a monkey who appears with Miss Dana in many scenes.

According to Charles Santillo, Bobby's owner and best friend, the monkey understands Spanish, English and Italian. He is considered one of the screen's most skilled actors, and Bobby has a loving disposition and a weakness for marshmallows. He is rather sensitive about his right hand, from which the fourth finger is missing. It was severed during the making of a "slapstick" comedy, which probably explains Bobby's preference for dramas.

Elaborate Sets for "Three Weeks"

Impressionistic settings, with lights and shadows used in an entirely different manner, are being designed by Cedric Gibbons, art director. The studio version of "Three Weeks," which Alan Crosland is to direct.

Under the direction of Sophie White, Goldwyn costume director, an elaborate wardrobe is being prepared for "The Lady," central theme being one of real love story. Aileen Pringle has been selected for the role of "The Lady."

Dorothy Scay, who has just finished playing the leading role in Director Aptel's "In Search of a Thrill," is now with the Benny Zeidman's "Good Boy, Bad Boy," under the direction of Eddie Cline.
### Pulse of the Studios

**For Week Starting Monday, August 27**

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 639-369.

### BERWILLIA STUDIOS
- **5821 Santa Monica Blvd.**
- **Ashton Dearhart, Pro. Mgr.**
- **Holly 3130**

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### BRENTHWOOD STUDIO
- **4811 Fountain Ave.**
- **598-146**

### BRONX STUDIO
- **1745-51 Glendale Blvd.**
- **Kenneth Bishop, General Mgr.**
- **Wilshire 4275**

### BELASCO PRODUCTIONS, INC.
- **6912 Hollywood Blvd.**
- **593576**

### FRED CADDWELL PRODUCTIONS
- **4513 Sunset Blvd.**
- **593576**

### CENTURY STUDIOS
- **6100 Sunset Blvd.**
- **Julius Stern, Gen. Mgr. Bert Sternback, Casting.**
- **Holly 0096**

### CROSTHIESSTUDIOS
- **Harry Edwards, Casting. 6101 Sunset**
- **C. H. Christie, Gen. Mgr.**
- **Holly 3100**

### COSMOSART STUDIO
- **3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. Frank M. Willard, Studio Mgr.**
- **Drexel 2115**

### CULVER CITY STUDIOS
- **Ralph M. Lacy, Mgr. 6529 Venice Blvd. Culver City.**

### Renselles, Inc. Clarke Rensel, Director General.
- **All-Star Staff**
- **"Cesar's Tooth" Preparing**

### FINE ARTS STUDIOS
- **398-165**

### Jack White Corp. (Educational Release) (Mermaid Comedies)
- **Tango**
  - Nobby Edwards
  - Nevan
  - Mickey
  - Lenon
  - Staff
  - Comedy
  - Schedule

### Jack White Corp. (Educational Release) (Novelty Juvenile)
- **Pratt**
  - All-Star
  - Nevan
  - Shure
  - Comedy
  - Schedule

### Hollywood Hamilton Corp. (Educational Release)
- **FOX STUDIO.**
  - James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.
  - **Holly 3000**

### FRANKS FORD STUDIO
- **6040 Sunset Blvd.**

### GARSON STUDIOS
- **1845 Glendale Blvd.**

### GOLDEN WEST STUDIO
- **4011 Lankershim Blvd.**

### GOLDSTONE STUDIO
- **1426 Beechwood Dr.**

### Golden Goldstone Productions. (State Rights Release)
- **Paul Welling**
  - Snow Boots
  - Peter
  - Harry Tensbrook
  - Staff
  - "Cycles in Spain"
  - 2nd Week

### GRAND STUDIO
- **1438 Goiver St. Ben Verschleifer, General Manager.**
  - **Holly 0162**

### GOLDWYN STUDIO
- **R. B. McIntyre, Casting.**
  - **Culver City.**
  - **761711**

### HOLLYWOOD STUDIOS
- **6642 Santa Monica Blvd.**
  - **Holly 1431**

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### Rocky Mt. Production Co.

### Metro Release.

### GOLDENWEST STUDIO. 4011 Lankershim Blvd.

### GOLDSTONESTUDIO. 1426 Beechwood Dr.

### Phil Goldstone Productions. (State Rights Release)

### Dane Welling

### Snow Boots

### Harry Tensbrook

### "Cycles in Spain"

### 2nd Week

### GRAND STUDIO. 1438 Gower St. Ben Verschleifer, General Manager.

### Holly 0162

### Monte Banks Productions, Inc.

### H. Edwards

### Monte Banks

### B. Williams

### Goodman

### Staff

### "The Golf Bag"

### 2nd Week

### Joe Rock Productions.

### Regina Morris

### Joe Rock

### Jerry Ash

### Murray Rock

### Morris

### Comedy

### 1st Week

### GODWYN STUDIO. R. B. McIntyre, Casting.

### Culver City.

### 761711

### Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.

### Charlie Newberger, Walter Ludwin

### Bud Golden

### Finis Fox Productions. R. R. Beaty, Gen. Mgr.

### Richard Thomas Productions.

### Supreme Art Productions. Chas. J. Hall

### Irving Productions. W. H. Carr, Production Manager.

### Jack O'Brien

### All-Star

### D. Jennings

### Cy Clegg

### Frank Bercow

### "Trapped"

### 2nd Week

### J. K. McDonald Productions.

### Renand Hoffman Productions.
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INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City | \nPalmer Photoplay Productions. \nCortland Productions \nTrumble-Murfin Productions. \nAssoc. Authors, Inc. \nThomas H. Ince Corporation. \nBUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline. Casting. Lou Anger Productions. \nHARRY KEATON PRODUCTIONS. 302 Luckenbach Bldg. | \nMcManigal \nGibbons \nHenry Sharpe \nE. Lesley-Thorp \nChas. \nVictor Fleming \nDouglas Fairbanks Jr. \nPelt | Elmer Dyer | Bradley King | "Hospitality" | 5th Week \nCreese |

McENAMARA STUDIOS. 4011 Lankershim Blvd. Lankershim 132-J | \nMAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | \nBailey | \nClemens \nMcGauren \nPalmer \nHORSLEY \nZane Grey Productions. \nMcEnroe, Huey, and Campbell. | \nWright \nGay \nSmith \nBoland \nStruss \nJ. M. Goodstadt, Casting. 1520 Vine St. | Casting |

HOLLY 2400 | \n
METRO STUDIO. Romaine and Cahuaheau Ave. Harry Kerr. Casting. | \nOscar Apfel \nRex Ingram Productions. (Metro release) \nJackie Coogan Productions, Inc. \nAllen Holubar Productions. \nAllen Holubar. | \nDana \nArnold \nWatt \nDickey | "In Search of a Thrill" | 5th Week \nPreparing |

NATIONAL STUDIO. 1116 Lodi St. | \nTechnicolor M. P. Corp. C. A. Willat, Mgr. \nKathryn Bailey | \nGeo. A. Carse \nGoodstadt \nCulver \nBradley \nCulver | Color Photography | Schedule |

PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | \nR.C. STUDIO. Melrose and Gower. 780 Gower St. | \nUnited Artists Release. \nPRINCIPAL PICTURE CORP. 7250 Santa Monica. | \nBenny Zeidman Productions. \nEd Cline \nBenshaw \nCulver \nBradley \nHively | "The Sand Pile" \n"Wages of Cinema" \n"Emerge of the Cyclone" \n"Brindilla With a Million" \n"Alex the Great" | Preparing \nSchedule |

R.C. STUDIO. "City of the West." Warren Dowsen, Mgr. | \nindividual Productions. (Film Booking Offices.) | \nChester Bennett Productions. \nDouglas MacLean Productions \nJimmy Home | \nSantel \nLehman \nKane-Walsh \nAl. Withrow \nMorrison \nJordan. \nThomas | "The Yankee Clipper" | 1st Week |

JAN RILEY STUDIO. E. G. Walker, Mgr. 6701 Santa Monica Blvd. | \nJEAN RILEY STUDIO. 815 S. Gower St. | | \nGarnet \nOcean \nFountain \nRiley \nEldridge \nDavie \nFrances Marion | "Life of Abraham Lincoln" | Schedule |

ROCKETT-LINCOLN COMPANY. 3517 N. Lincoln. \nR. R. Rockett, Pres. \nChas. Cuber. | \nHal Roach Comedies (Pathes release). \nHazle-Cedar Productions. \nMcGowan Productions. \nLogan-Baynum Productions. | \nHeise-Cedar \nMcGowan \nCedar \nGibson \nPatton Productions. | "The Hay of a Man" | 16th Week \nSchedule |

RAY STUDIO. Highland 1045 Beachwood Drive. | \nRussell, B. D. Russell, Mgr. 1439 Beachwood Dr. | | | | Schedule |

HOLLY 2176 | \nRAY STUDIO. 12524 Sunset Blvd. | | | | Schedule |

LALLY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. | | | | | Schedule |

MAYNER STUDIOS. 4011 Lankershim Blvd. Lankershim 132-J | | | | | Schedule |

MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | Schedule |

NATIONAL STUDIO. 1116 Lodi St. | | | | | Schedule |

PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | Schedule |

ROCKETT-LINCOLN COMPANY. 3517 N. Lincoln. | | | | | Schedule |

RAY STUDIO. 12524 Sunset Blvd. | | | | | Schedule |

HOLLY 2176 | | | | | Schedule |
Another great loss is sustained by the D. W. Griffith forces in the death of Adolphi Lestina, who passed away at his home in New Rochelle, N. Y., last Thursday. Lestina is the fourth of the renowned Griffith people to go in the past four years. First, Clarine Seymour, of “Scarlet Days” fame, then Bobbie Harron of beloved memory, followed by Porter Strong, well known blackface interpreter, who died less than two months ago. Lestina was on the legitimate stage many years prior to his entrance into the film world, and was one of Richard Mansfield’s chief co-workers. He was with Griffith since the eminent producer-director first began making pictures, but had been in ill health during the past few years and was used on a pension basis by Mr. Griffith. He leaves a host of friends in the theatrical and film world, who will cherish his memory as a man of beautiful character, one who did things with his entire heart and soul in his work.

SCREEN CLOSE-UPS

The title to the forthcoming Warner classic, “Lucretia Lombard,” has been changed to “Loveless Marriages.” It stated that the reason for this is the fact that movie fans may be misled into believing the photoplay is a costume picture, as “Lombard” is a province in July, and “Lucretia” was the first name of the late Madam Borgia. Monte Blue and Irene Rich are starred in the feature.

Dorothy Vernon is playing an important role in Johnny Hine’s next Warner classic, “Conductor 1492.” The lady is the mother of Bobby Vernon, of Christie Comedy fame. “Conductor 1492” is a screen version of F. Scott Fitzgerald’s story, “The Camel’s Back.” Charles Hines and Frank Griffin will be responsible for the direction of the photoplay.

Lemore Ulric, who is now at the Warner Brothers’ studio filming the famous Belasco play, “Tiger Rose,” is keeping different hours than she did in New York during her season in “Kiki.” The popular star is on the set from early morning until six o’clock at night. Pretty soft for these movie stars, huh? But we’ll wager that Lenore thinks it’s a bit softer playing on Broadway in a Belasco hit.

The National Board of Review has selected Warner Brothers’ “Where the North Begins,” starring Rin-Tin-Tin, the famous police dog hero, and “Little Johnny Jones,” the Warner classic starring Johnny Hines, as the best audience pictures for the month of July. This should also please our old friend George M. Cohan, as George wrote and starred in “Little Johnny Jones.”

A preview was given of the new Warner classic, “The Gold Diggers,” starring Hope Hampton, at Glendale, California, and from the glowing reports that have arrived East, one may glean that the photoplay is expected to knock Broadway and the Hinterland cold. Wyndham Standing and Louise Fazenda are included in the large cast of players engaged for the picture.

BOB REEL McKEE
Charles A. Seldon, who with Holbrook Blinn, was a member of the original cast of "The Bad Man," the Edwin Carewe production for First National, has one of the important yet easiet parts in the production. Seldon, throughout the entire picture, portrays his role in a wheel chair. He plays the part of "Uncle Henry," the invalid relative of Gilbert Jones.

He played the same role in the stage version of the play and is the only member of the cast, with the exception of Blinn, who was taken from the stage cast for the motion picture production.

Choice Productions, Inc., schedule for the remainder of the current year will be devoted solely to the filming of specials, with well known directors handling the reins. Only original screen stories with big themes will be considered, according to Geo. M. Mitchell, president of Choice.

Harry L. Decker, editor-in-chief for Charles Ray, has begun cutting Choice Productions, Inc., all-star feature production, "Satan's Secret," the photography of which was recently concluded. Mr. Decker edited practically all of Charles Ray recent successes, including "The Courtship of Miles Standish."

LADIES - ACTRESS TO START SOON.

According to current rumors, "Booie" Savin, eight year old pupil of Theodore Kosloff, will soon make her debut on the screen. This will mark her initial appearance in pictures, although she has been before the public for the past five years. She is considered by many, including Kosloff and Mme. Pavlova, as one of the most skillful dancers of her age.

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Capt. M. McKenzie, production manager for the Balmac Educational films, threw a surprise into the Hollywood motion picture colony this week by announcing that, for the time being at least, the interesting and instructive educational films which he is producing will be released exclusively to schools and churches.

Great expense has been gone to by Capt. McKenzie in the production of the first seven of his series of twenty-five and while it is a well-known fact that the financial backers of his vast enterprise are men of a philanthropic nature, this report bears out the fact, as films of the caliber such as the Balmac have already produced could of course be marketed for release at the regular motion picture houses at a far increased remuneration than can come from schools and churches.

Bryant Washburn, featured in Ben Wilson's Grand-Asher pictures, caught a fish seventy-three inches long at his place on Los Turas Lake the other day—but it got away. Unluckily he had no witness to substantiate his statement as to the size of the monster and even Bryant, who bears a reputation for veracity, is doubted. "Whoever told the truth about a fish he didn't land?" ask the actor's friends.

Extra! Actor forced to change his name because girls called his dearie! This is the sad and rather unusual predicament Garry Odell, former comedy star and now one of the screen's fastest rising character actors, was compelled to face a few days ago. His name used to be Geary but his female friends would invariably call him "dearie," not intentionally, but instead thinking that to be his name. The worst part of it was they would call him by that affectionate name when he was accompanied by his wife so, in order to keep peace in the family, Geary has adopted the name of Garry for professional use.

With the advent of Spring, "Bull" Montana has landed in a new supply of snappy sport shirts. If there is anything that bothers the cave man comedian it is collars. Not every store carries them in size 19.

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"FIGHTING SKIPPER" IS GIVEN EASTERN PREMIERE

"The Fighting Skipper," produced under the personal direc-
tion of Francis J. Ford, was given its premiere recently in
New York.
Mr. Ford now is in the South
Sea Islands, where he sailed to
gain jungle, cannibal, wild animal
and underwater pictures for
travelsogue, educational and ad-
venture films.
"The Fighting Skipper" is a
serial, consisting of fifteen epis-
odes, and featuring Peggy O’Day and Jack Perrin. James
Hutchinson was the cameraman.
The film was filmed at the Bervilla
Studio.
The film was adapted from an
original story by Mr. Ford, who,
also, played an important role in
the picture.
"The Fighting Skipper" is a
Porday Production for Arrow
release.

Director Has Problem

John Griffith Wray, who has
been selected by Thomas H.
Ince to direct Eugene O’Neill’s
great stage success, “Anna
Christie,” is up against a real
problem to start with. A
great part of the action is laid on an
ocean-going coal barge and
Wray has been unable to
find one on the Pacific Coast, where
the fuel is entirely oil and
li|hters are used. It is probable
that one will have to be built in
San Francisco for this picture.

Fred Esmelton wears a judge’s
robe, a Tuxedo, a dress suit, a
Prince Albert, in addition to sev-
eral business suits in “The Lul-
laby” produced by Chester
Be-nnett.

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WARNER BAXTER WITH VIOLA DANA IN NEW PICTURE

Life has not always been a bed of roses for
Warner Baxter, who appears opposite Viola
Dana in “In Search of a Thrill,” her newest
Metro starring picture. It isn’t that now,
according to Mr. Baxter who, although he is
one of the screen’s most popular leading men,
is far from the goal he has set for himself.
Mr. Baxter came to Los Angeles some years
ago for the purpose of entering motion pic-
tures. He wore suits from his shorts, trav-
elling from studio to studio and spent his last
dime for carfare—and failed to land a job.
Then, at this crucial moment in his career
he was offered the opportunity of substating
for a member of the stock company at the
Burbank theatre. He accepted the opportunity
without delay. Mr. Baxter left the Burbank
a few years later to go to New York to play
the leading role in “Lombardi.” The play
enjoyed a successful season on Broadway
and another on the road. Mr. Baxter then played
the leading role in three New York failures,
and returned to California in 1915.

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After all is said and done, there is no one who can equal D. W. Griffith in the creation of screen dramas. He is, without a doubt, the one outstanding figure in one of the world's greatest industries; the maestro of the cinema, a real artist and a man of great understanding, who is filming life as it really is. His pictures never fail to teach a worth-while lesson; each and every one of them has a story to tell, a story replete with the sunshine and shadow of our own day-to-day existence, and in his latest offering, "The White Rose," he has conclusively proven that the scepter of supremacy is still in his hands. Here he has brought Truth to the silversheet, and with Truth he has coupled Beauty. He is showing us, to a great extent, the dark side, that we may know and go to, the light. "The White Rose" brings Mae Marsh back to us in her finest portrayal to date, not excluding her role in "The Birth of a Nation," which was one of her first triumphs under the master-director's guidance. The same pathos is there, the same beautiful touches will tug at your heart strings, and even "Hearts and Flowers" will echo back across the years when you see this picture. How insignificant, how dwarfed, the attainments of some others appear when compared to the work of this man. He is the giant among them all, the colossus of cinema drama. He has known life in all of its tones, and therefore he can play such beautiful melodies. "The White Rose" is a screen symphony that will live for all time. It has been said that true greatness alone endures, and the name of Griffith will live in the Hall of Fame when the names of others shall have long since ceased to be mentioned, for he has established and forwarded the highest standards of the motion picture.

Motion picture audiences are constantly demanding new situations. Stories whose big claim for pre-eminence are based on yesteryears, plots and angles, are doomed. Time-worn hokum must walk the plank. This is the demand of progressive film fans, who are buccaneering for a change in things cinema.

What the world needs more than ever today is a square deal for everyone. We should all be working toward this ideal. Its establishment in Europe would be a big step to peace and prosperity; it would bring happiness out of the present chaotic conditions now existing there. If we gave more thought to it in our daily lives, and practiced it faithfully, we would all be more contented, and the industry would grow in security, making rapid strides toward healthy expansion. The extra people of today will be the big producers of tomorrow. They must work under more encouraging conditions.

Bryant Washburn is making a picture entitled, "Try and Get It." The full meaning of this title will be appreciated by distributors.

It is rumored an independent producing company will soon begin on a series of pictures, the first to be called "The Finish." Why not make "The Start" first?

The place for Filmland's production capital, is in Filmland's capital.

Now that we have another change in our California Vehicle Law, the traffic problem is solved.

A new phonograph record, "Ten Thousand Years From Now," and on the other side, "Who Cares?"
This Week's Theatre Notes

A hero, a heroine and two screen vampires, male and female, are the featured performers in "Lawful Larceny," adapted from Samuel Shipman's stage play which ran six months at the Republic Theatre, New York. These roles in this new society drama are portrayed by Hope Hampton, Conrad Nagel, Nita Naldi and Lew Cody. Allan Dwan produced the picture. The story cells of a pretty wife who, when she finds her husband a victim to the sublety of the feminine Cleopatra and her paw in her brilliant gambling establishment, proceeds to match her wits against the siren to retrieve her husband's losses and overcome the danger to his honor. "Lawful Larceny" is the feature attraction at Grauman's Metropolitan Theatre this week.

Action galore, romance, pomp, intrigue, love and hate abound in the Selznick picturization of Sir Anthony Hope's celebrated romance, "Rupert of Hentzau," which is showing at Loew's State Theatre this week. This production is the sequel to the same author's "The Prisoner of Zenda" and continues the narrative of the adventures of the King Rudolph, of the Princess Flavia, and of Rupold Rassendyll. It is an ambitious presentation and boasts of many large and beautiful settings, perhaps some of the biggest ever built, "Rupert of Hentzau" is an attractive figure, full of dash and verve, and his plotting against Rudolph causes his banishment. Out of this antimony results the adventurous story, which is now in film at Loew's State. It is said that all-star casts sometimes burden the beholder with their many names, walking in and out of the picture. In production every one of the stars has a real part, one that is co-ordinated to the characterization essayed and necessary. The leading roles are portrayed by Bert Lytell, who plays the dual roles of King Rudolph of Ruritania, and Rudolph Rassendyll; Elaine Hammerstein plays Queen Flavia; Lew Cody is seen as Rupert of Hentzau; Claire Windsor as Countess Helga; Hobart Bosworth as Colonel Sant; Bryant Washburn as Count Fritz von Tarlenheim; Marjorie Daw as Rosa Hof; Mitchell Lewis as Bauer; Elmo Lincoln as Simon; Irving Cummings as Bernstein; Pauline Frederick as Mother Hof; Nigel de Brulier as Herbert, and Gertrude Astor as Paula. Hundreds of extras were used throughout the various spectacular scenes. Victor Heerman directed the production.

Still playing to capacity audiences, Marjorie Rambeau in the stellar role in Gladys Unger's comedy, "The Goldfish," begins the third week of her engagement at the Majestic Theatre. Los Angeles theatregoers are showing a keen appreciation of the splendid talents of this shining light from New York's Broadway, whom Producer Thomas Wilkes has surrounded with an excellent cast, porting cast for her special starring engagement here. As a vehicle for Miss Rambeau's versatile talent, "The Goldfish" has proven ideal. It affords her ample opportunity of playing comedy, farce and dramatic angles and the transitions from one to the other are handled with the ease and technique that places Miss Rambeau among the leaders in her profession. The entire cast gives excellent support and includes such well-known names as Lawrence Grant, Richard Tucker, John Stepping, Robert Alda, Roly Fawcett, Bottomley, Willard Jensen, Miss Anfa Duc, Geraldine Blair and Marie Baker.

Robert W. Chambers' famous novel, "The Common Law," a story of the artist model who, in order to win the man she loves, offered to sacrifice her name and become his common law wife, a picture which has created no small sensation in Los Angeles, will be shown for a second week at the Alhambra Theatre. The production has played to tremendous crowds and established several new records. The leading roles are portrayed by Corinne Griffith and Conway Tearle, supported by a cast of notables, including Elsbi Deeter, Bryant Washburn, Phyllis Haver, Miss Duc, Harry Myers, Doris May, and others of note.

A love story of delightful charm, with its heart appealing theme, is D. W. Griffith's "The White Rose," which comes to Grauman's Million Dollar Theatre. It is the age-old tale of the romance of a boy and girl whose love survived separation and other forces which tended to keep them apart. Mr. Griffith laboried patiently and at great expense to make the atmosphere quite correct, and the simple story interesting through careful characterization. Griffith journeyed with his company to the famous Bayou Teche country of Louisiana for his scenes and he obtained exteriors of striking charm. A typical Griffith cast interprets this play, including Mac Marsh, Carol Dempster, Ivor Neville, Neil Hamilton, Kate Bruce, Luella La Verne, Tom Powers, June Mathis, and Jane Thomas. With this super-feature, Round No. 12 of "Puritan's Blood," with its story of romance, action and humor, will be shown. George O'Hara is the star and tells of his rise to championship in the prize ring.

Mason
127 So. Broadway
Eugene O'Brien in "Steve"

"Getting Gertie's Garter"

Hippodrome
320 So. Main
George Larkin in "Saved by Radio"

Orpheum
630 So. Broadway
Vaudeville

Pantages
Hill at Seventh
Vaudeville and "Loyal Lives"

Hillstreet
Hill at Eighth
Alice Brady in "The Leopardess"

Burbank
Main near Sixth
Bud Harrison-Geo. Clark in "Jazztown Babies"

Majestic
840 So. Broadway
Marjorie Rambeau in "The Goldfish"

Tally's Broadway
833 So. Broadway
"Tea-With-A-Kick"

Symphony
Broadway near Sixth
Zane Grey's "The Lone Star Ranger"
Charles Ray entered ranks of big producers.

Charles Ray was so long associated with the program type of motion picture that many people have not yet grasped the fact that he has ready for release in October a super-production, "The Courtship of Miles Standish." It is in ten reels and involved more than eight months' research and physical work and an outlay of over $800,000.

Ray has, in short, followed the lead of Dwan, De Mille, Mary Pickford, Charles Chaplin and Norman Talmadge out of the field of trivial entertainment into the limited realm of independent producer-stars who are seeking to get out of the cinema art the expression of its highest powers.

While others have gone for themes to foreign locales, Ray has taken a thrilling chapter of our own history, the story of the great adventure of the Pilgrim Fathers.

He has threaded it with America's first and most famous love story, the legend of John Alden and Priscilla Mullins, as it is detailed in Longfellow's epic poem.

In translating this for the screen, Ray undertook the work on the most generous scale. Fairbanks made his "Robin Hood" around a giant castle. "The Covered Wagon" was born to triumph, so he read, by a majestic prairie castle. Ray's piece de resistance in the production of "The Courtship of Miles Standish" was the Mayflower. An exact replica of the historic ship was built at a cost of $64,000—a sum as large as many motion pictures entail.

This "set," the costliest of its dimensions ever conceived, is made over with work of art that patriotic citizens of California have urged that it be purchased and placed in one of the city parks of Los Angeles as a permanent memorial.

The modern Mayflower is of the exact dimensions of the original ship that bore the Pilgrims on their momentous voyage, 102 years ago. Its heavy mast is largely due to the fact that the 1923 boat conceals a frame of structural steel.

At his studio Ray also built cross sections of the Mayflower for interior scenes of the voyage across the Atlantic, as the play covers a period of time from before the storms which nearly destroyed the ship to two years after the landing.

From 70 to 100 men were employed for eleven weeks in re-building the Mayflower.

The work was in charge of Robert Ellis, noted art director, and H. C. Lydecker, who superintended the raising of the Maine in Havana harbor.

Designs for the Pilgrim and Indian costumes were executed by Mitchell Leison, who performed the same service for "Robin Hood." All the costumes, armor and arms for Miles Standish's soldiers, the utensils of the Pilgrims, etc., were built for the production.

In the building of the Pilgrim's settlement on Cape Cod as great a quantity of timber and lumber was used as in any of the spectacular cinemas of the past.

One of the unique scenic agencies was a forest background painted in oils 300 feet long and 60 feet high—the largest painted canvas in the history of motion pictures.

Another, done to secure the superior lighting facilities of the studio, was a 300-foot cliff, an actual impression of a California mountain-side, made by a process never before employed. It was a marvel of ingenuity on the part of film technicians.

Superimposed on this were hundreds of living trees transplanted from distant mountains. Southern California trees wouldn't do for primitive New England scenery.

Eight cameras shot nearly 200,000 feet of film from as many angles for scenes in "The Courtship of Miles Standish," from which 10,000 feet were finally culled.

Seventeenth century men affected long hair, so a wig company established a branch of wig makers at the studio to "crown" the hundreds of Pilgrims and Indians properly and care for the expensive wigs.

During much of the time the making of "The Courtship of Miles Standish" entailed an overhead expense of $11,000 a day.

Excessive of the star, the salaries of the leading principals ran to more than $10,000 a week.

This sum did not include the pay of sixty-six other players who filled name-roles in the production, the largest ever to appear in a motion picture.

The principals, besides Mr. Ray, included such noted actors as Enid Bennett and Sam De Grasse of "Robin Hood" fame; Joseph Dowling, noted for his work in "The Miracle" and many other Universal successes, Normal MacGregor, Sidney Bracy, Charlotte Pierce, E. Alyn Warren, Tom Wilson, Gertrude Pedlar, Marion Nixon, Frank Farnier, William Sullivan and others equally famed for many parts.

Frederick Sullivan, who directed the picture, is a stage and film director of many years' experience. His greatest triumph is the recent production of Shakespeare's "Midsummer Night's Dream" in Hollywood Bowl, a vast natural outdoor theater in Los Angeles, with thousands of performers, so impressed Charles Ray that he engaged him to pilot "The Courtship of Miles Standish" through the process from printed poem to screen picture.

Frederick Sullivan is a nephew of Sir Arthur Sullivan, the famous composer.

Fred Niblo, the eminent director, has seen the Ray masterpiece and declared it to be "the greatest production in years. "Nothing," Niblo added, "ever thrilled me so much."

On the pictorial side, secret processes possessed by the Ray studio are said to have made "The Courtship of Miles Standish" a thing of wondrous photographic beauty.

From U to You

Herbert Rawlinson has turned waiter for a spell. He'll juggle dishes awkwardly several thousand feet of film for the story of "The Noblest Roman," which Mary Whiteside originally wrote for a popular magazine. It is being directed for Universal by William Parke, director of Rawlinson's last, "The Clean-Up."

Two hundred extras attired in their best took part in the first day's scenes of the new picture, representing the throng at a high class cafe.

The story gives the handsome star a taste of both poverty and riches. Margaret Landis, blonde beauty from Tennessee, who has recently become a very popular ingenue leading lady of the stage, has been cast as Datig, Universal casting director, for a very prominent role. Miss Landis is a sister of the popular Calien and began her screen career just about a year ago after playing the leading feminine role in "The Love Brand," a Universal production starring Roy Stewart, has appeared in a couple of pictures with Anita Stewart and has played featured roles in several "Western" dramas. Kalla Pasha, he whose muscles make shoestrings out of steel picture, has been cast as Datig, in one of the supporting players chosen for the production. To say that he is playing the "heavy" would be slightly incorrect in a dramatic sense, for there is not such a creature in the story. He's only half-in-half in that sense. But with his muscles, made famous as a wrestler and as a comedian, he should be capable of "heavy" work.

Billy Sullivan has just signed a long term contract with Universal to star in a new series of "Leather Pushers," of the type made famous by Reginald Denny.

When it became generally known that Denny had been removed from the two-reel "box-office" comedy dramas and was to be made a star of multi-reel productions, there was an immediate clamor from the "Leather Pushers" fans for a new Kid Roberts and more picturizations of the popular H. C. Witter stories.

Fred Datig, Universal casting director, interviewed 175 applicants for the title role in the new productions.

Then Billy Sullivan decided to apply for this cinema plum. Two weeks later he was notified that he had been selected for the part. He is five years old and has appeared in pictures for the last eight years having played many juvenile leads. His most recent role was that of young Charley's "Courtship of Miles Standish."

Sullivan comes from a fighting family, and is a clever amateur boxer, aloof as he has never done any professional fighting himself. He is the son of Jerry Sullivan, a noted heavyweight fighter and a cousin of the famous John L. Sullivan.

The new "Leather Pushers" will be filmed under the direction of Edward Laemmle, who directed Herbert Rawlinson in "The Victor." Production will start within the next few weeks.

With long location visits at Catalina and Laguna behind them, the members of the company at Universal City which is making "The Storm Daughter" are glad that location exteriors are practically completed. Interior scenes of dramatic importance in the Universal-Jewel special are being filmed under the direction of Edgar Archbold.

Priscilla Dean is starring at the head of an impressive cast which includes William B. Davidson, Tom Santschi, Bert Roach, Cyril Chadwick, J. Farrel McDonald and other noteworthy of current fame.

The story, written by Leete Renick Brown and based upon the story by authentic Archbold is a saga of magnificent adventures, with Miss Dean as the daughter of an oldtime skipper. It will

(Continued on Page 19)
SAN FRANCISCO, CALIF., Aug. 27th.—The Gerson Picture Corporation has made most rapid and satisfactory progress with "Waterfront Wolves," the first of their new series of five-reelers. Actual filming of the picture was finished last Saturday, after just two weeks of work, the film is now being cut and titled, and will be ready to be released to the State Right market September 15th. Ora Carew has done some of the best work of her career as the featured player in the picture, and Jay Morley, and the balance of the cast have done themselves great credit. "Half-a-Dollar" performance as the old Chimpanzee is especially notable, and his makeup wonderful.

Dick LaRien, who plays the Father, has years of experience to his credit, being one of the company that worked with Selig in the making of "Humpty-Dumpty," one of the first pictures ever filmed. The Gerson Company are doing one thing that has never been done before, as they are having all their lithographs, cuts, mats, and press books made in San Francisco.

The company making "Half-a-Dollar Bill" for the Graf Productions under the direction of W. S. Van Dyke at the Pacific Studios at San Mateo, expect to finish the studio work on Tuesday, and the Wednesday set will be in a state of mastodonic splendor for two weeks at sea, to shoot the deep-water part of the play. The studio last Thursday evening was the scene of one of the largest free-for-all fights on record, between Mitchell Lewis, Raymond Hatton, William Carleton, George McQuarrie, and two or three dogs all mixed up in the fracas. The dogs got so excited that several of the human actors lost part of their wardrobe, and a few sections of their skin before the sequence was ended.

Alta Nazimova, world famous star of both the stage and screen, came to San Francisco on Sunday, to open as the headline attraction at the Orpheum Theatre. She will appear in "Collusion," a fine vehicle written by George Mihldton. This is Nazimova's first appearance in San Francisco since the summer of the Exposition, 1915, when she played here in "War Brides."

Anna Q. Nilsson, who is in town playing in the Graf production of "Half-a-Dollar Bill," made a personal appearance at the Granada Theatre last Friday night in connection with the showing of the short film, "Spelers," in which she played a leading role.

Edward Belasco, head of the Belasco Productions, returned to this city a few days ago from Los Angeles, where he has been making arrangements for the next production of the organization. Work will begin very shortly, and full details will be given out within a few days.

Director Victor Seastrom and the company engaged in the filming for Goldwyn of Hall Caine's great novel, "The Master of Man," returned to San Francisco last Thursday morning. The change of leading man from Joseph Schildkraut to Conrad Nagel, necessitated the retaking of part of the picture that had been shot here. Of the principals, only Conrad Nagel, Creighton Hale and Patsy Ruth Miller were here with fourteen members of the staff. The weather being so favorable, instead of working a week, as they expected, they were able to finish in three days, so returned to Los Angeles on Saturday evening.

Jack Dewey, business manager of the Golden State Films, spent part of last week in Los Angeles on business connected with the reorganization of the company on a new, and much larger and better, scale.

Al Green, director of the company with which Thomas Meighan is the star, now shooting "Woman Proof," are due in San Francisco on September 1st for some location work on the picture.

Paul Powell, and the company who are making some additional scenes for "The Daughter of Mother McGinn," were working in Oakland a day or two the first of last week.

While her husband had gone to sea in the making of a picture, Mrs. William Desmond (Mary McVor) spent several days in San Francisco last week, on a little pleasure trip.

Rosa Gore, for nearly thirty years a vaudeville headliner, as a member of the team of Crimmings and Gore, has arrived in San Francisco to play an important role in "Half-a-Dollar Bill," which the Graf Productions are filming at the San Mateo studios. Miss Gore and her husband, Dan Crimmings, abandoned vaudeville for motion picture work during the war. Crimmings is now with Buster Keaton.

Joe Caven, who has been playing juveniles with Metro, is one of the week-end guests at the St. Francis.

All the stars now playing in "Half-a-Dollar Bill" at the Pacific Studio were the guests of the management at the big amusement park at Pacific City last Sunday. Everybody from Anna Q. Nilsson and Mitchell Lewis to Cameo, the trained dog, were present and enjoyed a pleasant afternoon. Miss Nilsson awarded a dancing cup; Cameo did stunts for the children, and camera tests were taken of some of the bathing girls.

Frank Craven and "The First Year" company that came to the Columbia Theatre last week for a month's engagement, are doing record breaking business. This is the only company coming to the coast in a long time that are true to their advertising; the play really ran two whole years on Broadway, and with only one or two exceptions Mr. Craven has his whole New York cast with him. It is a play that is well worth seeing, and a joy to young and old alike.
Film producers seem to be mingling in a discussion of their art and industry so enthusiastically, the "original" story is a thing of the past, while the other side practically reverses this statement. The fact that "originals" and "adaptations" are being filmed at this date, so the question seems to be, which form of screen material is "princely"? Here is an interesting argument on the direct screen story side.

"Attacks upon direct screen literature arouse me, not only because my organization happens to sponsor "originals," but because such attacks violate the spirit of the Congress on Motion Picture Art, and that of every unselfish movement for the advancement of screen entertainment," declares Mr. Manker, "I should like to claim the privilege of setting forth a few facts by which the truth of statements such as the one claiming that direct screen stories are things of the past, may be judged.

With this in mind, let us examine the term 'adaptations' were at the crest of their popularity, it would be nearer the truth. The number of direct screen stories produced then was very small in comparison with the number of 'adaptations' produced. But in contrast, I have before me that every original purchased or purchased during the last few months only. Ten of these were mentioned only last week. This average is more than one 'original' a day purchased! And these are partial lists only, in which original authorship was credited, and including big titles. With this addition to number and progress, it is not surprising to find, in 1923 brought the 'original' official recognition by the greatest and most influential men.

This recognition came at the Congress on Motion Picture Art, which, it must be remem-bered, was a gathering of the screen's most brilliant minds, men of the other arts, for the express purpose of doing something to restore to pictures the popularity they enjoyed before the "adaptations" craze set in. Will Hays endorsed "original" heartily; various producers and even famous novelists, agreed that the screen must look to it rather than to adapta-tions in the future, and Adam Zukor, who is one of the outstanding figures of our industry today, went further and set an annual prize of ten thousand dollars for the best produced original story.

It is held that stories must be written specifically for the screen if motion picture enter-tainment is to retain its popularity with the public. The same sense of the Congress was that writers at large among the people must be encouraged, that famous writers who wish to contribute to the screen must be given every chance to do so.

These facts are on record. The famous authors who deplored the present state of motion pictures found an answer to their argu-ments in a statement by Adolph Zukor: "I want to emphasize that the motion picture has a technique entirely its own, and that unless the author masters this technique, he will not be able to do justice to the stories which are born in his mind."

The Congress, in its message to the great authors gathered at the Congress, and through the press to all authors, fasting the production of screen material unique of the screen and to write directly for it. It was pointed out that the few who had done so, such as "The Square Dance" or "Seabiscuit" (Beach), had made outstanding successes in screen work. George Ade was one of the fa-mous writers who came to Congress who stood for direct screen writing, and he is making good at it.

"It is gratifying to the sponsor of direct screen stories to quote" "original" Goldwyn's recent article in the New York Times. Gold-wyn, above all others, is the man who should know "adaptations" because he was the first big producer to film them. He surrounded his "Eminent Authors" with the best stars and di-rectors, and the technically perfect photoplays were produced—and, according to Mr. Goldwyn's statement, the screen story failed in the hands of "adaptations."

"I have looked heretofore to established authors because they are believed to be trained in the instincts of drama and story telling, but I now feel that the unknown author is the one I, and the rest of the motion picture industry, need. The novice, whose plot sense far ex-cels his feeling for the future, will be the giant of the cinema of the future."

"There will always be adaptations—but when we strike normalcy, their proportion to direct screen stories will be small, just as the proportion of published works borrowed by the stage in centuries of association of kindred art. That is the criterion of a healthy industry, it is inevitable we must form the principal basis of future screen literature."

"A list of "originals" purchased or produced within the last few months follows:


DAY JOINS FIRST NA-TIONAL AT UNITED

Holman Day, author of more than 1000 short stories and 30 published novels, is the latest popular story writer to desert the field of literature for the movies. Mr. Day has joined the Associated First National forces at the United Studios, Holly-wood, California, to act in an advisory capa-city to the scenario department.

The well known author arrived at the First National studios this week, and figuratively rolled up his sleeves, got to work writing titles for "Thundergate," a pieturization of Sidney Herschel Small's "The Lord of Thundergate," the filming of which has just been completed.

The new First National writer is one of the few authors of note who are willing to acknowledge that the motion picture offers greater and much wider field for their work than does the printed word.

Discussing this subject Mr. Day said: "I am not so radical as to predict that in the movies the whole world will supersede the stage and the written story for each of these fill its own particular sphere and will be a part of human existence as long as there are human beings on earth."

"I do believe, however, that the motion picture screen offers much greater possibilities to the writer to place his story before more people than he could ever do if he stuck solely to the publication of his writing in story form.

"While the book author writes only to the thousands, the motion picture writer tells his story to the millions."

More and more the story writer is realize-ing the importance of the motion picture medium. And I look forward to the advent into movies of many authors, whose names are known to book readers all over the world who heretofore have looked upon the motion picture as something entirely foreign to story writing.

His modest beginning was as reporter on the Fairfield Journal, a small paper printed in Fairfield, Me. Six months later he became its owner. Later he became its owner. Later he became associated with the Lewiston Jour-nal and afterwards was managing editor of the Lewiston Sun.

His first real literary efforts were in the form of humorous poems, about Maine people, in Yankee dialect. These won him a great following among New Englanders who were acquainted with the quaint places and quaint people he wrote about.

He published two books of these poems, which still have an extensive sale throughout the East. He then turned his pen to prose and magazine stories at an amazing rate. For thirteen years he had published a 7000 word story every month in other magazines or as magazine stories.

He is now a regular contributor to Saturday Evening Post and Collier's and Harper's. He is the author of several plays, the most famous of which is "A Night Came Right." Among his best known novels are "King Spruce," "The Red Lane" and "Square Phin." These three, as well as several of his lesser known stories have been produced in films.
News and Gossip About the Moving Throngs of Movieland

**PHILIPS VS. BARRY**

Swimming a dead heat, if you use the Australan cruel stroke (with face buried under water), it is easy job, according to Eddie Phillips, who is playing the juvenile lead with Wesley Barry in the Warner Brothers' portrayal of George M. Cohan's "George Washington, Jr." Phillips and Barry were in a private swimming pool making scenes for the picture and had instructions from Director Mal Snellin to make the race a dead heat. "As we couldn't either of us see, we were almost drowned before we finally made it a dead heat," declares Phillips.

**FOOTBALL REUNION**

Tom O'Brien and Andy Smith, the former playing a leading role in the F. B. O. production by Emile Chautard, "Born of the Cynone," and the latter, California's noted footbal-ler, once played football on the same team. In 1908 both players by both played through Penn's greatest season, defeating all comers and were mentioned by Walter Camp.

Clarke Renalle, president and general managing director of Renalles, Inc., in spite of his twenty-three years of playing a remarkably happy smile, due to the wonderful reception the efforts of the corporation are receiving through their splendid and popular film stars, and his evident prominence in social and business affairs. Mr. Renalle disclaims any attempt at the introduction of spectacular innovations in the film world. His many years' association in the amusement field has convinced him that the producers of today are unanimously endeavoring to give their films the same large, and he is merely trying to join the ranks of those who are putting new ideas into them. Mr. Renalle expects to leave shortly for Montreal, Canada, to interview the Grand Lodge of the Canada B.O.S. in response to a wire from them, and will extend his trip to interview the Grand Lodge at Chicago on his way back. His main object, heartily supported by his associates, is the formation of a system, the fundamental foundation of which shall be co-operation and loyalty to the goals of the corporation. In return for which, due appreciation and substantial encouragement will be given to those players or their department in which they are affiliated who show the proper spirit in putting forward their best endeavor. The indisputable fact that the big wheel in film is absolutely dependent upon the smaller players, determined Mr. Renalle to see that the smaller wheel receives its due reward.

**TAPPERS WEARING WIGS**

Not since the days of Milday's powdered head-dress and hoop-skirt has the wig appeared at social functions. Movie stars, however, are changing this ord-ers.

Marjorie Daw, popular First National player in "The Adventures of Maid," started it at a social gathering in Hollywood recently when she appeared in a wig with curls to her should-ers. Evelyn Brent and other popular film stars have followed Marjorie's example.

"Recently I had to bob my hair and elim-i-nate all trace of curl. Then there sits one upon the idea of a wig. Now I don't care if they ask me to become bald for the sake of art."

If wig-wearing becomes a national institu-tion—blame Marjorie Daw.

**WELL KNOWN HEAVY**

George Siegmann has been steadily multi-lying his list of screen characterizations until today he is considered one of the foremost character actors on the screen. Beginning with "The Birth of a Nation," back in 1914, he has been in constant demand as a "heavy" of a distinctive type. Many leading portrayals followed his work in the Griffith classic, leading up to the grim realism of his Sehan in "The Last Of The Mohicans" at a large part in the recently completed Rex Ingram production of "Searmonchie." He will provide the public a glimpse of a new George Siegmann, inasmuch as this role is decidedly different from anything he has heretofore essayed. He also recently en-tacted the role of Loeb, a comedy-heavy, in "Jalousy, Foolish," under the direction of Maur-ice Tourneur.

**HOMELY FEATURES HAVE THEIR ADVANTAGES**

Those who have followed Dick Suther-land's rise from unknown extra to one of the highest salaried villains on the screen, point to his success as an example to those who easily become discouraged and lose hope. He himself tells his friends how to take his many timed knocks on the door of his ambi-tions. With each effort the shrinking soul grows stronger. He has found that his ugly face drew larger checks than the Adonis-like face features of a friend with whom he started. Fame and happiness were his for the asking.

There is a man who refuses to be damned, say, whoever it is, discerning just what brought Dick Sutherland under he table and wish he would teach them the trick. The man, himself, however, just smiles and answers "anyone can do it who believes in himself."

**INTRODUCES NEW BOB**

A new abbreviated bob has made its ap-pearance on the Rialto. It is two years' old, ordinary bob. Dorothy Chase, well known ingenue player of the sil-ver sheet, claims the honor of introducing this particular style. On questioning, it developed that Mrs. Chase received it through accident. It seems that she waded into a downtown department store with her dressing table which specialized in children's haircuts. When she sallied forth again she wore the abbreviated haircut. She laughingly admits that she doesn't know whether he was mistaken for a child or whether the barber knew she was due to wear a wig in two recently finished productions, "Scaramouche" and "Horace, the King," in which she plays character parts.

**MORELLI TURNS TO DRAMA**

Reggie Morelli has come into his own. His splendid interpretation of Abraham Lincoln, in the play "The Life of Abraham Lincoln," has received such favor-able criticism from those who have seen the shadows of the Lincoln film that a brilliant future in the dramatic field is being predicted for the former comedy king. Away with the gentle grin and checked shirt, Reggie has his hair cut short. His main object, heartily supported by his associates, is the formation of a system, the fundamental foundation of which shall be co-operation and loyalty to the goals of the corporation. In return for which, due appreciation and substantial encouragement will be given to those players or their department in which they are affiliated who show the proper spirit in putting forward their best endeavor. The undisputable fact that the big wheel in film is absolutely dependent upon the smaller players, determined Mr. Renalle to see that the smaller wheel receives its due reward.

**IN OUR LETTER BOX**

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**DIX GOES TO ARIZONA**

In "The Call of the Canyon," the latest of the Zane Grey stories being filmed in a wild locale north of Flagstaff, Arizona, for Paramount, Richard Dix will again take the leading role in a Grey story. He will portray in this picturesque and romantic drama, the role of a rancher who goes to New York, who comes to Arizona for his health, quickly taking on the local customs.
NEW CONTRACT FOR BARBARA LARRA

Barbara La Marr, who returned on the Cunard liner "Aquitania," and who went to Rome to be filmed by the Goldwyn Company as the star in Hall Caine's "The Eternal City," could talk of nothing but Italy and its people while she waited for the customs men to examine her dozen trunks on the Cunard Line pier. Miss La Marr, more beautiful off the screen than on it, her big eyes glowing as she spoke of Venice, Rome, Capri.

"I went to Italy knowing I would love it," she said. "Why should I not love Italy? I begin with. Oh, how proud I was, to see the country so beautiful, the people so perfectly gorgeous. I was charmed, delighted. It was my first visit to Italy, the land I had heard so much about in my home and in my earliest days to see. Venice, Rome, Capri—there is no place in the wide world to compare with them."

"The Italians love Americans. It seems to be one of their outstanding features. To be an American is a free passport to any circle in Italy—rich or poor."

"I met the royal family, including King Victor Emmanuel, Queen Margherita and sits. I also met F. Scott Fitzgerald. He is the idol of Italy. He appears in the prologue to 'The Eternal City.' We have one scene in the Coliseum which shows 20,000 of his black-shirted Facisti followers. Mussolini was present during the filming of this great scene."

"It made me feel so proud that I had Italian blood in my veins—and it is there, too, every drop of it."

"Of course, I am glad to get back to America, my native land, but constantly glowing in my mind is that wonderful land for the sightseer—artistic, ancient, beautiful, beautiful Italy."

"Barbara La Marr in private life is Mrs. Jack Daughtery. They are at present in New York, stopping at the Hotel Chatham, as the final scenes of the play will be filmed in New York. She and her husband bought all art objects in Venice and Rome for their Hollywood home."

Arturo de Sawyer, who had held Barbara La Marr under a personal contract until now has signed her on behalf of Associated Photo Company which has succeeded S-L Pictures, Inc. The contract period is one year and under the terms of it, four specials a year will be made.

ELLIEET DEXTER HAS NEW DIRECTOR

R. William Neill, who will make Elliott Dexter's first picture, has the qualities that go to make an ideal director. Mr. Neill was born in Italy, has a family background of illustrious American lineage; his real name is Roland DeGostrie, and his family dates back for centuries in both the ancestry of Madrid. He assumed the name of Neill as a nom de theatre 27 years ago, and has retained it ever since. It is doubtful if anyone in America knows his real antecedents or name. But with the romantic background of Castilian ancestry, he combines the whimsical and beauty-loving traits of his native land—England. Indeed, he speaks with a trace of Irish accent. After years on the stage he entered film work and practically directed Thomas H. Ince's famous war spectacular, "Civlization." After this achievement, he directed many of the Paramount pictures in which Dorothy Dalton was starred, and lately has been abroad directing productions in Italy.

LARGE AMOUNT SPENT ON SET

At the cost of a small fortune, Thomas H. Ince has reproduced the stoke hole of a large steamer for a scene in his screen version of Eugene O'Neill's dramatic sensation, "Anna Christie." The three boilers, alone, in the stoke hole, added a big item to the cost of the production, the material for each one reaching the five hundred dollar mark.

Surrounding the massive boilers, a specially constructed tank has been built to hold the flood water for the scene where William Rausell, as the Irish stoker, narrowly escapes drowning when the steamer is wrecked in the fog. Adjoining this "set" there is a water tank on a high platform, from which a huge volume of water could be released at a moment's notice.

So gigantic and complicated is the setting of a battery of forty carpenters have worked day and night for three weeks to complete the work by the time the company returned from a "location" trip to San Francisco. The set is the most complete of its kind ever reproduced on a studio lot. The atmospheric conception of the stoke hole scene in "Anna Christie" has been heightened by the screen in minutest detail from a description written by the playwright. The stiffing, coal-dust laden air—the dim bulbs of furnaces and boilers into whose fiery red and half naked men heap expectantly of showers from floor to furnace—the keaping, instrumentally terrible flames from the coal, give life to the fume production that brands it as an artistic triumph as well as one of the most authentic pictures of the year. It will be released by First National this fall.

VON STROHEIM HAS CLOSE CALL

A cloudburst in the Panamint mountains and a terrific electrical storm extending over the floor of Death Valley forced the Erich von Stroheim-Death Valley expedition to abandon the rickety buildings of the deserted city of Skidoo, and seek shelter in an abandoned mine just outside the town.

Von Stroheim himself and eight members of the party were away from the expedition's headquarters at Skidoo when the storm broke, and were on the floor of the valley returning from a location search which took them into the treacherous valley as far as Furnace Creek, where the final scenes of "Greed" will be filmed. Lookouts on mountains above Skidoo, watching for signals from von Stroheim, whose radio-sending apparatus had broken down, were nearly swept from their places in the torrent of water, which swept along before a 90-mile windstorm.

Fearing that the wind would blow away the buildings which sheltered the caravan in Skidoo, "Death Valley Scourty," guiding the party, advised hasty abandonment of the town. When a heavy clay stove pipe fell on a cook's tent, and broke his shoulder blade, a volunteer party, with Scotty at the head, carried the injured man to meet the water caravan traveling between Lone Pine and Skidoo—the only means of communication on which the expedition now has with civilization.

Although smoke signals had been agreed upon by von Stroheim, the sand storm which accompanied the electrical disturbance prevented any word from the deserted caravan, which is expected to return to Skidoo today.

BOND RETURNS TO DIRECT FEATURE

Headed by A. K. Mozunmar, noted Hindu religious leader, the Excelsior Picture Producing Company will make a series of special productions at the Cosmostar Studios in Los Angeles. Such is the announcement received regarding the new independent production organization, whose activities have already aroused considerable interest since it was known that "Prince" Mozunmar, as he is called by his thousands of followers in The Universal Messianic Message, will direct largely autobiographical, yet fundamentally entertaining and dramatically interesting.

To a great extent, the story of "Beyond the Veil"—originally written by Mozunmar and adapted for the screen by the organization's first president, Johnson—relates the life of this acknowledged religious and philosophical leader. It is the story of a Hindu prince, turned religious ascetic, who renounces all his worldly position and riches to enter the higher life. Soon he sees that the outstanding need of his people lies in the establishment of the Western hemisphere; and to the spiritual background of the East, the combined principles will be the ideal theology. He comes to this country, where a series of misfortunes bring him into the slums of a typical American city. Here his work wins even the roughest elements; later, he enters the service of a millionaire's family, and there, too, his doctrines expressed in everyday life, achieve results. Incidental to this action is a series of plots and counterplots, interwoven in dramatic fashion to insure legitimate entertainment value.

"Beyond the Veil" will be co-directed by Frederick Bond, for many years with the D. W. Griffith forces; Von Frederick Hoblet will be assistant director. The camera work will be handled by Joseph Walker and H. William Menke; Glib DeVos is art director. Krag Johnson is production manager, assisted by Captain Parnas; Teddy Fischer is editor; Cap Towers, chief property man; Callie Barros, script clerk, and E. Christopherson is assistant to Mr. Mozunmar.

"Beyond the Veil" is the first of the series of special productions to be produced by the Mozunmar organization, for which distribution arrangements are now pending.
Sennett's Latest Premiere Soon

"The Extra Girl" is enroute to Los Angeles. She is expected to arrive and be presented to the theatre-going public for their appraisal in a few weeks.

Sennett's people are managing the affairs of "The Extra Girl" and apparently very certain in their claims that she will make a big hit in her premiere showing in the film capital, and the vehicle chosen for her next appearance is more ideally suited for the versatility which she possesses than has any previous play ever attempted by her.

"The Extra Girl" is Mack Sennett's latest and best photoplay. In it Mabel Normand reveals the other side of her clean-cut and amiable side of her artistic ability, which have until now never been fully disclosed.

The picture, which is a valentine featured from the very beginning, contains every bit of the girl's screen charm and also adds to her list of characters which she is known to portray.

Miss Normand will be seen in plenty of comedy episodes. Her boyish tricks and pranks, headstrong determination are the bane of her Nudie's (George Nichols). But Mabel Normand will also be seen in episodes of poignant interest and tragic suspense.

The production, recently completed, has been made as free as possible from the usual activity and the lowest joke. The story has been turned over to Miss Normand as far as possible to develop her own idea of what the story should be.

In the Ritz Comedy, "The Extra Girl," the parts were selected to play the important characters in the story. Headed by Ralph Graves, who plays the lead opposite Miss Normand, George Nichols, Anna Hernandez, Vernon Dent, Ramsay Walker, byron Whitman portray the other roles in the story. The cast is well chosen, and the parts are well fitted to the actors' talents. It is hoped that the film will be a success.

Frank Lloyd, who directed Norma Talmadge's four latest First National super-dramas and who recently announced the formation of his own independent producing company, Frank Lloyd Productions, Inc., has begun the filming of "Black Oxen," Gertrude Astor's novel. Mr. Lloyd, through his general manager, Harry E. Wiel, has announced the appointment of Billy Reiter as assistant director; of Norbert F. Brodin, cinematographer; Joseph Delaine, master of properties, and J. L. Johnson, publicist, manager. Stephen Gossman, who is responsible for the many elaborate sets of recent Talmadge productions, is the designer of "Black Oxen" backgrounds, and 22 changes of costume for Miss Minnie O'Sullivan, who plays the principal role, were made. The scenes were directed by Walter J. Israel.

Mr. Brabham has been with the company for nearly fifteen years, and his recent trip offered him his first opportunity of visiting a motion picture studio. The "Saramonoche" scenes which Mr. Brabham witnessed in the filming depict the march of the revolutionary mob through the streets of Paris, the birth of "The Millionaires," the sack ing of the homes of aristocrats by the blood-thirsty terrorists. The fact that these scenes were taken at heights heightened the interest in them.

Mr. Brabham stated that the theaters of Canada are looking forward to the coming Fall and Winter with the expectation of achieving the most successful season in their history, and he was highly enthusiastic over the prospect of the pictures he saw in production which would be available for presentation at that time.

Lloyd Selects An Excellent Staff

One of the most interesting spectators at the filming of the thrilling mob scenes for Rex Ingram's Metro production of "Saramonoche" recently, was Chief of the Brabham, Director of Theatres for the Famous Players Theatres of Canada, one of the largest theatre circuits in the world. Although Mr. Brabham has been connected with the Canadian house for nearly fifteen years, his recent trip offered him his first opportunity of visiting a motion picture studio. The "Saramonoche" scenes which Mr. Brabham witnessed in the filming depicted the march of the revolutionary mob through the streets of Paris, the birth of "The Millionaires," the sack ing of the homes of aristocrats by the blood-thirsty terrorists. The fact that these scenes were taken at heights heightened the interest in them.

Exhibitor Is The Guest of Metro

Mr. Brabham stated that the theaters of Canada are looking forward to the coming Fall and Winter with the expectation of achieving the most successful season in their history, and he was highly enthusiastic over the prospect of the pictures he saw in production which would be available for presentation at that time.

At the opening of the new season Hal Roach celebrates his silver jubilee as producer of comedies on Pathe production. During that period he has produced, and Pathe has released, motion picture productions of hundreds of celebrated one-reelers, known everywhere as Hal Roach Come dice. This is a recognized record in business co-operation, and one of which both producer and distributor are proud.

New Independent Producer Finishes First Feature

"The Light Giver" is the title of a new feature picture which has just been completed in Hollywood. Mr. Lloyd offered to introduce the ranks of independent film producers J. Kenneth Stengel, who is one of the most active in Hollywood. Mr. Stambaugh is now negotiating for the services of Mr. Stengel's company to make a picture in Hollywood. Among a number of popular artists who would be brought to Hollywood are Alex B. Francis, Margaret Sisson, Robert Milner, Sheldon Lewis, Gloria Grey, Little Jackie Parker, and others.

It is the plan of the company to produce a series of six feature pictures a year with distribution through one of the country's foremost releasing organizations.

New Bennett Unit To Start Soon

Chester Bennett has about decided to star Eddie Hearn in a big super feature, based on the life of the famous Daniel Boone, as the first of a series of five starring vehicles which will soon be produced by the Bennett unit. For some time Bennett has been searching American history and literature for a suitable vehicle in which to launch Hearn, and states that he has found no character that breathes more romance and adventure, and is a greater type of the athletic and vigorous outdoor American idealized by the American youth, than the character of the great Kentuckian. Bennett is a great believer in the screen as a medium for showing famous historical characters, but he believes that his first attempt should be to the big screen. He has been considering a project based on the life of Boone, and when completed it will serve as the launching pad for the new historical screen dramas.

Bennett will engage another director, best known for his work in the past, to direct the first project. He has chosen Jack L. Ford, president of the Bennett Unit, who will direct the picture. The new Bennett unit will produce pictures for the Bennett and Talmadge unit.
Washburn Casts His Latest Picture

"I have always believed in a star surrounding himself with the best possible supporting cast," says Bryant Washburn apropos of the careful selection that was made to facilitate the production for Grand-Asher, temporarily titled "Try and Get It." It is regarded as an art film, best handlers of crowds in the profession of megaphonic artistry. In many of the scenes, Millie Lovell had to assume charge of thousands of extras and has accomplished veritable miracles of discipline.

I won't have as many crowds in this picture," said Mr. Tate, affectionately known as "Herz" by a multitude of friends, "but I will have plenty of action. It is a comedy drama with the most unique plot I can remember ever reading. The story is by Eugene P. Lyle, Jr., and was published in The Saturday Evening Post under the amazing title, 'The Ring-Tailed Galliwampus.' Mr. Washburn has a part that is eminently fitted to his pleasing personality. A young man with determination, placed in the most unusual circumstances, and with a world of humorous things to do, a love story far from the present place and a new kind of heavy— who isn't a heavy at all, really—and two old men who are delightfully funny—these are elements in a story that is as different as anyone could wish. It is filled with a sort of buoyant freshness and originality. The girl part is delightful, too.

Former Lasky Director Joins Grand-Asher

Cullen B. Tate, who directs the first Bryant Washburn production for Grand-Asher, tentatively called "Try and Get It," is regarded as a fine director, best handlers of crowds in the profession of megaphonic artistry. In many of the scenes, Millie Lovell had to assume charge of thousands of extras and has accomplished veritable miracles of discipline.

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Peggy Pleases Audience

Peggy Cartwright, eight-year-old film artist, whose presentation of "The Two Little Grey Fawns" was one of the most delightful features of the four-week run of "The Two Little Grey Fawns," returned to Hollywood last week in the atmosphere prologue of "Trilby" at Loew's State received an ovation from the audience at each performance, is unusually talented for a child of her age and is a fine example of what conscientious study and effort will do for a youngster.

Peggy came to Hollywood four years ago and was engaged in the Frank Mayo production of "A Merchant of Venice." During the filming of the picture she took dancing lessons under the direction of Miss Edith Lindsay, Hollywood. She quickly became proficient in the art and was offered a contract to tour the Orpheum circuit in a special dancing act. Two years later she returned to Hollywood to resume work before the camera. In her spare time she took riding lessons, and, like her dancing, she soon mastered the equine art.

As a result of that training she later won the first prize at two horse shows at the Ambassador hotel and one at the Ventura horse show. In addition to these accomplishments, Peggy is an expert swimmer, pianist, equestrienne and eucharionist, all of which she has achieved in less than four years.

Lucy Beanouant has been added to the cast of "Laurentia Lombard," the Warner Brothers film version of Kathleen Norris's novel "The Bad Seed." Harry Rapf, Monte Blue and Irene Rich are the featured players. Jack Conway is directing.

Did you girls ever make love to an officer?" asked Miss Raskin while seated on her shoulder insignia. Lucille Raskin did while enacting love scenes with Conrad Natez, a young actor, in Marshall Nellan's Russian drama, "The Rendezvous."

All-Star Cast For Hughes

Several well-known players have been added to the cast of "Law Against Law," who star religion. Hughes is directing at the Goldwyn studios from an original story written especially for the screen by himself.

Victor Potel, Evelyn Sherman, Billy Eugene, and Maxine Elliot Hilds are the latest additions. Other players already engaged are: Helen Chandler, Leon Cady, Carmel Myers, Hedda Hopper, George Walsh, Howard Truscott, Dale Fuller, Kathleen Key, William Oramond, Hughie Mack, Richard Wayne, Virginia Loomis and Robert DeVillbis.

"Law Against Law" deals with the complications that may arise from the widely differing divorce laws of the various states.

ON THE LEVEL

No, Geraldine, the hardest part of a movie star's life is not hanging off a cliff. Listen to what Sylvia Bresmer must do in her next First National picture, "Her Temporary Husband." Sylvia has been set the task of eating an ear of corn so daintily that she wins a husband by the fetching way in which she picks kernels from the cob.

Now Sylvia can handle an ear of corn just as daintily as the next one. But in "Her Temporary Husband," she has got to do even better than the best of them.

She must do it so gracefully, so prettily, that the corn nibbling act entrances, enraptures and turns a hardened woman-hater into an ardently doting wife.

Some task! Owen Moore, who is to be elopement. The fate of the other, says that no one has yet been born who can chew on an ear of corn and still look dignified. But for Sylvia's purposes she must be as unregimented, otherwise there would be no "temporary husband."

Film Star Returns From Trip Abroad

According to Wanda Hawley, who recently returned from a six months absence in Europe, American film players are acknowledged as leaders all over Europe, especially in England. "Of course," says Miss Hawley, "the Americans who work with me on 'Fires of Fate' and 'The Lights o' London' were given to understand that we were taking the places of British players. But, as a matter of fact, we weren't depriving any English actors of their opportunities, for the producer abroad realizes—and frankly—admits—that he must have American names in his pictures, or he can't compete with the Hollywood product. The foreign stars who draw audiences even in their own countries, can be counted on one's fingers; the American players are universally popular. That is why more and more foreign film makers are importing our stars and leading actors to 'tone up' the easts of their pictures and to make sure of their popularity. It is a great, if sometimes unwilling, tribute to Hollywood as the only school for film players in the world."

One of Miss Hawley's foreign films was shot entirely in Egypt—Cairo, Luxor, Thebes, Karak and the Sahara desert provided the locations for the story. Her second vehicle was filmed entirely in London.

At the present time Miss Hawley is creating the role of Lady Doppenswell, a "smart" British noblewoman, and the principal female character in George Barr McCutcheon's "The Man From Broadway," which is being produced at Vitagraph.
Doug Progresses

With the ninth week of production in view, Douglas Fairbanks, as the Thief of Bagdad, is bounding along merrily through the "Arabian Nights," and if he holds his present pace, the "thief" will be trying to steal a new popularity record on Broadway in little old New York during the holiday season.

Doug's present plan of action, according to Robert Fairbanks, Doug's brother and production manager, is to complete as rapidly as possible all scenes which call for human players. Following this, the company will devote itself to obtaining a celluloid record of the queer animals which play an equally important part, along with the inanimate things, such as itinerant carpets, which soar through the air, queer cloaks which cause things to disappear and then reappear as will, and which lend to the picture that fascinating element of Oriental magic which endorses the "Arabian Nights" to every adult child, as well as those who are still young enough to come under the jurisdiction of the juvenile court.

A Character Study

Herman Booknast is one of the most distinctive film types in Hollywood, and has been repeatedly invited to essay character roles in pictures. He came here not long ago to put his two kiddies, George and Basil, on the road to cinema fame, and while launching them on their careers, found he was compelling as much attention as the boys. He has the physical attributes which should make him stand out in costume roles such as pirates, buccaneers and Arabs, and even now he is reported to be under consideration for a part in a film dealing with the little seamen marauders of the Mediterranean many years ago. This portrait study is by Alberts, of the Hoover Art Studios.

Seeling Goes North

The Chas. R. Seeling Co. are busily preparing the next two continuities of their series of George Larkin Specials and will leave within a week for northern locations.

Mr. Seeling intends to work in and around San Francisco for a week or ten days and then go direct to Lake Tahoe, where the majority of the most important scenes will be shot. A large cast of players will be taken on the trip and it is expected the company will be away six weeks.

Three cameramen will accompany Mr. Seeling on the trip, as the fight scenes scheduled to take place on the water front will be so realistic that he is taking every precaution to guard against re-takes.

George Larkin, well known for his daring stunts, will have an opportunity to extend himself to the limit, as Director Seeling promises some great surprises in the thrill line. Upon the return of the company, interiors will be made at the Russell Studios, where sets for the production will be constructed.

Renalle Casts Soon

Preparations are fast nearing completion for the commencement of shooting the big feature production on "The Elk's Tooth," the first presentation of Renalle, Inc., to the theater going public. Notification of casting will be issued in this journal within a few days, and the simultaneous registration is being accepted at the general offices, 6529 Venice Boulevard, Culver City. Those registering now will be duly notified when the casting director will be ready to interview them.

In addition to "The Elk's Tooth," the board of directors has decided to use a special meeting have decided to produce a novel two-reeler feature large, called, "The Purple Bath Tub," written by Harry A. Swart. This play is a deliciously humorous satirical treatment of Hollywood life and concerns the romantic adventures of two newly wedded film couples in a typical Hollywood boarding house where the normal routine, "The Saturday Night Bath Tub," as a basis for an intriguing but terminal story with our new characters and a surprise finish.

No expense will be spared on either of these productions, and Ralph M. De Lacy, Technical Art Director, is busy figuring on the interior sets.

Costuming--His Hobby

It is said that every motion picture director has a hobby of some sort that expresses itself in his production. One such is the hobby of Frank Lloyd, who recently organized his own independent company and who has just begun production of Gertrude Atherton's celebrated "Black Oxen" for Associated First National Pictures--costuming. Not costumes of period design, but rather correct dress, for every member of the cast an extra or start whatever the period.

Many producers engage extra and principals and permit them to furnish their own wardrobe. Mr. Lloyd does just the opposite. He engages his people because of their personalities and their ability to play and act certain characters and he provides even the minutest details of their wardrobe.

"Every member of the exceptionally large cast, which will be featured in 'Black Oxen' has been provided with wardrobe that I feel is particularly fitted for particular scenes. It may be economical to let some people come onto the set with their own designs of dresses and capes," Mr. Lloyd asserts, "but every person's tastes differ and quite frequently ideas of styles vary and, in such cases, that certain types become conspicuous in a large group because of their unique individuality."

For that reason we have provided special dresses, hats and wraps for every woman in the 'Black Oxen' cast and in the case of Miss Griffith, and several others, even specially designed lingerie. When a costume shows on the screen, the effect is decidedly the reverse.

Thirty-four seamstresses, designers, cutters and fitters, under the supervision of Mr. Lloyd, have been preparing gowns for use in "Black Oxen" for over three weeks previous to the taking of the first scene for the film drama, and more than ten full reels of test pictures have been made of members of the large cast, in their costumes, in an effort to ascertain exactly how each figure shows on the screen, before its wearer takes his place before the camera.

Because of the nature of the story and the large number of attractively gowned women who participate in the wardrobe, "Black Oxen" is expected to be decidedly popular among women who follow the styles and who study the art of dressing correctly.

Corinne Griffith, featured with Commy Teale in the principal parts of Mr. Lloyd's production, wears more than $25,000 worth of evening clothes alone and the value of her fur, lace, laces, slipper, and hats is equally as great, Miss Griffith makes twenty-two complete costumes previous to the filming of "Black Oxen," a record unrivaled in one screen production heretofore.

Godsol Denies Report

F. J. Godsol, president of Goldwyn Pictures, was emphatic, when his return from Europe, in denying recently published rumors that plans to screen "Ben Hur" had been abandoned.

He declared that not only would Goldwyn picture this famous American classic, but would start work on it much sooner than anyone has expected.

Mr. Godsol stated that while his trip abroad was more in the nature of a vacation, he had selected some sites for exteriors of "Ben Hur," which the first announcement that part of this well known story is to be "shot" abroad. Interior scenes will be made at Goldwyn's studio in Culver City, California.

"I have three actors in mind," said Mr. Godsol, "to play Ben Hur. "One of them we are especially anxious to make here and who have not even approached him, it would not be good business for me to talk to him."

"I expect to have the name of the actor who is going to play Ben Hur within the next few days. He will be an American. In fact, I can say all the players in the cast will be Americans."
Kilgour to "Try and Get It!"

Joseph Kilgour, one of the best known character actors in the profession, has been signed by Bryant Washburn to appear in his first production for Grand-Asher. Tentatively titled, "Try and Get It!", it is a popular story.

Mr. Kilgour has recently completed the role of Constant Lippit in "Ponjola," and was cast for the heavy role of T. Osgood in "The Woman with Four Faces," a Paramount picture featuring Betty Compson and Richard Dix.

Ruby Miller, who plays the part of a fashionable woman of the world in "Aliamy," is one of Hollywood's foremost authorities on fashion, having her representative in Paris, Monsieur Poraun, No. 2 Rue de la Paix, who notifies her of coming styles a few months in advance of the general release to American social centers. She has been wearing initiated gowns and gloves which are just now becoming popular, since last September.

George Rigas has completed his role in support of Johnnie Walker in "W Owl." His role in this production is said to be one of great dramatic scope and second only to the starring role. Rigas' latest release is "Rip Tide," in which he is starred.

SID MUST HAVE HIS EXERCISE

Sid Smith gazed doubtfully at the script of one of his last Grand-Asher comedies for this season's series.

"By gum," he muttered, "it's a good thing they left this one till near the finish."

"Why?" inquired Charles La Mont, his director.

Why they've got seventeen autotitles they have things, a machine across a twenty-foot exot, seven motor cops who pile on me all at once, and a number of minor accidents, such as being run over by a truck, etc. Know of any particularly good place to take the real eur!!

Sid, as a matter of fact, is crazy about the picture, and isn't afraid of anything, but he had to have his little joke.

The picture is called "Make It Snappy." And they are!!

Monty Likes Golf,

The Golf Bug" is the title chosen for Monty Banks' new Grand-Asher comedy which takes the popular comedian into the realm of the fair green where Col. Bob Stewart is said to be over the moon in anticipation.

His wildly hilarious comedy, directed by Herman Raymaker, and it keeps Monty busy chasing the "Golf Bug" all over the ball bearing places. There are enough mental hazards, says the star, to make a man gray overnite.

New Editor for Renalle.

Harry A. Swart, magazine and screen writer, has been engaged by Renalle, Inc., as editor-in-chief at his Calvina Estates studio.

Besides "The Elks' Tooth," which is now preparing, Renalle, Inc., have made arrangements to produce a novel, one of the most available booking guides in its possession, finally told him that he could route her from London to Los Angeles, but it was impossible for him to get her to Hollywood, as he could find no railroad connection between Los Angeles and Hollywood. He added further that he thought it must be a boat trip.

Esmolton is playing one of the leading supporting roles in "Conduit 1900." Fraser, for Warner Brothers.

Buys Three Trucks.

To facilitate the quicker production of Grand-Asher comedies, Ben Verscheiser, general manager of the recently Stuart English for Hollywood, wrote to the steamship companies, O.K.'s, the purchase of three Mack trucks equipped with special movieezial lighting, etc. This will make it easier for the three Grand-Asher comedies to make their remaining productions.

DOUG, JR., ENJOYS WORK

When Douglas Fairbanks, Jr., began his career as a screen star several weeks ago in "Stephen Steps Out," his first Paramount picture, he knew little or nothing of Turkey. After three weeks of work he has become an authority, thanks to George N. Baker, the expert on Turkish matters who is assisting as technical director on this production. Joseph Henabery is directing the famous younger.

Fred Esmolton, who is playing one of the principal supporting roles in Johnny Hines of "Conduit 1900" for Warner Brothers, has played in eight big feature productions, including Chester Bennett's production of "The Lullaby," starring Jane Novak, since returning to Holly- wood a year ago, where he was featured in a number of British screen plays and stage productions.

New Make-Up Man.

Chester Bennett has engaged the services of Sam Kaufman, the make-up expert, on a long term contract, to oversee the make-up of his two companies, including Jane Novak's starring company and the unit starring Eddie Hearn. Kaufman will work in conjunction with Douglas Dawson, Bennett's chief assistant, and Jack MacKenzie, head of the camera department, in deciding the quality of make-up.

Must Have Their Joke.

Fred Esmolton's sister in London, who recently returned to Hollywood, wrote that the steamship companies were having a very sad time trying to get her to the cinema metropolis. It seems that the steamship booking agent, after going through all the available booking guides in her possession, finally told her that he could route her from London to Los Angeles, but it was impossible for him to get her to Hollywood, as he could find no railroad connection between Los Angeles and Hollywood. He added further that he thought it must be a boat trip.

Esmolton is playing one of the leading supporting roles in "Conduit 1900." Fraser, for Warner Brothers.

Tom Gubbins, well known motion picture expert on things Chinese, has added a Chinese prop and rental department to his screen talent office in Chinatown.

James Fulton, who has played the Mayor of George Ade's masterpiece, "The Mayor and The Mancurie" in vaudeville for twelve years, has been cast for political roles on the silver screen, also having played the Governor in Marshall Neilan's "The Eternal Three," also the Judge in "The Love Piker," and is now in Death Valley with Eric von Stroheim's "Greed," playing the Sheriff.

Lillian Langdon, well known motion picture actress, has recently composed a song entitled, "Come Along to Santa Monica."

HAS EASTERN PREMIERE

Labor Day week in the motion picture industry will be marked by the pre-release openings of Harold Lloyd in "Why Worry," at the New York Strand, Eastman Theatre, Rochester, and She's Hippodrome, in Buffalo.

Sidney Franklin, veteran character actor, has been cast for an important part in Robert Leonard's production of "Wesbound Limited," with which Mac Murray is featured.

I. W. Irving and his entire company producing "Trapped," are living aboard a big seagoer off Catalina Island.

Comedians Engaged by Lloyd

Since the inception of the film production boom in Hollywood it has been generally truthfully so, that members of the profession are finding an abundance of work at the studios. Dorothy Welber, popular comedienne, believes this statement would stretch a point or two, for with her she has had two engagements since the first of the year. She is now supporting Harold Lloyd in "Three Ages," coming up next week, which is being made at the Hollywood studios.

Spottiswoode Aitken is portraying the role of a ship's captain, the Kauffman of his company, before the camera, in I. W. Irving's production of "Trapped," with an all-star cast of players, headed by John Bowers and June Norton.

The first time he wore a captain's uniform occurred in the old Biograph picture, "The Great Sea Mystery," starring Esmolton, Lawrence, directed by D. W. Griffith, and produced thirteen years ago this month.

Bennett in Doubt.

Chester Bennett is doubtful whether he will be able to produce Hawthorne's great story, "The Scarlet Letter," starring Jane Novak, owing to circumstances restrictions. In explanation, Mr. Bennett states:

"The vital theme in Hawthorne's story, which is conceded to be among the finest ever written by an American author, is the love affair between a minister and Beautiful Hester, the heroine of the story. There might be considerable difficulty in convincing the censors relative to depicting ministers in a false light."

Vola Vale is looking over a large number of books and plays to find a character that she can study and concentrate on for her next production.

Miss Vale says that the audience are growing more and more to demand dignity, tone and refinement from their screen favorites and that unless the actor and actresses can register these attributes in their acting, they cannot live on the screen.

TRAINMEN PAY TRIBUTE

Ralph Lewis is quite proud of a letter from the organization headquarters of the Brotherhood of Railroad Trainmen, asking him to send them a picture of the man. It is the only tribute of the sort which the Brotherhood has received, and it is made the more precious by the fact that it was made to him for his faithful characterization of the railroad man in "Wesbound Limited," in which he played the starring role.

The letter was signed by thousands of members and required more than two hundred pages of legal sized writing paper to carry all the signatures.
Who's Who and What's What in Filmland This Week

DOX MEANEY TO PRODUCE

Don Meaney, of Meaney & Nellis, has announced that he will produce the six Horatio Alger, Jr., stories. The first, slated for early December release, is to be starred by "Tony the Tomato, the Bond-Black," which will be followed by "Phil, the Fiddler." Mr. Meaney has not named his juvenile star as yet. The pictures will be in five reels and will be released through a large releasing company. It is reported that George Sargent will direct.

DAY SHOWER FOR CUMMINGS

Universal City resembled a municipal pound one day recently, after Irving Cummings had sent out an S.O.S. call for a litter of pit bull pups.

Long before the gates opened, ambitious youngsters craving to see their pets as screen stars, lined up with their canine progeny.

The first of the seven scenes written into "Mamie Rose," which Cummings is to direct, called for a litter of pit bull pups.

A classified ad appeared in the Los Angeles newspapers and before the day was done, two litters of dogs Cummings sent a hurry call out for Harvey Gates, to come and take his pick, and the author did so, hence the cast of "Mamie Rose" is now entirely filled, so far as pups are concerned.

DIFFICULT LOCATIONS SOUGHT

Scouts are now scouring Southern California in search of the famous upper Nile country of Egypt!

George Meloff, who is producing "The Light That Failed," for Paramount, has reached the point in this production where it soon will be necessary for him to carry the masculine portion of his cast on location to film the Egyptian country. Working from Kipling's descriptions and photographs, searchers are now seeking a suitable spot in California where this sequence of scenes can be made.

Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrance are the featured members of the cast.

JAMES CRUZE LATEST

READY FOR PREVIEW

Cutting and tinting work on the James Cruze production of "Ruggles of Red Gap" is nearing completion at Pathe's West Coast studio under the supervision of the man who made "The Covered Wagon," and this adaptation of Harry Leon Wilson's popular story, which Walter Woods and Anthony Coldeway translated to the screen, will feature Edward Horton, Ernest Torrence, Lois Wilson, Fritz Ridgeway, Stanley Bly and Louise Dresser are the featured players.

Mr. Edward Caswell, prominent citizen of Hollywood, and for the past 25 years one of the leading literary men of Los Angeles, has accepted a position on the board of directors of Renalles, Inc., to take the place of Mr. David Fitzgerald, resigned. Mr. Caswell will be remembered as the father of little Nancy Caswell, the successful child actress who achieved remarkable success as the "Littlest Jechel" with the Farnum Broth- ers, is taking a prominent part in the Pilgrimage Play. There is a probability that in the near future this talented little artist, who has a host of followers among picture fans, will seek further fame by starring in motion pictures.

Producer L. W. Irving and company producing "Trapped," who are spending several weeks on this picture near Catalina, have had scattered reports of the opening of the pictures. After these have been secured, Producer Irving and the balance of the organization will sail off the coast of Mexico, where other scenes will be taken.

The all-star cast includes John Bowers, June North, Sheldon Lewis, Joseph Dowling, Claire Dodd, Cesare Gravina, Burns, Grace Gordon, Fred T. Walker and others.

Several important additions to the cast of "Leave It to Gerry," a Grand-Asher picture, have been announced. Producer Wilson: "Ega Gregory will play one of the board school girls; Grace Wood is to portray the wife of the villain; little Blanche Lord is a small town kid; Blanche Payson will probably be cast as the principal of the girls' school and Glen Cavender as the instructor of a military academy. George Carter is assistant director. The story is by Adam Hull Shirk and was adapted by Anthony Statter.

Somewhere in Edendale is a goat with a keen relish for grease paint, hand mirrors and face powders.

This ruminant discovered Billie Rhodes' makeup box on location where the little comedienne was casting her first feature for Grand-Asher—a Ben Wilson production called "Leave It to Gerry" and immediately devoured its contents.

"I don't want to be mean," says Billie, "but I hope it gives him a tummy ache, to say the least!"

A SWEET VACATION

Blanche Sweet started a week's vacation yesterday, preparation for appearing in her biggest scenes for "Anna Christie" at the Ince studios.

Miss Sweet has been working night and day in the heavy, emotional characterization of Eugene O'Neill's celebrated role. Very important scenes were postponed until the finish of the production. All of these scenes now remain to be "shot" and in order to give her best to them, Miss Sweet will rest up this week in between the filming of her characterization next week.

Reports around the Ince studio induce me to portray that "Anna Christie" will prove a sensational screen achievement for Miss Sweet, really the most monumental role she has attempted. This character should prove the crowning success of her brilliant career before the camera, dating back to the old Biograph days in 14th Street, New York.

Timely Told.

"One of the greatest assets of a successful motion picture actress is the ability to interpret," stated Viola Vale, the popular screen star, who will be seen soon in the starring role of Finis Fox's production, "The Man Between.

"It is her ability to see and take note of the little things in life and then do them up in her own sugges-
tious mind where they await her call to use at the psychological moment where it makes them carry over her to either register suc-
cess in her chosen work or be thrown over entirely.

"When I first worked with D. W. Griffith as a child in the old Biograph days, I soon noticed how he noticed the little things of how the actors did, their customs and manerisms. Mary Pickford is also a very observant actress, never missing an opportunity to study children.

"More than one is the keenest observers in motion pictures. The late George Lacom Tucker used to say that every girl aspiring to be a motion picture actress should take notice of things about her, shut her eyes and then try to re-
view from memory what she had seen.

"If every actress could be a newspaper reporter for a few months and learn to see deeply in the hearts of humanity, it would be a wonderful help to her in her work."

Cartoons Popular.

For the coming season Pathé announces that the most widely used of all animated cartoon sub-
terest is the return of Fadin's "The Wizard of Oz." Fadin is making the cartoon to make their weekly appeal on its varied programs. Now made under their third year, these modernized, highly comic adaptations of the wisdom of the ancient Greek philosopher are declared by exhibitors to be even more popu-

EACH TO HIS KIND

Tully Marshall, noted screen charmer, will appear in an aversion to red headed women.

In fact, he declares, he will never again try to play in any picture if the cast contains a titian haired beauty.

Before he signed up to play in the Grand-Asher's "Grand-Asher's Husband," he first asked if there was a red head in the cast. Assu-
red that there wasn't, he signed up, and put his signature on the dotted line.

Tully's aversion is the result of his love affair, he explains. He fell in love with his red headed teacher, who threw him down into the administration buildings, he has shunned every red top that has crossed his path—he says.

Gentlemen, Be Seated.

Offers have been prepared at the Grand Studio under the direction of Ben Verschleifer, general manager, for Elliott Dexter and Bryant Washburn, the two actor-producers, whose pictures will be made at the Grand-Asher's Studio plan and released by Grand-Asher. R. William Nell will produce the first Despero picture, plans and ready for release by Grand-Asher. (Hezi) Tate is to direct Mr. Washburn's initial production. A staff of competent technical men is being engaged and everything will be in readiness for the "jump off." The stages have been thrown, the lighting, the sound of hammer and saw can be heard where the sets are being erected.

The Grand-Asher is one of the most commodious in the community and is separated from the administration buildings by a broad lawn with fountains and flowers. The entire property was acquired recently. Samuel Grand will be one of the most active studios in Hollywood hereafter.

Finis Fox will stop off at Den-
ver to show his 'Bag and Bag-
gage' pictures before proceeding to New York.

WELCOME MISS JOY

According to reports said to be authentic and now current in Hollywood, a new star is booming on the cinema horizon. Kathryn Joy, petite and pretty 17-year-old Indiana girl, is soon to make her bow as a screen player under the banner of one of the best known motion picture companies in Hollywood. Further details will be announced within the next few days, or as soon as contracts have been signed. Kathryn Joy is not on the big list of names of artists. Miss Joy's rise to suc-
cess has been phenomenal. She entered pictures less than a year six months ago, but her striking person-
ality and keen ability to in-
terpret has won roles won the se-
rious attention of film producers. One of her most recent engage-
ments was with George O'Hara in the "Fighting Blood" series.
Italian Operatic Singer
Here

Specializing in heavy lead portrayals with true historic ability, John Ardzioni, noted Italian operatic singer, actor, teacher of voice culture and dramatic art, has completed his Eastern circuit, and Hollywood, the artist's great magnet, has drawn him into its fold.

Life Long Ambition is
Realized by This Star

That Elliott Dexter, now making his own productions for Grand-Asher release, was born with a predilection for the theatre, is indicated by the fact that as a small child he ran away from home and was found by a kindly police- man on the steps of the Galveston Opera House. His ambition was to get into the theatre. Mr. Dexter was born in Galveston, Texas, and performed for the Texas Grand Opera. But the longing to act seemed to have been born in him and he finally gained permission of his par- ents to forsake the ecclesiastical studies and go to New York to embark on a stage career. He had a letter to a theatrical man, who advised him to get actual experience. He tried to follow this advice, but found it was impossible to do. In fact, his money gave out before he could even land a job carrying Deepers. So, with a visit to Massachusetts to work on a farm owned by relatives, and then returning, he came to find why he was always "writing home for money." He finally induced her to permit him to make another try in New York and was willing to take any kind of job to keep going till he struck a stage op- portunity. It was, however, in Washington, D. C., that finally landed a position as a clerk in a haleardashery at the minuscule salary of three dollars a week. He rose rapidly to the job of buyer, but the money was not yet satisfactory, nor was this his ambition, anyway. So when they offered him a chance to go on the road with samples, he jumped at it. He went to Paris, Texas, and after failing to sell a nicker's worth of goods, gave it up as a bad job, left his sample cases and hit the high spots for home.

He did quite a bit of amateur acting there and finally went to New York again and was success- ful in an opening as a supernumerary in stock. Within two years he had gained considerable prominence and was playing important roles. His experience included repertoire shows and three-night stands until he went on tour as the lead in "Down to the Sea." Next year he was cast as the heavy in Tim Murphy's play, "The Man From Missouri." After this he appeared in numerous Broadway productions, such as the all-star revival of "Sche- ria," "The Master Mind," "The Love Leash," and with Frohman interests. He played in "The Lilt," "True and False," "The Whistling Chorus," "Old Wives for New," "You Can't Have Everything," "Don't Change Your Husband," "The Square Man," "For Better or Worse," "Something to Think About," etc.

And now his life-long ambition is realized. He is star in his own productions and the first is now under way at the Grand Studio, "The Man Who For-gave," an R. William Neill production of a story by Adam Hull Shirk, adapted by Florence Heim. And Mr. Dexter believes it is the biggest thing he has ever done!

Vola Vale has just bought a brand-new motor boat which she is keeping in San Pedro harbor.

R. William Neill has directed more than one hundred successful screen dramas.

Research Office
Will Aid the Studios

Local studios are beginning to realize the true importance of detail in the building and selection of offices and equipment. L. A. Howland, formerly local film man and now conducting an elaborate research department in his offices in the New Security Bank Building, reports business quite active.

Many studios, after searching libraries, book-stores, private home collections, etc., have gone to Howland’s offices to find the exact data they had devoted weeks in search of.

Views from Ceylon, India, China, views from Egypt, Italy, Spain, France and practically all the countries of the world, are to be had.

Howland specializes in securing photographs of interiors and exteriors for the purpose of supply- ing details to the producing companies, that they may in Holly- wood reproduce any type of foreign building, foreign streets, in fact, anything from anywhere.

A Character Portrayal

A striking character study of Martha Mattox, one of our foremost screen artists, as she recently appeared in "Bavara," playing the part of a Bolshevik. Among the recent successes in which she was prominently cast are "Hearts Aflame" and "The Hero." At the present time she is playing a delightful comedy relief in support of Thomas Meighan in "Woman-Proof" at the Lasky Studios. Prior to assuming this role she appeared in one of the big parts in "Maytime," at the Mayer-Schulberg Studios. Miss Mattox's ability as a heavy and delineator of difficult character parts has been established by many years of excellent work on the legitimate stage and the screen. She is pre-eminent in her type of portrayals, and her versatility is very wide in range.
### CAMERAS

**Pulse of the Studios**

For Week Starting Monday, September 3

Camera's intent to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-360

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO. 5621 Santa Monica Blvd.</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
<td>Holly 3130</td>
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<tr>
<td>Eddie Lyons Productions (Arrow release)</td>
<td>Eddie Lyons</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Collins</td>
<td>2-Real Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Eugene De Rue</td>
<td>Bobby Dunn</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Collins</td>
<td>2-Real Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Wilson Productions (Federated release)</td>
<td>Ben Wilson</td>
<td>All-Star</td>
<td>Linden-Stevens</td>
<td>Gen. Carter</td>
<td>A. Statter</td>
<td>&quot;Leave It to Gerry&quot;</td>
</tr>
<tr>
<td>Dearholt Productions.</td>
<td>La Mee</td>
<td>&quot;The 7th Sheriff&quot;</td>
<td>Preparing</td>
<td></td>
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<td>Alma Geller Productions</td>
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| BRENTEWOOD STUDIO. 4811 Fountain Ave. | 598-146 |
| BRONX STUDIO. 1745-51 Glendale Blvd. | Kenneth Bishop, General Mgr. | Jackson 1000 |
| H. & B. Film Co. | Tony Wright | All-Star | Bill Beckway | "Tango Trails" | Preparing |
| BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd. | |
| FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd. | 593576 |
| Century Comedies (Universal release) | Wm. Hyer | Herman | Herman | My Pal | 1st Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | 459-764 |
| CHOICE STUDIO. 6044 Sunset Blvd. | 5629 Venice Blvd. | Culver City |
| Taureg | Ned Edwards | Meehan | Cullen | Staff | Special |
| Kaye | Aldo Ray | Moll | Lankoff | Staff | Comedy |
| Hallid | All-Star | Cole | Sharpless | Staff | Comedy |
| Jack White Corp. (Educational Release) (Novelty Juveniles) | Frederic Bond | All-Star | Decar | Staff | Comedy |
| | | | | Preparing |
| LLOYD HAMILTON CORP. (Educational Release) | | |
| FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. | Fred Kley, Studio Mgr. | Holly 3000 |
| Rocky M. Production Co. |廢 | | Staff | "The Elk's Tooth" | Preparing |
| GARSON STUDIOS. 1815 Glendale Blvd. | Drexel 0051 |
| Metro Release. | | |
| GOLD SEAL PRODUCTIONS. 7405 Roseberry Ave. | R. Of Rosetti, Studio Mgr. |
| Hughes-Gravel | Young Hale | Hughes | "Riders of the Desert" | 2nd Week |
| GOLDSTONE STUDIO. 1426 Beechwood Dr. | Holly 2693 |
| Phil Goldstone Productions. (State Rights release) | |
| H. E. Williams | Goodman | Staff | Comedy |
| B. Williams | Goodman | Staff | Comedy |
| Sidd Smith Productions, Inc. | Ladon | Lamont | "Make It Snappy" | Schedule |
| Joe Rock Productions. | Joe Rock | Murray Rock | Morris | "This Week" |
| HOLLYWOOD STUDIO. 6044 Sunset Blvd. | 761711 |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. | Holly 1431 |
| Supreme Art Productions. | J. Hatton | H. Jennings | C. Gegg | Frank Bercosky | "Trapped" | 6th Week |
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TAXI
FROM "U" TO YOU
(Continued from Page 5)

require about two weeks more to complete the picture, which is of elaborate spectacular character.

Max Davidson, to whom critics have learned to look for valuable characterizations of Jewish fathers—such as in "Whose Baby Are You?" "The Ghost Patrol," "No Woman Knows" and "Horsevelope"—has been selected for one of the principal roles in "My Mamie Rose," the first Universal-Jewel starring vehicle of Mary Philbin, the "Merry-Go-Round" girl.

Irvin Cummings, who will direct the production, and Fred Datig, casting director at Universal City, have also selected Pat O'Malley and Edwin J. Brady. Production will start very soon on the Owen Kildare story, which will be elaborately filmed in order to give the new emotional "discovery" a fine setting.

A staff of readers has been assigned by Bernard McConville, now supervisor of all Universal-Jewel and super-Jewel productions, to the sifting through libraries and the reading of current fiction magazines for suitable stories for Mary Philbin and Reginald Denny. McConville reports that the rapidly increasing popularity of these two newest stars of Universal-Jewel productions demands the biggest and most worthwhile stories available for the presentation of their dramatic talents.

Roy Stewart has just completed his latest starring vehicle for the Universal company, which was filmed under the direction of Nat Ross. The production, a five reel feature of the southwest cattle country, is a screen version of the popular western novel, "A Texas Ranger," by William McLeod Raine. It was made under the working title of "The Man Tracker."

Supporting Stewart in the cast are Esther Ralston, Jere Austin, Jack Mower and Verne Winter.

"Riders of the Moon," a dramatic western story written and dramatized by Isadore Bernstein, in which Jack Hoxie, popular favorite in tales of the West, is star, has been completed at Universal City.

The picture now in the first stage of editing, was directed by Robert North Bradbury, Elgin Field is the leading woman. Others in the cast were Ralph McCullough, Ben Corbett, William Welsh, Fred Kohler and Jim Welsh. A few miles from Lone Pine, California, on the edge of Death Valley, a location trip was made and three weeks spent in getting what is said to be the best scenic background ever seen.

Jess Robbins, well known comedy director, has been signed by Universal to direct Baby Peggy in her third Universal-Jewel production. The picture will be a comedy drama of five or six reel length, filmed from a Lois Zellner continuity of an original story by Bernard McConville. The working title of the play is "Settled Out of Court."

It will provide an entirely new atmosphere for the baby star and her work will be essentially of a comedy nature. Two multi-reel features previously filmed at the Universal studios present Peggy in dramatic roles of a heavier type.

Robbins, a veteran comedy director and one of the best known laugh creators in filmland, has recently guided the filming of a series of Eddie Horton comedies.

Production has started on "The Near Lady," an adaptation by Hugh Hoffman of a magazine story by Frank R. Adams, which is being directed by Herbert Blache, starring Gladys Walton.

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"The Digest of the Motion Picture Industry"

Pierre Gendron, leading man, Otis Harlan, Kate Price, Florence Drew and Henrietta Floyd.

Who will play the important part of Bibbs in the forthcoming screen version of "The Turmoil," which the Universal pictures corporation is going to produce?

Bibbs is the role for which every young man in Hollywood who is listed in professional directories of "who's who" who wants to play—and believes he can do it. It is the role of a young idealist whose father is a colossus of industry—and the son feels crushed by the hardness of his parent's attitude toward everything.

The Booth Tarkington novel, an international success, will be filmed as a Hobart Henley picture such as "The Pier" a previous Tarkington opus, and "A Lady of Quality," the Frances Hodgson Burnett classic which was recently completed with Virginia Valli in the starring role.

Mr. Henley and Fred Datig, casting director at Universal City, are interviewing and studying various young actors who are after the part. They will announce their decision in a few days. Readers of the book—and they are many—will be interested, for to them Bibbs lives as a fine human character.

The scenario has been completed by Edward T. Lowe and filming will start soon, it has been announced by Bernard McConville, supervisor of all Jewel and super-crew productions for the Universal corporation.

The first shot was—filmed, not fired—in the starring of a new serial at Universal City this week. One little actress is thrilled with the opening up of the road to success.

Well might she be, for Margaret Morris, who has been less than a year in pictures, will be co-starred in "The Ghost City," with Pete Morrison of western fame, and the opportunity is one the likes of which few girls ever had. Jay Marchant, maker of many western plays, is directing. Supporting players are being chosen.

Tom Santschi is completing the second of two important characterizations for Universal, both of which promise unusual interest for fans who watch his work.

The first one was the polished heavy of "Thundering Dawn," a Universal-Jewel-all-star production directed by Harry Garson in which Santschi appears with Anna Q. Nilsson, J. Warren Kerrigan, Winifred Bryson and others. In that a fine dramatic role is gradually increased in interest to a scene in which his hypocrisy is discovered by the character impersonated by Miss Nilsson, and a lashing administration to his shoulders via a long overseer's whip in her hands, a thrilling scene which is expected to enthral fans.

The second is one of the leading roles with Frisella Dean in "The Storm Daughter," which George Archainbaud is directing. No one will know whether it is the leading romantic or the heavy role until the last reel unfolds its dramatic climax. The alternate role which attracts interest in the same way is that of William B. Davidson. Santschi is a veteran of the stage, having to his credit many big New York successes, as a leading man.

Laura La Plante, blonde beauty, whose rise to screen popularity has been notable within for the leading feminine role in "The Spice of Screen Tests

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The Digest of the Motion Picture Industry

Life," Reginald Denny's first starring vehicle under his new contract with the Universal company.

"The Spice of Life" is a screen version of the famous short story, "There He Goes," by Byron Morgan, author of many of Wallace Reid's most notable successes. It is being produced under the direction of Harry A. Pollard, who guided the filming of the "Leather Pushers" series in which Denny achieved a remarkable popularity with the motion picture public.

The Denny company is now on location at Monterey where most of the exterior shots for the picture will be made.

RUPERT HUGHES HOME

Back from Yellowstone National Park where he spent two weeks with his Goldwyn company filming important scenes in "Law and Order," Rupert Hughes is now shooting big interior scenes at the studio.

An admixture of good and bad luck characterized the Goldwyn director's stay in Yellowstone. He expected to be on location for at least nine weeks waiting for a geyser to erupt, since the giant hot springs tend to thin seldom erupts during the day, being much of a night creature. However, the geyser obligingly erupted the first day of the company's stay in Yellowstone and hastily setting up his cameras, Major Hughes got every foot of the thrilling scenes he desired.

However, unfortunate entered when a high wind enveloped the company in a cloud of hissing steam, severely burning James Hogan, production manager, who had to be taken to a hospital. Other members of the company who were burned, less seriously, were Lew Cody, Helene Chadwick, GeorgeWalsh, Carmel Myers, and Rush Hughes.

Howard, Hogan is busy at work at the studio, bandages and all, and the players have doctored their burns with various remedies and are acting as usual.

"Law Against Law" was written directly for the screen by Major Hughes, and deals with the divorce problem by which a man may be blissfully divorced in one state and step over the boundary line to find he has a whole flock of legal wives.

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ROBINSON HAS NEW CAR ORDERED

Residents in the neighborhood of Santa Monica Boulevard and La Brea Avenue, Hollywood, were tempted recently to send in a fire alarm when they saw great flames leaping into the night sky. But previous experience had taught them caution, and they decided to investigate first.

One of the most dramatic scenes in "The Good Bad Boy," Bennie Zeitman’s current production for Principal Pictures Corporation, is the one in which the boy, played by Joe Butterworth, saves the little girl, Mary Jane Irving, from the burning house. Climbing up over the porch, he drags her out of the flames, through the window, dropping her into the waiting arms below.

But while the actors, staff, Director Eddie Cline and the beholders were intent upon these well controlled flames, a real fire broke out in the other end of the studio lot.

Forest Robinson’s shiny new sedan was almost entirely consumed before it was even discovered. The burning automobile was parked close to the new dressing room buildings, which are the first step in the Principal Pictures Corporation’s studio expansion plans.

Had it not been for the quick and intelligent action of a pedestrian on Santa Monica Boulevard in front of the studio, great damage would have resulted.

Forest Robinson, owner of the demolished car, plays an important role of the good bad boy’s father in the story.

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THE MAN AT THE GATE

Horatius at the bridge trying to save his city from the onrushing hordes of the enemy did not possess half the tenacity ascribed to some of our local studio gatemen. "They Shall Not Pass" was the warcry of the French warriors at Verdun; "Try and Pass" is the warcry at the outer portals of Hollywood's film factories. Recently so many of us have been subjected to indignities, insults, and wise-cracks from these studio centurions that it has come to the point where a word or two anent the present conditions would not be untimely.

The motion picture industry has made many great artistic and technical advancements within the past ten years, but at times it seems that courtesy and diplomacy in the contact it maintains with the outside world has been submerged—sacrificed on the altar of "business." A studio is a place of business, it is the campaign headquarters of the cinema art, and as such it should maintain on its personnel people who are in harmony with the trend of things pertaining to film production, people who are working at the studio because they are really interested in the making of motion pictures, and not because it offers them a job at so many dollars per week or because it gives them an opportunity to make pests of themselves.

The other evening we had the pleasure of discussing this enigma with a man who has been a member of the profession for ten years or more, who has been with the industry since its inception. During the course of the conversation, he gave full vent to many of the thoughts that were in our own mind at the time. To quote him in part: "It's absurd! We have an appointment with some one at the studio to discuss business matters. Upon our arrival we are confronted by some hard-boiled person at the gate who demands to know our name, age, residence, birthplace, and past history, before he will deign to convey our name to the gentleman with whom we have the appointment. Maybe he is out for a few minutes, and we are greeted by a sharp 'Mr. So-and-So's out; no, can't let you in; who are you, anyway; what do you want with him? Wal, thas alright, but I don't know who you are! Beat it!' To a person who has been a respected member of the profession for a number of years, or one who is at the studio on a matter of vital importance, this treatment is exceedingly discourteous and uncalled for, to say the least. It shows neglect on the part of someone, and should be remedied immediately, if the industry hopes to maintain the respect of those with whom it maintains business relations. Many a heart-sick, weary actor or actress has been turned away from a studio where probably there was something worth while in store, by this sort of greeting from a twenty-dollar-a-week gateman?"

This industry has specialized for some time in perfecting various phases of its production, and it is now high time that it spent some time perfecting conditions at the gate. What we need at the entrance to a studio is someone who is patient, tolerant, and understanding; someone who can differentiate between the people who come to gaze and gossip and those who are there on real missions of vital import to themselves and to the studio. It is a matter of good business, if not one of goodwill and courtesy. The present reincarnations of Horatius are a serious detriment to cinema success. Put some one there who is capable of handling people of all types, one who can use diplomacy and tact, and he will begin to pay dividends immediately. Make the position a little broader in scope, make it worthwhile in importance and in monetary remuneration. The gateman can be an asset to the studio staff. A change will mean increased goodwill, increased efficiency and expansion; it will save many a heartache among the people of the profession, who should be accorded courteous treatment in their relations with the studios.
This Week's Theatre Notes

Have you seen motion picture stars on the screen and reflected that you could do as well if you had the chance?

Have you stood before your mirror and gazed at yourself, convinced that you were never meant to hide your talents as housewife, clerical worker, or a belle of a small town?

Have you been tempted to steal away some dark night and buy a ticket to Hollywood, the gateway to fame and fortune?

If you have had any of these experiences before and see the James Cruze production, "Hollywood," you'll get a real kick out of watching the heroine and family tackle Hollywood. All your favorite stars are in the film, and the boulevards, homes of the famous ones are on view, and altogether, "Hollywood," now at Grauman's Chinese, is one of the most enjoyable photo plays ever sent forth from Hollywood.

Registering one of the biggest hits of the local theatrical season, Marjorie Rambeau begins the fourth week of her engagement at the Majestic Theatre in "The Goldfish." Miss Rambeau has always had a warm spot in the hearts of local theatre patrons of the spoken stage and in her present engagement to adding still further to her reputation as an actress and her popularity.

Recent support accorded the star by Lawrence Grant, Richard Tucker, Robert Adams, John Stepping, Roland Butter- ley, Willard Jensen, Auda Due, Geraldine Blair and Marie Baker.

One of the biggest programs since its opening at Grauman's Metropolitan Theatre for this week is Theodore Kosloff, famous Russian dancer, ballet master and screen star, brings his two trained ballet dancers in his famous presentation of "Valse Triste," which created a furor when presented recently in San Francisco.

Max Fischer's famous orchestra will offer the waggish jazz music. The feature picture is William DeMille's production, "The Marriage Maker," said to be his greatest achievement. The picture features Agnes Ayres, Jack Holt, Charles de Roche, Mary Astor and Robert Agnew.

Jazz dancing in its most riotous form and administered by its originator, Frisco, himself, will feature this week's bill at the Hillstreet theatre. Frisco, with Leroy Dorr and Eddie Cox, will offer a number of dances, not all of the jazz type. Frisco is known as the most imitated dancer on the American stage; it was he who made a cigar and a derby a necessary part of every eccentric dancer's wardrobe.

The Sylvester family will also be on the bill. Corinne Tilson, whose impersonations of the punch line have made her a favorite everywhere, will also be on the bill. Harry Breer, the comic opera star, will put out melodies and songs while you wait, and sings them, too, is another feature. David Pooch, the famous English ventriloquist, who comes here direct from Australia, will offer, with the assistance of Johnny Green's act, "The School of Scandalous Scholars." Completing the vaudeville program will be Mlle. Terrapin, the international dancer. The feature play of the week will be John Gilbert and Estelle Taylor in "A California Romance." Other features will be Allan Hall and the Troy Symphony, the last chapter of "The Eagle's Talons," A FoxSunshine comedy, "Apple Sauce," Hillstreet International News and Aesop's Fables.

Charles Chaplin's Production to Open Criterion

The initial cinema presentation at the Criterion Theater in Los Angeles, formerly the New York Theater, which is now being transformed by West Coast Theaters, Inc., into a significant two-a-day house—will be Charles Chaplin's production, "A Woman of Paris.

Announcement of the closing of contracts of this picture was made by Harry C. Arthur, general manager, and David Bershon, booking manager for the West Coast Theaters, Inc., and by Arthur W. Kelley, in charge of the picture for Mr. Chaplin. The presentation will occur towards the end of September, the exact date not having been finally settled, owing to the uncertainty of the completion of the renovating and re-decorating of the Criterion Theater. The theater is undergoing a most tremendous change, thousands of dollars being spent by West Coast Theaters, Inc., executives, to make the Criterion the most beautiful motion picture presentation house in America.

The entire Los Angeles motion picture colony is more than anxious for a glimpse of the Chaplin picture. Working for almost an entire year on the story written by himself, Chaplin is said to have given Edna Purviance her first opportunity for a display of her dramatic talents. Others in the cast who will make a sensation in the film world, according to those given the privilege of witnessing the production, are Adolphe Menjou, Carl Miller and Lydia Knott.

In line with their decision to secure only the very best of talent for the Criterion Theater, executives of West Coast Theaters, Inc., through Harry Arthur, opened negotiations with Adolf Tandler, formerly the famous conductor of the Los Angeles Symphony Orchestra, to take charge of the orchestra at the Criterion Theater and contracts were successfully closed, whereby Mr. Tandler will take over the directorship of this important symphonic aggregation. Tandler is the first conductor of a symphony orchestra who has ever been engaged to lead the musical body of a motion picture theater, and when the announcement was made in the Los Angeles papers, the musical critics all commented upon the wisdom of the executives' choice in no uncertain manner. Critics expressed their delight in witnessing the notable advance in the art conception of motion picture presentations and expressed their hope that executives of West Coast Theaters, Inc., would reap a full harvest for their wise move in engaging Tandler, who is tremendously popular in Los Angeles.

The opening of the Criterion Theater will probably occur around the first of October, and the motion picture colony of Los Angeles will have the opportunity of then witnessing the famous and much talked of Chaplin picture. The prices for the opening night will range from $2 to $10. It will be the most exclusive event of the social and film history of Los Angeles. Already dozens of letters have poured into the Criterion office, requesting seat reservations. Prominent motion picture producers and exhibitors from all over the United States will be in Los Angeles for the opening and hundreds of famous stars are reserving the first week in October for the premiere attendance.

The theater itself is being entirely re-constructed on the inside; hundreds of luxurious loge chairs are being placed on the lower floor and gorgeous and expensive drapes and tapestries placed on the walls in order to give the house every aspect of aristocracy of warmth. Special equipment is now being placed in the projection room and the lighting and ventilating systems are being re-inspected and thoroughly improved by a corps of experts in this particular line.

From U to You
By WILL C. MURPHEY

"The Near Lady" is the title of the picture which the Universal Pictures Corporation is producing, starring Sherry Walton, and it is a Frank R. Adams Cosmopolitan magazine story, with the writer's well known humor and left characteristic Herbert Blache is directing. He made "The Untameable" and "The Wild Party," the last two pictures in which Miss Walton appeared before going on a vacation trip to Honolulu.

Dita Hrban, Pierre Gendron, Kate Price, Florence Drew, Emmett King, Henrietta Floyd and other players of high artistic reputation have the supporting roles with Miss Walton. Jack Sullivan is assisting Blache.

While Clarence L. Brown, assisted by Dwingle Benthal, Edward Schroeder, Charles Doan and others, is editing and titling his recently completed Universal-Jewel production, The Acquittal, preparations are under way for his next effort, an all-star Jewell filming of "The Signal Tower," by Wadsworth, the short story selected by E. H. O'Brien for his "Best Short Stories of 1921."

"The Acquittal" is an all-star picturization of Rita Weisman's stage piece which was such an impressive success in New York and London, Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley, Hayden Stevenson, Richard Travers and others having the principal roles. It is a story of a sensational murder trial. The next production will offer a decided contrast.

"The Signal Tower" will have an elaborate staging. The story is that of two signal tower operators on a railroad, one married and the other in love with the first man's wife—a unique triangular situation. The very elements of the plot will be a compelling feature of the film version of "The Signal Tower," and a great deal will be expected of it.

"The Six-Fifty," a story of farm life adapted to the stage by Mrs. McLaurin's stage play, is receiving its final editing at Universal City and in this stage gives promise of making

(Continued on Page 19)
SAN FRANCISCO, CAL., Sept 3, 1923—Mrs. Mitchell Lewis, motored to San Francisco on Friday to join her husband, who is playing a leading role in the Graf production of "Half-a-Dollar Bill," being filmed at San Mateo. As Mitchell's part in the picture is almost finished, they expect to motor back to Los Angeles in a few days.

Jay Morley, and "Tiny" Sandiford, both of the cast of the Gerson Picture Corporation, drove to Los Angeles last Monday for a few days' visit with their families. The actual shooting of the first of the series of five-reel pictures being made by the organization was finished a week ago. The film is being titled and cut, and will be released to the state right market September 15th. Work on the second film of the series will begin in a week. Both Carew will again be the featured player, with Jay Morley, Hal Stevens, "Tiny" Sandiford in the cast.

Mercita Efron, who is in San Francisco as a member of the "First Year" company, is almost as well known to the screen as in the spoken drama, as she has played in many Eastern made pictures. Miss Efron is being showered with wires of "welcome to Hollywood," from the best known stars of the film world, and many invitations for her to stay in the South. "The First Year" company goes from here to Los Angeles in two more weeks, where they will open for several weeks.

A. H. Snow, of "Hunting Wild Game In Africa" fame, his son Sidney and their wives returned from the North on the S.S. Bafort on Friday. They have been engaged in a picture making expedition to Alaska and the far North, under the direction of the Chamber of Commerce, and are returning with some very interesting film of the wild life, and animals of the far northern country.

John Gunnison, Mr. Anna Q. Nilsson, is spending the week end at the St. Francis with his wife, who is playing the leading feminine role in "Half-a-Dollar Bill," being made at the Pacific Studios.

Ray Moore, location director for Goldwyn's "Nobody's Child." Actual shooting on the picture began on Monday last at the Pacific Studios at San Mateo, under the direction of Norbert Myles. Several of the leading players will arrive within a few days, and number of the small parts will be played by local talent. This is the first of a series of pictures to be produced here under Chippman management.

Alta Nazimova will remain a second week with the headliner at the Orpheum Theatre. Her one-act drama, "Collusion," has been very well received, her acting is noted, and it is made sojourn in the silent drama, and her accent once very noticeable, has almost disappeared. Herbert Hayes, who made many friends her as a visiting star at the Alcazar Theatre, is her leading man, and gives an excellent performance.

"Half-a-Dollar Bill," being made by the Graf Productions, is making most satisfactory progress. It is a romantic story, with the Pacific Studio being a very complete, all location work across the bay, and this week most of the company will send sail for a voyage to sea on a sailing ship, to film the real sea-going part of the story. Let's hope that they won't be sea sick for they expect to be gone from dry land also, a week or ten days. Cameo, dog-star, has done some fine work in the picture, and a box bulldog, the property of a taxi driver, has also won many laurels for himself.

CASTS OF THE WEEK

**The Digest of the Motion Picture Industry**

**CAMERA**

**Flashes from Frisco by AGNES KERR CRAWFORD**

CASTS OF THE WEEK

**Joseph M. Schenck presents**

**CONSTANCE TALMADGE**

"THE DANGEROUS MAID"

Directed by Victor Heerman
Photographed by Glen MacWilliams.
Story by Willard Mack.
CAST:
Constance Talmadge
Conway Tearle
Morgan Wallace
Tully Marshall
Charles Gerard
Lou Morrison
Otto Matiesen
Wilson Hummel
Kenneth Gibson
Anna May
Kate Price
Thomas Rickets
Philip Dunham
Jack Dillon
Ray Hallor
Chas. R. Seeling Productions

**GEORGE LARKIN**

"THE APACHE DANCER"

Directed by Chas. R. Seeling
Photographed by Edgar Lyons.
Story by Jeanne Poe.
CAST:
Apache Dancer..................George Larkin
Helen Wayne....................Marie Newell
John Wayne......................George Williams
Nita Jo.........................Ollie Kirby
Count Newair.................Julian Rivero
George Armand..............Lew Carter
Louis Gagnou..............Scotty McGee

**RUPERT JULIAN**

who directed
"Merry-Go-Round"

Hilton Chipman, manager of the San Francisco branch of the West Coast Productions, announces the arrival last Monday from the South of Magda Dagnamarova, Russian actress, and Lynwood Crystal Rapp, child player, to play leading parts in the company's production of "Nobody's Child." Actual shooting on the picture began on Monday last at the Pacific Studios at San Mateo, under the direction of Norbert Myles. Several of the leading players will arrive within a few days, and number of the small parts will be played by local talent. This is the first of a series of pictures to be produced here under Chipman management.

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**CASTS OF THE WEEK**

Wm. Fox Presents Buck Jones, in 
"BIG DAN"

Directed by Wm. Wellman.
Continuity by Fred and Fanny Hatton.
CAST:
Buck Jones.................. Dan O'Hara
Marion Nixon............... Dora Alls
Ben Hendricks............. Cyclone Morgan
Triiby Clark.............. Mame Williams
Jacqueline Gaddson........ Mary McGee
Chas. Coleman............. Doc Snyder
Lydia Yecman.............. Aunt Kate Wahl
Monte Collins............... Tom Wahl
Chas. Smiley............... Father Quar
Harry Lustig................ Stephen Alls
Mattie Peters.............. ROUND
J. P. Loekney.............. Capt. Mac
Jack Herrick................ Muggs Murphy

Bryan Washburn Productions, Inc.
presents
BRYANT WASHBURN
"TRY AND GET IT"

Adapted to the screen by J. Furthman.
Directed by Matt Nat.
Assistant Director, R. Asher.
Cameraman, Kenneth MacLean.

CAST:
Bryan Washburn.............. Joseph Kilgour
Billie Dove.................. Rose Dionne
Edward Horton............... Carl Stockdale
Lionel Belmore.............. Hazel Deane
by Mail

Edward Horton, who has just completed work in the title role of "Ruggles of Red Gap," a James Cruze production, has been engaged to play one of the big roles in Bryant Washburn's first production for Grand-Asher, tentatively titled "Try and Get It," an adaptation by Jules Furthman of Eugene P. Lyle's play, "Try and Get Us," starring Elly Livingstone Gallawanpuss.

Mr. Horton has also appeared in the Jesse Oshins series of productions with much success. He is a native of Brooklyn, N. Y., and was educated at Oberlin College, in Ohio, and afterward at Columbia University. It was there he worked in dramatics with the Columbia Players. He went almost directly to the stage from college and his first work was with musical shows and light farces.

"My songs always brought a laugh," said Horton, "but it couldn't have been altogether of a magnificent voice—it must have been my appearance! I know that when, leading a mob of 'Supers,' I would come down and demand, 'What means this wild alarum,' it invariably got a big round of mirth, even if it was intended to be a very serious moment!

"So I went to Louis Mann, who gave me a chance in a play having high-stall attractions. He told me that I would make a wonderful laundryman or truck driver, that my acting was beyond criticism—that is to say, it couldn't be described in fitting terms that would be fit to print.

"So I went into stock and played everywhere, from Portland, Maine, to Portland, Oregon. The people always declared I reminded them of someone they knew—possibly the village idiot. The greatest stroke was when I played the leading part in 'A Fool There Was.' Inasmuch as it was a very dramatic role, I didn't come out untroubled and I might have done if I had been a comedy part.

"I decided I was fitted only for light comedy. I came to New York and might have got down, and said that it must be my voice that had given me a reputation, and as there were no talking movies just then, they felt I would be miscast for the silent drama.

"But Jess Robbins saw possibilities and after I had done a season of stock in Los Angeles, I landed up with him for a picture. To my surprise, it was successful, and then I learned that for a year they had slated me to play 'Ruggles.' That's done—and they tell me it is all right.

"And now Mr. Washburn has chosen me for the part of Glen Collins in his delightful comedy-drama. It's a great part!

"For the rest," continued Mr. Horton, "I am 5ft. tall, not more than 165 pounds. I love mountain climbing and swimming. I don't care if I never handle another golf club, but I do like golf clothes. Ask me that."

le Sautour we might remark that Mr. Horton's modesty is only excelled by his talented rca as one of the greatest actors on the screen today.
Sid Does a Straight

For the first time in his whole screen career Sidney Chaplin is appearing in a picture without a moustache. His moustache-less appearance is in "Her Temporary Husband," a First National farce comedy, being directed by John McDermott. Sid is portraying a comedy butler and, as no honest-to-goodness butler is ever seen with anything in the hirsute line unless it be side-chops, Sid has been compelled to pack his trick moustache in cold storage for the time being. In "Her Temporary Husband" Sid's face is to be seen in its natural state, sans bushes, and this has its penalties, according to the brother of the famous Charles. No longer can he mingle among his fellow men, incognito, unknown and unrecognized. Nevertheless, he felt at liberty, says, to do what he pleased, even to picking a chicken bone with his fingers in a restaurant without being pointed out as a horrid example of moviedom. Now his face is going to be known to picture patrons all over the country and, as Sid expresses it, he has got to watch his step.

That the truly successful screen artist actually "feels" the part which he is portraying is illustrated in the following incident which happened during the filming recently of "Flaming Youth," a photograph of which is shown on this page. Although it was a warm, sunshiny afternoon the script called for a cold wintry night and Director John Dillon had instructed his players to say something natural, sort of in harmony with the general order of things, so when Milton Sills and Eliot Dexter, playing the principal male roles, stepped out of the mansion, the orchestra on the set was playing "Jingle Bells." One of them turned to Jack Fowler, who played the character role of the Butler, saying: "It's very cold, I wish you a good night." Mr. Fowler replied in the affirmative and unconsciously adding, "And I wish you a Merry Christmas and a Happy New Year."

Harold Shaw Directs Another Metro Special

Dust is not permitted to gather on the扮演er megaphone. Harold Shaw has just brought out with "House Peters" in charge of the Washington office. He has been assigned the direction of "The Living Past," by Production Manager Milton E. Hoffman.

"The Living Past" is the screen adaptation of "The Tale of Triona," written by William J. Locke, author of "The Beloved Vacant Lot" and other widely read novels. England and Russia furnish the locale of the story.

Mr. Shaw is especially fitted to direct the William Locke story due to his long experience in filming pictures abroad. He devoted ten years to directing pictures in England, the continent and in South America. He directed several productions in Russia and took advantage of the opportunity to study that country's people and their customs.

The task of securing an adequate cast will be begun immediately upon the completion of the continuity.

No Shortage of Players Says Lloyd Hughes

"Stories that have been printed nationally to the effect that there is a shortage of actors in Hollywood are pure bunk," says Lloyd Hughes, popular actor who is in close touch with the situation of players in the colony.

"The circulation of such information by movie aspirants throughout the country has swelled the ranks of prospective players in Hollywood to such an extent that hundreds of disappointments are experienced every week among those who want to get a start.

The example that has been made to illustrate this condition of acting talent shortage, namely the fact that a number of players have been appearing in three and four pictures in one week, indicates that a new talent here would change this condition.

"It is unfair to those who want to break in to infer that parts are going begging in Hollywood. On the other hand, it merely results in making new enemies for film impersonators, who come here and meet with disappointment."

On the Sennett Lot

Roy Del Ruth has started another two-reeler laugh film for Mack Sennett with "Tack Square." We can't tell the name of the new picture as yet, but there will be a number of feminine charmers in abbreviated costume, some clever animals and a cracker-jack gag behind it all. Del Ruth has been gone for the past year and if the next comedy comes as favorably as his has already completed for Sennett, admirers of this type picture have something to look forward to.
Officers Are the Guests of Ince

Before one of the most distinguished audiences ever assembled to witness the filming of a motion picture scene, a spectacular sequence showing for the first time the story of a sailing ship was "shot" at the Thomas H. Ince studios recently. The screening of the scene, which occurs at the climax of Ince's screen adaptation of "Anna Christie," Eugene O'Neill's stage success, was attended by a distinguished group of scientists and writers, who are the guests of the Adven-
turers Club of Los Angeles at a dinner given at Ince studios preceding the special- ly arranged entertainment. Choice delicacies from every section of the Pacific coast were served during the dinner to which many prominent Americans also were invited.

A specially built set reproducing a London "pub" used in the filming of another scene of "Anna Christie" was the background for the dinner. And the distinguished guests, instead of coming in dinner coats and resplendent uniforms, arrived in the uniform of sailors, with bantage uniforms, the typical hat, the blue denim shirt, flannel trousers and a broad belt. The guests, who were on the yacht and doing all in world-known as the "gentleman's" way as a lark expressed special appreciation of the opportunity to witness the filming of a scene from "Anna Christie" as the play recently enjoyed a sensational run in London where it was acclaimed the greatest American drama of the decade.

William Russell, Blanche Sweet and George Marion have the leading roles of the picture which will be released by First National this fall.

Mr. Harry A. Swart, whose success as a magazine writer has attracted the attention of the local writers, has assumed the position of editor-in-chief of Renewals, Inc. He is now busy supervising the production of a novel, two-reel feature situation comedy, "The Purple Bath Tub." He is also giving his spare moments to the supervision of the many manuscripts that are pouring into the office.

Awarded First National Contract

Ben Lyon, young New York leading man who was brought West by Associated First National to appear with Colleen Moore in "Flaming Youth," has been placed under a long-term contract by First National.

The signing of the young player was the first official act of Richard A. Rowland, general manager of First National, who has just arrived from New York to confer with First National directors and affiliated producers.

The contract given Lyon is understood to be a reward recognizing his admirable work with Colleen Moore and the success of "Flaming Youth." That pro-
duction has just been completed under the direction of John Francis Dillon and was previewed at the studio by Mr. Rowland and other executives. Lyon portrays the role of "Monty Standish," a difficult characterization.

To what forthcoming produc-
tion he will be assigned has not been revealed.

Just out of his teens, Lyon is nevertheless a veteran in stage and screen experience. He began playing boy parts seven years ago and became a juvenile leading man with the World Film Company when he was almost as much an infant as the industry.

Leaving the screen for advantage-
age stage offers: he appeared in two stock productions and played leads in such plays as "Mary the Third," "The Wonderful Thing" and Booth Tarkington's "Seventeen."

A New Talmadge Picture Soon

"Mary Anne" is Mabel's Next

Constance Talmadge, the star of "The Pretty Girl Maud," made it plain last week that she has plans for books, stage plays, or stories will be altered to fit her.

"I believe that a good story should not be changed to fit a star," Constance declares. "I would rather see it interpreted by a well balanced cast of leading players. After all the story is the thing and I think the public respects evolutionary alterations in books or stories which they have enjoyed."

"I think the star should adapt him or herself to the story, rather than have the story cut up to fit the star. Of course, sometimes very necessary changes must be made when stage plays or books are adapted to the screen. And these changes generally make the stage or book better screen material. But insular as the roles are concerned. I think that most stars of any prominence would prefer to essay new interpretations than to make their roles invariably conform to their personalities."

Constance Talmadge has just finished work in "The Pretty Girl Maud," a Joseph M. Schenck produc-
tion which was directed by Victor Heerman for future First National release.

Eddie Phillips, who is playing the sympathetic juvenile role with Amsden in "The Warner Brothers' production of George M. Cohan's great hit, "George Washington, Jr.," has been signed as a new talent in a picture to be produced by William Sistrom at the Hollywood Studios. J. P. McGowan will direct.

Cameraman The Author of a New Film

Productions of South America, a big new company which is backed by the Peruvian Government and has exclusive motion picture rights in Peru, announces the launching of its first production, "The White Queen." In Los Angeles. The story was written and put into production by Don Robert Catlin, short-story writer, world wanderer, and cameraman. This is the first instance in motion picture history in which a regular feature production was written and adapted by the company cameraman.

Incidentally, "The White Queen" is Mr. Catlin's first direct screen story and first contracted only experience in photoplay writing having been with an extension course given by the Palmer Photoplay Corporation. The picture is to be directed by J. Barstow Budworth, president of the or-
ganization, and after the first epi-
sode it is to be filmed in the localities of the various South American cities and the mountains and jungles of Peru.

Camera work on "The White Queen" started this week and three other pictures by other units of the company begin immediately. One is an adaptation by Mr. Catlin of a magazine story, "The Web of the Sun," another is an O. Henry story, and third is an original, all laid in Peru, but starting in the United States. Mr. Catlin is surrounded by production staffs, and a large troupe of well-known players, have signed five-year contracts, and go to producing headquarters in Peru after preliminary work here. Charlotte du Puis, a new French star, will have her American premiere in "The White Queen."
Gala Day on the Talmadge Set

A million dollar quartet! Norma Talmadge entertained four at a time. At noon, when the clapper boy gave the signal, men began making their way to the set at the United Studios last week, where she is preparing a new picture, "Dulcy." It was a native of the African Sahara. It was a chance party. Eugene O'Neill, author, was a leading man in "The Voice From the Minaret," came out from the Los Angeles theatre where he is playing. Norma introduced O'Neill to Joseph Schildkraut, the famous Continental star, who is being featured in her current production.

While the three were talking in came Jack Mulhall with Constance Talmadge. Mulhall recently finished work as Constance's leading man in "Dulcy." Incidentally, he was Norma's leading man in "Within the Law."

The three leading men and Norma and Constance sat down to tea together on a quiet part of the set with co-stars, onder Franklin and Frances Maris, were filming hundreds of Arabs in a nearby cafe interior. This was about half finished when Conway Tearle came along the dressing room tier of stage six with his valet. It was Tearle's intention to clean out the dressing room which he used while appearing in Norma's "Ashes of Vengeance" and Constance's "The Dangerous Maid." But Mulhall headed him off and invited him over to the reunion. "Here we are," said Mulhall, "the Jacks and a Queen.

"Hold it for a still," shouted Shirley Martin, Norma's veteran photographer.

Dallas Fitzgerald, was long director, has been, unfortunately, obliged to resign due to ill-health. He was on the board of directors of Renal, Inc. owing to pressure of business on his own studios, the -Fitzgerald Productions, Inc. At a special meeting of the Renal, Inc. board of directors, his resignation was reluctantly accepted, with sincere expressions of hope that at some future date Mr. Fitzgerald could see his way clear to again become closely identified with the corporation, and a vote of good wishes for Mr. Fitzgerald's success in his venture was adopted.

MABEL FORREST STARRED

Mabel Forrest, who was co-star with Bryant Washburn, in his feature pictures for Grand-Asher, one of which has just been released and the other recently completed, makes her entrance in her own picture "The Sati Girl," a Ben Wilson production for Grand-Asher. The two she has just finished are "Moonlight and Shadow" and "The Love Trap" and she is now working on "Other Men's Daughters," the third of the Ben Wilson productions.

Moore Has Strange Malady

Owen Moore, playing a leading role in "Her Temporary Husband," a new first National picture, remarked during the conversation with a college professor: "There seemed to be a general conception that there was no alternative to going on with their work during this pre-epoch period."

"Certainly, certainly," replied Prof. Purvroy-Gersnich. "It is to be expected. I marvel that the man should not attempt to give up his work in the future."

Moore asked the professor what he meant.

"It is not strange," Moore was told. "Eclipsitus has stricten communities before. It comes just before the sun's eclipse and tends to depress life on the earth where the eclipse will be most marked. "In Ecuador during the eclipse of the sun, the natives near the coast were affected with a strange malady which scientists have since diagnosed as a psychological depression with a profound physiological reaction due entirely to the phenomenon. "Eclipsitus is a malady of any origin are naturally depressing. It is scientific to deduce that an eclipse, casting a complete shadow of the sun, will darken life beneath it; the spirits of the people will darken with lassitude. Psychologically, it can be traced to an instinct suffered pre-historically when the people had no understanding of heavenly bodies. They held superstitions that the world was coming to an end. This superstition has survived in a frightenment that has come with civilization. "The depression comes from psychological suggestion," the professor concluded.

Moore passed the information to Chuck Reiner and George Cooper, villains of the picture, and they, feeling villainous in real life, too, set about to "suggest" the entire lot into "eclipsitus."

As a result John McDermott, director, was compelled to put the two "heavies" to work in order to hold up the morale of his cast. Stood in for Moore, who had been puzzeled over her depression. Nevertheless, it is well to know that the flooding of the sea comes from atmospheric conditions caused by the coming eclipse and if you want to go to the last game and laugh out loud you grand mother will tell you have "eclipsitus."

Ford to Aid the Pickford Forces

Another new member has been added to the Mary Pickford organization in the person of Starrett Ford, who will be production manager on "Dorothy Vernon." Ford comes to Miss Pickford from the Metro expedition where he was in charge of production activities on "The Four Horsemen," "Conquering Power," "Turn to the Right," "Prisoner of Zenia," "Trifling Women" and others. He is a veteran of the business, having started his work in pictures with Cecil DeMille in 1913, remaining there until 1917, when he went to France to help chase the Germans out.

Neilan Is Home to Direct Mary

Marshall Neilan is in Los Angeles, having just returned from New York to direct Mary Pickford in "Dorothy Vernon of Haddon Hall" upon which she will commence work as soon as sets under construction are complete.

This will be the first time they have worked together without Frazee Pickford. Miss Pickford said "Daddy Long Legs," her first independent production. The first camera tests were taken early this week by Charles Rosher, who just photographed "Tiger Rose," the Warner Brothers production starring Lenore Ulric.

The preparatory work started on "Dorothy Vernon" almost a year ago, but Miss Pickford's plan to film the story then was altered and, under the direction of Frank Lubetsch, she did her current effort, "Kostia," which opened at the Lyric Theater in New York last week.

It is expected that at least 14 weeks will be required for the "cinematizing" of "Dorothy Vernon."

Monty Banks has just started his thirteenth two-reel comedy for Grand-Asher, title yet unknown.

KILGOUR WITH WASHBURN

Joseph Kilgour, one of the best known character actors in the industry, has resigned his contract with Bryan Washburn to appear in his first production for Grand-Asher, tentatively titled "Try and Stop Me," directed by Colleen B. Tate.

Mr. Kilgour has recently completed the role of Constant Lipbatt in "Onpaha" and is cast for the heavy role of Osgood in "The Woman with Four Faces," a Paramount picture featuring Betty Compson and Richard Dix.

Sid Smith is taking a short rest prior to starting the first of his new series of two-reel comedies for Grand-Asher.

Von Stroheim Is Released on Bail

Erich von Stroheim, heading Goldwyn's expedition into Death Valley, where he is filming final scenes of "Greed," was arrested by Los Angeles County game wardens for shooting 28 wild ducks out of season, according to a telegram received at the studio. The director shot the ducks, he said, because his expedition of forty persons needed the fresh meat.

Von Stroheim was ordered to discontinue picture-making to appear in court at Independence, a three-day trip over 90 miles of rough salt deposits and difficult desert trails.

However, when the director explained that the terrific heat had spurred the birds on the adventuring trip, and that his big expedition had been more than six months' work before the game wardens agreed to a $500 bond, to insure his court appearance.

This was the third time where Von Stroheim has camped for making the scenes of the picture ranging from the lakes, deserts, and the tremendous heat saps vitality to such an extent that meat, he said, is needed.

The ducks were shot near a spring used by the birds as a watering place, and great flocks flying over the desert nearly always may be found near the water.

The company has been on the blazing floor of Death Valley itself for more than a week. It has been three weeks since the big caravan left Lone Pine to head in on what is undoubtedly the most dangerous and exhausting expedition ever attempted. Death Valley Scenity is one of the caravan's guides.

START THE BAND

Ankle braces are in demand by members of the marching band. One member, who recently returned from Florida where scenes were made for the screen version of Joseph Henderson's novel, "Wild Oranges."

Four members of the troupe returned with injured ankles. Virgina Valli was severely cut on the ankle by a jagged piece of coral while swimming in the St. John's river. King Vidor sprained the ligaments in his foot when he fell through some rotten plumbing on an old wharf. Ford Sterling's ankle was badly twisted when his foot caught in an anchor rope, while filming scenes for "Get Out Your Water." A third production manager, fell through a hatchway on the yacht and sprained his right ankle.

The band members limping on the set is a signal for the company orchestra to play "March of the Wooden Soldiers."
Weekly Wake-'Em-Up—CAMERA'S News Section

Trimble’s Tips for Lovers of Dog

Laurence Trimble, director and trainer of the wonder-dog, Strongheart, who has just finished his part in the new series, “The Love Master,” has one point in the feeding of animals which is of vital necessity and which very few dog owners are aware of.

“Most people know,” declares Trimble, “one of the foremost authorities on dogs in the United States, ‘that a certain amount of raw meat should be given every dog if he is to be kept in proper condition. What they do not know is that occasionally this raw meat should be alive—a chicken or rabbit.”

“Occasionally, some of my eighteen timber wolves—which are only wild dogs if you stop to consider—become Depress and moody. Then I know it is time to give them some live meat and their improvement in feeding is live rabbits or chickens.”

“Eating the animal, feathers or fur and all as the case may be, is an immediate aid to digestion. This is also true of your dog and at least once every month Strongheart is given a rabbit or chicken.”

“The fact that it is a thoroughly accredited theory concerning wolves which I have thoroughly disp- proved is that a dead animal—let it be a timber wolf must make his own kill or he will not touch his food. I have found that wolves will eat as readily out of your hand as a dog. The only drawback is they must first trust the man who feeds them.

“I have often been asked how owls differ from dogs and the answer is, ‘They don’t.’ Treat them as dogs and in time they will respond as dogs, for what are they but the original dog. They are just wild, that’s all. One of the finest ways to tame a wolf, I observe, is to stand out from the standpoint of a pet, is a full grown timber wolf.”

3-YEAR-OLD STAR

Douglas Fairbanks, Jr., is going to school from sunrise to sunset since his advent in pictures.

In his first starring picture, “Stephan Steps Out,” he plays the role of a school boy and many of the pictures of his father, the great Douglas Fairbanks, were taken in the class room. Before start- ing his screen work in the morning and after finishing it in late afternoon, young Doug puts in some strenuous periods of work with his own tutor in order to keep abreast of his real school work.

Joseph Henabery is directing Douglas Fairbanks, Jr., in this adventure picture, and young treasured with the film is of his father, of course. In a few years he will consume the scene.

“HOLLYWOOD LEGION”

Tom O’Brien, who is playing the heavy part in the writer, has a new title to his credit, “Born of the Cyclone,” the screen adaptation of the recent New York stage success, “A Daughter’s Rights,” and an all-consuming ambition. It is to meet Reginald Denny, Universal star and winner of parts in the just released circle for the boxing title of the picture colony at Holly- wood. Before becoming an actor, Mr. O’Brien was an exceptional boxer, cowboy and Royal Northwest Mounted Policeman.

Marion Fairfax Secured By the First National

Marion Fairfax, noted playwright, will have her screen work with the First National scenario department. Miss Fairfax to the writing department follows closely the engagement of Holm- man Hoy, famous author, who was signed by First National to become advisory counselor in the same department.

The woman writer will write original stories and adapta- tions of popular plays and stories contracted for by First National for release during the Fall and Winter months.

The engagement of Miss Fair- fax will make the scenario depart- ment of First National one of the strongest and most talented on the West Coast.

Record Time Is Made by Hughes

“Finished.” That word written across the script of Rupert Hughes’ “Law Against Law,” at the Goldwyn studios this week, told an eloquent story of a produc- tion completed in almost record time. Approximately six weeks ago Major Hughes began production on his new picture, written directly for the screen. The filming was expedited when “Gianey Geyser” erupted the first day of what had been expected to be a nine weeks’ location stay in Yellowstone National Park wait- ing for an eruption. The film has gone to the cutting room in prepara- tion for an early release.

“Law Against Law,” deals with the conflicting divorce laws by which a man may be married in one state and divorced in another. An all-star cast includes Lew Cody, Helene Chadwick, Carmel Myers, George Walsh, Hedda Hopper, Dale Fuller, Rush Hughes, Marjorie Bonner, William Orlondom, Victor Potel, Kathleen Key, Robert Devillash, Virginia Loomis, Howard Tuc- cade, Hughie Mack and other pro- minent players.

Lillian’s Newest Picture Has Premiere

The film version of “The White Sister,” starring Miss Lillian Gish, had its premiere at the Forty- fourth Street Theatre this week. The picture was directed by Henry King who achieved distinc- tion in directing Richard Barthel- mess in “To-Tale David” and other recent successes of that young star. The company spent seven months in Italy making this picture and it is believed to be Miss Gish’s greatest screen achievement.

Miss Gish takes the role of the “white sister” in which Miss Viola Allen scored one of her greatest triumphs on the speaking stage. In this part Miss Gish plays a role entirely different from any- thing she has ever been seen in before. The picture was made through the cooperation of the Italian govern- ment and church authorities who united in extending every facility to give the correct interpretation and atmosphere for the different episodes in the story.

The company was fortunate in being in Italy at the time that Vesuvius erupted and was able to get many scenes showing the fiery mountain disgorging its streams of lava down its sides and wiping out towns and vineyards. Among the numerous unusual scenes are episodes taken in the desert of Africa where the company worked while the Italian soldiers were engaged in putting down the recent insurrections of the natives of Al- giéres against the Italian govern- ment.

Ronald Colman, who was loaned to Miss Gish’s leading man and she is supported by Gail Kane, J. Barney Sherry and Charles Lane.

Kirkwood on Way to Complete Recovery

Due to the serious condition of James Kirkwood, who suffered a fracture of the brain when thrown from his horse at the Beverly Hills riding ring a week ago, it will be necessary for King Vidor, Goldwyn director, to select a new leading man to play the role in the film version of the popular Joseph Hergesheimer novel, in which Kirkwood was playing the leading role.

The day before the accident Kirkwood returned with the Vidor troupe from Florida, where location scenes were taken for the picture. The company has been taking the scenes in which Mr. Kirkwood does not appear, consider- ing several actors for the part, but as yet has not made a decision. The scenes for which Kirkwood company will be resuming will be completed in Florida, with some scenes in and around Los Angeles.

“Mr. Kirkwood has recovered consciousness and is doing very nicely,” this is the latest report from the hospital where Miss Kirkwood is receiving treatment.

According to Dr. R. B. Griffith, at- tending physician, Kirkwood will be able to resume work at least five weeks.

Frances De Kerrissi Brady, more popularly known among her friends as “Frankie” Brady, has accepted the position as chief reader with Renelles, Inc. At present she is combining her duties that of private secretary to Mr. Clarke and collaborating with him on a special de luxe edition of a novelized version of the detailed synopsis of the forthcoming big feature production, “The Elk’s Tooth,” complimentary copies of which will be sent to every lodge, not only in the United States, but to the affiliated associations of Canada, upon the request of a large number of prominent officials, who are evinc- ing a great interest in the story, on account of its dealing princi- pally with the life and habitats of the few remaining elk in this country. Mrs. Brady is a writer of well-known reputation and her collaboration in the department of which she has charge, it is considered should be of valuable service to the cor- poration.

James Morrison is en route to Hollywood from New York where he but recently finished work in Douglas Fairbanks’ picture, a time popular ballad “On the Banks of the Wabash.” On his journey home, Morrison will visit a number of the larger cities sup- porting racing interests in the inter- est of the Southern California Turf Club, of which organization he is an ardent booster.
**New Bartholomew Picture Starts**

The name of Richard Bartholomew's new starring vehicle which he has commenced work on at the Fort Lee studio with John S. Robertson directing, is "Twenty-one." This is the film version of the celebrated novel, "Wild Apples," by Grace MacGowan Cooke and Alice MacGowan. The story deals with the struggles of a boy whose father and mother have different views as to how he shall be brought up and who are out of step with each other. It depicts the struggles of a youth brought up under such circumstances to throw off a yoke that keeps him chained.

Dorothy Mackail, who was Mr. Bartholomew's leading lady in "The Fighting Blade," is again playing opposite him, having the distinction of being the first ingénue to play opposite Mr. Bartholomew in more than one picture since he became a star.

**SARGENT DOES "FILM-FLOPS"**

Lewis Sargent, well known juvenile leading man, and a comedian of no mean stature, has been recently signed by Mack Sennett to play the lead in "Film-Flops," a forthcoming two-reel comedy with an all-star cast, in which Alberta Vaughn will have the principal female role. The new picture will be directed Del Ruth. Both story and continuity were prepared by the director. Mr. McRae Shaw, under the supervision of the producer, Teddy Stevens, who has been assisting Dick Jones in the production of Mabel Normand's starring vehicle, will act in the capacity of assistant director to Del Ruth. With this combination behind the camera, it is expected "Film-Flops" will be one of the greatest gloom-chasers Sennett has produced in a long time.

**Tucker Talks on the Future of Flying**

Harland Tucker, who plays the role of the aviator in "The Broken Wing" at the Morosco Theater, declares that the first vacation of six months that he decides to take, he is going to an aviation school and learn to pilot a machine.

"Not because of my disastrous experience in "The Broken Wing,"" he declares, "but because some day I have an ambition to own my own plane."

"In another ten years I believe airplanes will be as cheap and as numerous as automobiles now are," he further prophesies, "and if they are, we can all afford the flyer type."

Tucker is national that men should take to the air, especially since so many thousands of motor cars are jamming the highways.

"The ponderous means of passenger locomotion now in vogue will soon be antiquated fifty years from now as a coach-and-four seems to us."

"Steam and electric trains will be used for freight only for ocean travel and freight, motor cars for short distance and huge airplanes for journeying across countries and for crossing the smaller bodies of water."

"Men of only moderate means will own their own planes and if they are suburbanites, they will probably fly to work, parking their planes on the tops of flat buildings in populous quarters built just outside the business districts of all large cities."

Mr. Tucker comes of a family noted for its far sightedness, so he may be right.

**Washburn and Shirk Going East**

Adam Hall Shirk, scenario editor for Grand-Asher will leave shortly for New York City. With him will come Bryant Washburn and Mabel Forrest. The purpose of the trip is a conference with F. Heath Cobb and Mindret Loch of the New York office, to determine which screen plays be issued in Grand-Asher's 1924 program for Grand-Asher.

Mr. Shirk and Loch have been carefully combing the market searching for books and plays which will when produced at the Grand-Asher, reflect Mr. Cobb's practice of conservatism and common sense which has already been exhaustively indicated. To protect the exhibitor and the public, nothing spectacular, weird or awe-inspiring is considered, but a concerted effort is made to obtain plays in which a strong element of human interest may be injected.
Who's Who and What's in Filmland This Week

Lieutenant T. G. Berrien, U.S. N., first vice-president of Renalles, has been appointed, for special duty in Shanghai and Chinese waters, to take a series of pictures dealing with navy life in Asiatic Stations. The photographic value and scenic beauty so far brought out make it admirably adaptable for the big Asiatic story we talked over before I left, and I am hoping to send you in the near future views and notes of native life, etc., that I am sure will find of incalculable value.

Spottiswood Aitken is portraying a ship captain in I. W. Irving's production, "Trapped."

Fred Emerson has a great oppertunity through his comedy work in Johnnie Himes' "Conductor 1492" for Warner Bros.

With the selection of Vincent McCormack and Frank Richardson as the first two of his directorial assistants, and Byron Haskins as head cinematographer, Allen Holubar has begun the choice of his production aides. McCormack is from the directorial staff of Vitagraph; Richardson has just returned from Europe where he has had experience in the overseas features, while Byron Haskins is one of the best known cameramen on the coast.

Holubar will first do "The Human Mill," adapted from "The Bishop of Cottontown," a well-known novel by John Trotwood Moore. His second production will be "Life's Highway from the Island," an original story by E. Lloyd Sheldon, and his third story is "Robes of Redemption," by Jane Hurlie.

Hal Mohr, who photographed "Bag and Baggage," Finis Fox's first production, will head the battery of cameramen who will photograph Choice Productions, Inc., next special, "Day, June," which filmed "Satan's Secret" for Choice, has returned to J. K. McDonald's fold.

William V. Mong will doubtles appear in two cinema productions at the same time this month. Anyhow he has been proffered two attractive contracts bearing the same dates and both producions have given the famed character actor permission to "double in brass." Mong will announce his future affiliations within the next ten days, he says.

Jane Novak, starring in Chest Bennett productions, has just received a fan letter from Iceland.

King Bagott began his career as a stage actor, then he became a Parisan extra, and later started writing the stories for his own direction. Recently a producer who saw Bagott's latest Baby Peggy Universal-Jewel "Whose Baby Are You," liked the story Bagott had created so well that he suggested that the director come with his organization and try his hand at that department at a salary considerably higher than even the one he is receiving now.

FRED CALDWARD, producer and director of a two-reel series of Hollywood pictures after a two weeks trip to New York, where pictures were made for the distribution of this series, left last night for North Carolina, where he will visit his mother before returning to the coast.

Joe Rock has just completed his twelfth two-reeler for Grand View Studios. His next project will take a short rest before starting work on his new series in which he will star with Charlie Murray.

JEAN HERSHOLT EXHIBITS HIS PAINTINGS IN SAN FRANCISCO

The artistic ability of Jean Hershot, the former screen's role of Marcus Schouler in the Goldwyn picture, "Greed," is not confined to the screen, for he is a painter of note as well, having had exhibitions in Copenhagen, Denmark, his native city, and in New York, Chicago and Los Angeles. The latest showing of his brush and pen work was held in art galleries in San Francisco.

The exhibition included oil paintings and pen and ink drawings of the famous cameramen portraits, still life and landscapes; the latter were black and white studies, in the manner of etchings, of ZaSu Pitts, as the Trina of "Greed," Efich von Stroheim, the director, and himself as Marcus Schouler.

FORMOURLY LOCAL STOCK PLAYER

It certainly is strange how a girl, after appearing in a number of dramatic plays before the footlights, would turn out to be one of the screen's most popular comedians. Such is the case, however, with Dorothea Wolbert, who for the past several years has been creating mirth for the entertainment of motion picture audiences. Before entering film work, Miss Wolbert was in stock at the Morasco and the old Burbank theatres in Los Angeles, where she played the role of the old lady known as "The Lion and the Mouse." "A Widow by Accident" and many others. When Universal offered her a contract to appear in pictures, she gave up the stage to try the venture. She has played dramatic roles, but later she developed a liking for comedy characterizations and it is this type of role that she has since portrayed most successfully.

BELMORO TO PORTRAY DIFFICULT CHARACTER

Lionel Belmore, long and favorably known for both stage and screen interpretations, is the latest member of Bryant Washburn's cast for his first production to be released by Grand-Asher, temporary. "The Mystic Try and True" is adapted from the Saturday Evening Post story, "The Ring-Tailed Gallowsman."

Mr. Belmore has appeared in many big productions in character roles and has a role in this film, which Cullen B. Tate is directing, which suits his personality down to the boot. It is that of Timothy Perrin, a coal dealer, who, so it seems, is certain disagreement which, whenever it comes to the surface, takes on the aspect of a feud.

Mr. Belmore is highly delighted with the part, to which he will bring his knowledge and the experience of long years in the portrayal of striking and lifelike characters.

As a result of the remarkable success scored by Richard Dix as "Jean Isbel," the leading role in "To Have and Man," a second production for Paramount, this talented star has been cast for the leading part in Grey's most recent story, "The Call of the Canyon," and is now on location with his director and the other members of the company near Flagstaff, Arizona. Dix expects to be away for six or seven weeks.

Al St. John is as yet reveling in Peace and Quiet, his forthcoming two-reel feature for Fox. The comedy star wrote the story and he asserts that it is so funny he is almost "passed out" with laughter while penning it. A notable cast of funsters support Al in "Peace and Quiet" and Bennie Stoiloff is associated with St. John in the direction of the picture.

Irving Cummings has completed his cast for his forthcoming Universal special, "My Mamie Rose," an adaptation of Owen Kildare's novel, "Mary Philiin and Pat O'Malley." he will have the leading roles in the picture.

Dale Fuller has completed another complex character role in "Law Against Law," the Rupert Hughes-Goldwyn production that has attracted such much attention. But recently the well known character actor has just completed work in Von Stroheim's production of "Greed" and prior to that essayed one of the principal parts in "Merry Go Round," a recent spectacular release.

LASKY COMPANY IN ARIZONA

Director Victor Fleming, heading a cast and staff of approximately forty, people, are in Flagstaff, Arizona, where neat weeks will be spent filming the exterior scenes in the Zane Grey Ranches, "Here's Where the\Canyon," for Paramount.

Richard Dix and Lois Wilson are featured in this production with Noah Beery, Ricardo Cortez and Charles Ogle in support. Although the city of Flagstaff will serve as a base for the company, actual work will carry the company many miles into the adjoining Arizona country.

MRS. JACK HOLT ILL

Jack Holt, who recently completed one of the featured roles in William de Mille's latest Paramount picture, "The Marriage Maker," is now in Portland, Ore., where he was called by the sudden illness of Mrs. Holt.

STARS TO RETURN SOON

Pola Negri and Herbert Brenon, star and producing director, will return to Paramount's West Coast studio from their respective vacations early in September to begin work at once on Miss Negri's next Paramount picture, "My Man."

The star has been enjoying her vacation at the Grand Canyon and Del Monte following the completion of "The Spanish Dancer," Brenon, who produced this picture, is now in New York where he is meeting with his niece, Charles de Roche, who will play the leading masculine role in "My Man." He has also been enjoying his first exposure to the western atmosphere following the completion of his role in William de Mille's "The Marriage Maker."

Brick Enright, known as one of the best film editors, will start his new duties as gag-man on the set with Del Lord, when the director begins his next comedy special, starring Ben Turpin with Irene Lentz as ingenue lead. Harry Griibbon, Jack Richardson and Buddy Ross will also play important parts in the picture, which has not as yet been given a title.

Carl Miller has his troubles in being as wealthy as he is in Tourneur's "Jalousy." He selected tweeds with stripes as being fitting for a wealthy man about-town to wear. "It's not goan," said the assistant director, "but Earl Williams wore just like that in scenes we just took."

Then he received later in a dark suit and was told he looked like an undertaker. Now he's more cheerful in sorge coat and white flannel trousers.
Creighton Hale, returned from San Francisco where he completed an engagement of three months in a leading role in Goldwyn's "The Judge and the Woman," gathered up his wardrobe at the Culver City plant and faced the camera at the Warner Brothers', where he has another important engagement in the upcoming feature titled "The Marriage Circle," which Ernst Lubitsch will direct. So the actor who arrived in Hollywood the wood of the first year, when he was immediately signed up, has been kept on the jump, with no vacation in sight.

Tom J. Geraghty, now in Kennebunkport, Maine, with Booth Tarkington, whose original for Thomas, Meighan, "Pied Piper Malone," is at the screen. He, of course, will be on the screen, will make six youthful hearts beat with joy and also contribute a lovely touch to the production. About fifty miles from the author's home is the summer country of the school where David Shawn dancers, and Mr. Geraghty plans to have six girls appear in a dance sequence. One of the six will be Gladys Carney, a young daughter, who is attending the school and specializing in fancy dancing.

Louise Fazenda, since her advent in "The Godfather," has tentatively called "Rex," in which she is cast as "Maggie," the cook, a featured role, for which the Warner Brothers loaned her, has succumbed to a new habit for her — afternoon tea. In the cast are several English actors and as the company, while on location, has its own cook, with the kitchen close to hand. When they are working, tea at 4 p.m. has been introduced with great success, for those cast and those who are not working, so the custom has been most contagious. Miss Fazenda is now a great booster for a red and white, black or green, she cares not.

Theodor von Eltz against a background of wide spaces has been depicting the virile young genius in "Tiger Rose," the Warner Brothers production. Mr. von Eltz experienced a return to the life primitive in the creation of the role, for he was with those members of the company that went to Tushumne Meadows Lodge near the Yosemite. Up in the morning at 5 o'clock, for his shots as the surveyor, Mr. von Eltz was working a long way into the last day when he made the ascent with director and cameraman, 10,000 feet above the valley floor. Mr. von Eltz, who plays opposition Lenore Ulric as her sweetheart, is doing his greatest work in the production.

Ramsey Wallace will be seen in his motion picture debut in Mabel Normand's "The Extra Girl," which is soon to be given its local premier. Wallace was well known to the speaking stage before entering the movies having been responsible for many big Broadway productions.

MacLean Company on Location

Members of the Douglas MacLean company, producing "The Yankee Consultant," are in San Francisco for six-weeks of shooting important scenes for the comedy-drama. Supporting "Doug" MacLean is a notable cast, headed by Eulaide Jesen and other featured players of like promise. James Horne is directing the picture.

Is Satisfied as Star

Can you picture Dorothy Phillips as a school teacher? The emotional Pirtl National school in the school of life cares to accept the offer made her by an exclusive girls' school in Baltimore, Maryland, her old home town.

Not that Miss Phillips will have to brush up on her three r's — reading, writing, and arithmetic to a bunch of youngsters, but instead she has been asked to play nurses in dramatic and motion picture acting.

Several pending contracts she has with west coast producers will doubtless prevent her acceptance of the chair of applied cinema art.

Marriage Market Finishes

Finale scenes are being taken this week on "The Marriage Market," a sex melodrama de luxe, which Harry Cohn is producing at the Waldorf studios for C. B. C. release. E. J. Le Saint is directing the all-star cast, which includes Jack Mulhall, Pauline Garon, Alice Lewis, Lake Shannon, Vera Lewis, Shelley Lewis, Kate Lake, and Marc Robbins. The play is to be produced from the novel by Evelyn Campbell.

The rise of Harry Cohn to the position of the youngest producer on the west coast reads like the Horatio Alger stories of boyhood days, where poor youth rose to important positions from humble beginnings.

Harry Cohn, who heads the Waldorf studio since he supervised the production of de luxe features, proudly boasts of the fact that his career in pictures began when he received the first feather duster as Carl Laemmle's office boy in the Universal offices in New York.

The honor of creating a new mother role which accentuates firmness with a tender touch when sentiment goes to Lydia Knott, Charles Chaplin in his initial role as director of his next play, "The Woman of Paris," saw in Miss Knott the type to portray the mother he himself has and so she made this big part. That she has risen to the occasion of the confidence imposed in her by Chaplin, is attested by her recent efforts in the preview of the play.

Stage and Screen

Years before the camera and footlights is the only sort of Ad- dad lamp used by May Foote to reach the top notch of screen- land's character women. Her ability to demonstrate "The Millionaire" to which S. B. Hurley in "Milestones," as Mrs. Purdy in "Forty-Five Minutes From Broadway," Charles Ray, and as an old Chinese woman in "Thundergate," speaks for itself.

Hux Collection of Canes

Pat Barnes, of screen and stage fame, isn't a good customer to meet in the dark. He's a collector of canes or walking sticks. One specimen in his collection is a picture-perfect piece of the most vicious thugs at bay. It's a gold handled one, equipped with a long steel fencing blade. It's one of the oldest as well as most valuable canes in Barnes' possession. The cane was made in Russia, Spain, and was a handle and tip of gold of exquisite design. In case of necessity the wooden hilt may be slipped off, leaving only a finely tempered steel blade, such as was used in the days of old by French cavaliers.

"You can get more fun out of money spent in Hollywood than you can in any other city in the country." So says Howard Trues- dell, well known character actor of the screen and legitimate stage. And as Truesdell has spent thirty-five odd years with road companies and big stage plays in the east, he can be considered an authority.

Stanley Tolley, erstwhile banker and now a coming screen favorite, has just returned from a west coast vacation on Catalina Island, following his strenuous work at local studios. Although Tolley has been in the movies only a few years, he has received considerable praise for his splendid character delineations in various large productions, his finest work being credited to the role he had in "Trilby."

Talking about talented people in Hollywood, there is one little ingenue screen player who tops the list. Dorothy Chase is her name, and 22 years her age. Not only can she compose poetry which is published, that is printed, and play screen roles that register, but likewise admits designing all her own gowns. It would seem that Dorothy doesn't have much idle time on hand. She recently finished work in Jackie Coogan's picture, "Long Live the King."

The Smithsonian Institute, Washington, D. C., has commissioned Erich von Stroheim to make several thousand feet of sequence in addition to the scenes he is making for "Greed" while in Death Valley.

UNIVERSAL SCENARIO CORPORATION MOVES

The Universal Scenario Corporation, for several years located in the Western Mutual Life Bldg., Third and Hill streets, city, are now located in the Security Building, on the corner of Santa Monica Blvd. and Western avenue. It is the business of this title and actor supporter to arrange for motion picture production, from books, plays and the works of the original writer. It also publishes two magazines, The Scenario Bul- letin Review and the Bulletin Digest, both of which are devoted to the industry.

Among the stories, many will be found of value to the producer looking for either feature or program material, and a circul- invation is extended to the producer or director, to visit the offices at any time, where service will be gladly rendered in any way pos- sible to assist you in whatever you may be looking for.

NO GOLF—NO KNICKERS

Victor Potel is promoting a so- ciety to prevent the Donning of Golf clubs for the benefit of the venerable Scotch game. Vic says that some direct- ors and actors suppose that golf clubs are trow digging instru- ments, if one is to judge from the surface appearance of the Griffith Park course.

"THREE WEEKS" COMES ONCE IN EVERY LIFE

In the life of every man and woman there comes a "Three Weeks." That is the claim of Elinor Glen, authoress and expert on love, whose most famous novel, "Three Weeks," is now being re- directed by Alan Crossland for the Goldwyn studios.

Once in every human being's life comes a period of supreme happiness, brought about by love. Every woman, for a time, is "The Lady" and every man is "Paul."

It may last for months—it may last only a few days. But in that time, every person reaches his highest mental and moral point.

One does not know, at the time that he is experiencing his "Three Weeks." It is because of this that "Three Weeks" has become the most widely-read novel written in the last seven years, Mme. Glen believes.

Edward Dillon has signed Wal- lach for the role of the "Special Joke," one of the most important characters in his production, "The Drummer of Jeopardy," starring Elbert Harris, in which he will play for Truart.
T. O. D. C. Chief Pays Visit Here

Completion of final details in the formation of a gigantic motion picture co-operative association, patterned after the California Fruit Growers, with a membership of exhibitors, whose theater holdings exceed $20,000,000, is the object of the visit to Los Angeles of Carl Anderson, chairman of the Advisory Committee of the recently launched Theatre Owners' Distributing Corporation.

Anderson is here to confer with various producers, distributors and exhibitors, and will pay particular attention to the independents, whose problems are to receive special notice from the exhibitor organization.

Anderson, who was formerly a Famous Players-Lasky director of distribution, is president of the Anderson Pictures Corporation, which has agreed to handle the distribution for the Theatre Owners' Distributing Corporation.

The new organization has as one of its objects a protest against the fabulous salaries paid to stars and particularly to mere children, which makes the rental costs mount to the exhibitor, and he in turn has to raise the admission charges to the public.

While here Anderson will go into conference with Glenn Harper, secretary of the Southern California Theatre Owners' Association and a member of the national executive committee of exhibitors.

Officers of the new exhibitor-distributing co-operative organization are W. A. True, president; Harry Davis, vice-president; J. L. Dittmar, treasurer; W. D. Buford, secretary; and Sydney S. Cohen, chairman of the board of directors.

Reel, a Real Reel Name

What's in a name? Bob Reel McKeel thinks that there is a lot, and believes that a tricky name will go far into bringing him into favor with the public, if present indications are anything to judge by. He has received numerous inquiries and letters since he began advertising his name.

It seems to be the general impression that his is an assumed name. Such, however, is not the case, and it is his bona fide christian name, coming from a great-great-grandfather, who was a pioneer American settler.

He has, however, more than a name in his favor, having an attractive face, strikingly resembling that of Rex Ingram, for whom he has often been mistaken. This, combined with his care-free, easy going manner, suggestive of the late Wally Reid, and the fact that he seems to photograph about 100 per cent of the time, indicate that when given his chance, the public is going to like Bobby Reel.

Hollywood Has a New Casting Directory

The Universal Casting Directory has opened a suite of offices in the Security Bank building, at the corner of Santa Monica Boulevard and Western Avenue. Professionals are invited to visit and examine the policy and efficiency of the Directory.

The directory charges no commissions and promises a wide distribution among the studios in Hollywood. The book is being arranged to attract wide local attention and is heartily endorsed by several film officials. Within its covers will be found a number of well known to theatre audiences.

The policy of the company will be to secure "preferred parts in pictures" for the professional.

ACTOR TURNS DOWN CHANCE TO BE STAR

Following the completion of the role of "Nikky" in "Long Live the King," Jack Coogan, Sr., offered Allan Forrest a two-year contract to appear opposite the young star. At the same time another producing company approached Forrest office to star him in his own production. While he was considering these offers Miss Pickford decided she wanted him into have him for her leading man in "Dorothy Vernon of Haddon Hall," upon which she will soon begin production.

After weighing the opportunities presented by all three positions, he decided to accept Miss Pickford's offer. He will be seen in the role of Sir Strauder, which will be one of the most romantic roles of his long career.

Star Returns to the Eastern Stage

Marilyn Miller, wife of Jack Pickford, left Hollywood last week for New York City, after spending three months' vacation on the coast with her actor-husband. Upon her arrival in the East she will commence rehearsing for "Sally," which will open on Broadway September 17th.

Jack Pickford plans to complete his present production, "Valley of the Wolf," during the week and will leave immediately for the East to be present at the reopening of his wife's famous show.

Jack plans to remain in the East and make his future pictures there in order to be with his young wife.

The day before departing for New York City, the birthday of Mrs. Jack Pickford was celebrated. A joint birthday party was held for Mrs. Pickford and Allan Forrest, brother-in-law of Jack's, whose birthday also happens to be on September 1st.

STANDARD FILM PRODUCT INDORSED BY CHAMBER

An official stamp of approval by the board of directors of the Chamber of Commerce has been accorded the film entitled "The Port of Golden Opportunity," produced by the Standard Film Laboratory for the World Traders of Los Angeles. Members of the chamber's directorate were guests of the World Traders at a preview of the picture, which comprises six reels of scenes at Los Angeles Harbor and views of the industrial, wholesale, retail and residential districts of the city.

Theodore Kosloff Offers Late Classic

California is destined to become the home of the most talented and highly evolved people in the whole world, according to Theodore Kosloff, who is presenting his famous ballet this week at Grauman's Metropolitan Theater.

"I came to California primarily to learn the moving picture business," asserts the noted moving picture star and ballet master, "but I soon learned that here one could do several things and be appreciated.

"The reason for this is because there are so many persons ready to pursue their studies in dancing, music, art, drama, writing or science.

"Learning that I had received my training in the Russian Imperial School, many students who wanted to dance came to me for lessons—and I soon discovered that I had a class of exceptional pupils—and that in order to accommodate the large number who wanted my methods, I must open a studio.

"In my studio I have been continually amazed at the dancers who are ready for the advanced lessons as taught in the Imperial School—and among these numbers I have chosen those who have had special training under my direction to appear in the Valse Triste ballet, now at the Metropolitan.

"I do not teach any particular method of dancing—I teach the proper control of the muscles of the body—and the students interpret the music or ideas presented to them.

"This is easy of accomplishment, here, for California seems to engender ideas and ideals and the artists do the rest."

Clare West, noted original gown designer, has been working day and night on Norma Talmadge's new fall clothes. Miss West is also designing the costumes worn in "Dust of Desires," Miss Talmadge's new feature for First National release.
Pulse of the Studios

For Weeke Starting Monday, September 10
Cameraman intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-389

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
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<td>Ben Wilson Productions (Federated release).</td>
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<td>BRONX STUDIO.</td>
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<td>Kenneth Bishop, General Mgr.</td>
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<td>H. &amp; R. Film Co.</td>
<td>All-Star</td>
<td>Bill Beckwey</td>
<td>&quot;Tango Trails&quot;</td>
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<td>BELASCO PRODUCTIONS, INC.</td>
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<td>1416 La Brea Ave.</td>
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<td>Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.</td>
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<td>Bud Golden</td>
<td>&quot;The Girl Expert&quot;</td>
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### The Digest of the Motion Picture Industry

**Director** | **Star** | **Cameraman** | **Asst. Director** | **Scenarist** | **Type** | **Progress**
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**Logan-Raynam Productions**

**C. W. Patton Productions, H. F. MacPherson, Mgr.**

**Hercules Film Co.**

**H. J. Brown Productions**

**Malford Productions**

**Granada Productions**

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**UNIVERSAL STUDIOS. 7425 Sunset Blvd.**

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**SUNSET PRODUCTIONS. 7425 Sunset Blvd.**

**UNITED STUDIOS. 5341 Melrose Ave. M. C. Levec, Pres. Nan Collins, Casting.**

**Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.)**

**Edwin Carewe Productions. (First National release.)**

**Joseph M. Schenck Productions. (First National release)**

**Mack E. Rock Productions.**

**Maurice Tourneur Productions.**

**Frank Lloyd Productions (First National release)**

**FULLER STUDIOS.**

**UNIVERSAL STUDIOS.**

**UNIVERSAL FILM MANUFACTURING CO. (FIRST NATIONAL RELEASE.)**

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**VITAGRAPH STUDIOS.**

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<table>
<thead>
<tr>
<th>FROM HOLLYWOOD</th>
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<td>SUNSET TAXI 578-307</td>
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Lorraine Eason
Ingenue Leads
575-91

Kenneth Gibson
Juvenile Leads
578-311

Doctor Roberts
Character Actor
Holly 5335

Reeka Roberts
Emotional Roles
Holly 5335

Bert Sprote
Characters
741-64

“Phon-O-Grams”
Edited by Gène Woolway

FROM “U” TO YOU
(Continued from Page 5)

the name of its director more familiar to fans and exhibitors throughout the country. Nat Ross, director of "The Ghost Patrol," and other Universal pictures, guided the production.

The cast includes Rene Adoree, Orville Caldwell, Gleason, Fred Woodruff, and according to advance reviews in rough-cut the picture is a realistic portrayal of farm life.

The national hotel men should begin saving their pennies now to go and see Herbert Rawlinson’s new Universal picture when it is finished. “The Noblest Roman,” in which Rawlinson is starring under the direction of William Parke, with Beatrice Burnham, Margaret Lan- dis and other players supporting him, is a story of hotel life and management, written by Mary Whiteside. It follows “The Clean-Up,” also directed by Parke.

Rawlinson started out in the first few days’ work wearing a waister’s apron, and will run the gamut of experience, so it’s safe to assume he’ll be a full-bred candidate for the Green- ers when he reaches the climax of the film play.

An additional sequence written into the story of sea life, “The Storm Daughter,” which the Universal Pictures corporation is filming with Priscilla Dean in the featured role, will play a starring part, caused the Dean company to “set sail” again this week.

Under George Archainbaud’s direction the Jewel special feature was nearing completion, when it was decided to add to the water se- quence, the beauty of which warranted the highest expectations. So the unit left Univer- sal City again for Laguna, where the additional scenes will be finished in about two weeks.

A notable cast, including Tom Santschi, William B. Davidson, Bert Roach, Cyril Chadwick, J. Farrell McDonald and others, sup- ports Miss Dean in the new venture. The story is by the Renick Brown, scenario by Edward Montaigne.

Editing is going on at a rapid pace on Hoot Gibson’s new Universal special production, “The Extra Man,” a tale of life in the movies in which practically every prominent star and director at the New Laemmle, studio, took part, and which will be the most elaborate offering so far in Gibson pictures.


For a while the appearance of prominent directors and stars of Universal City wander- ing around the lot in starting, bizarre cos- tumes, and acting before the camera for five- dollar extra pay checks per day, created a great deal of lively interest.

Billy Sullivan slipped through the ropes of the squared circle at Universal City for the initial bout of his first production of Univer- sal’s new “Leather Pushers” series and did a couple of rounds of shadow boxing and rope skipping while the boys were “setting up” to shoot the first scene.

Ed Kennedy, veteran heavyweight, engaged for the picture, watched the work-out.

“Boy looks good,” he said. “He’s fast, clever with his ‘dukes’ and he looks like a hard hitter. He comes from a fighting fam- ily.”

BOB REEL
McKEE

Sullivan, well known motion picture actor, son of the famous Jim Sullivan, who was a long-time champion of the ultra-famous John L. Sullivan, makes his debut as a screen pugilist in “He Loops To Go,” a come-on one of the H. C. Witwer stories. Production has just started on the picture at the Universal studios, under the direction of Edward Laemmle.

H. W. Hedlund heads for the new Kid Roberts when Reginald Denny was transferred from the “Leather Pushers” by virtue of a new contract, to the starring role in “The Spice of Life,” a multi-red racing feature.

Supporting Sullivan in the cast are Ruth Dwyer, leading woman; Esther Ralston, Hay- den Stevenson, Ed Kennedy, George Magrill and Floyd Shackleford.

Three new stories have been purchased by the scenario department at Universal City, ac- cording to Raymond L. Schrock, scenario edi- tor, as coming vehicles for Herbert Rawlinson. Work will be started shortly on the continua- tions.

The first of the new stories is “Jack of Cal’ina,” the second story. It was a Saturday Evening Post story by Cal. Johnson, and L. G. Rigby will prepare the scenario. Beaumont’s story is a sporting tale involving a gambler turned gambler and the venturer of the turf; “Clay of Cal’ina” is a Southern story with a modern racetrack tang.

The third story is “All for the Love of Gloria,” by Marian Orth. William Wing will prepare the continuity for this offering, in which Rawlinson will have a romantic modern role.

Mary Philbin will face the camera in her first starring feature for Universal next Mon- day, when the opening scenes of “My Manic Rose” will be filmed.

The little Irish girl, who has scored such a distinct triumph in “Merry-Go-Round,” will enact the role of the wistful, quaint “Little Queen of the Bowery,” as described by Owen Kildare in his famous novel.

The story has its setting in the famous Bov- ery section of New York City, the Bowery of 1895, stretching beneath the rumbling elevated trains from Chatham Square to Cooper union, where all the equally scaled streets adjoining.

Virtually every detail of preparation for the filming of the famous Owen Kildare story has been completed and production will start Monday, it has been announced by Bernard McConville, supervisor of all Universal Jewel and super-Jewel productions.

The screen version of the Kildare story has been carefully prepared by Lenore Coffee and Harvey Gates and many weeks have been spent constructing the mammoth sets to be utilized in its filming.

No effort of time or money was spared in gathering data for the exact reproduction of the Bowery quarter as it was before it was cleaned up by Theodore Roosevelt, when he was police commissioner of New York City.

Scenes along the East river have been con- structed as they were pictured and described by Kildare, at Los Angeles harbor.

With all of its historic background, with the weird and colorful sets that have been created for the atmosphere of the reproduction—there is still something that is greater than these, according to Irving Cummings, who is to direct the play. The story’s the thing, he says.

Such famous characters as Steve Brode, Chuck Connors, Tim Sullivan and Barney Flynn will be seen in the play and Fred Datig, casting director, and Cummings, are now care- fully choosing the players.

Those who have already been cast to support the youthful star are Pat O’Malley, Edwin J. Brady, Lincoln Plummer and Max Davidson.
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"The Digest of the Motion Picture Industry"

**DAW-SUTHERLAND HONEYMOON**

**IN HOLLYWOOD**

Just when Marjorie had her trunk packed and Eddie was about to go on a two weeks' vacation from the Chaplin studio, the fates again intervened.

Warner Brothers wanted Mr. Sutherland to assist Jack Conway in the direction of "Dorothy Lamour," the popular Kathleen Norris novel; Charlie Chaplin said "okey" and Eddie kicked a hole into his new straw hat—and went to work at the Warner studio.

This is the fifth time that plans for the Sutherland-Daw honeymoon have been cancelled. Marjorie Daw has given up the hope and has unpacked her trunk.

"Perhaps when we're both old and bent with age and useless to the world we will be able to get away on our honeymoon," said Miss Daw.

"I have given up the idea of a trip. Anyway, why worry about a honeymoon trip? We are honeymooning in Hollywood."

WHY NOT A NEW GUESSING GAME?

Balked in their efforts to learn the identity of the author of "Flaming Youth," which First National is now filming for early fall release, members of the all-star cast interpreting the story have spent days arguing as to whether the book was written by a man or a woman.

Boni & Liversight, publishers of "Flaming Youth," declare that it would amount to a breach of contract to reveal any authorship of the column other than the nom de plume "Warner Fabian."

In her most charming manner, Colleen Moore, who is playing the leading role of "Fairy," has written the publishers beseeching them to say whether a man or a woman penned this frank, but exceedingly delightful story.

Miss Moore declares that the author is a woman and Elliot Dexter, who is enacting the role of "Dr. Bob," is equally as sure that a man is responsible.

"If I will admit," says Miss Moore, "that it is unusual for a woman to write in such a frank manner and especially when she expresses the innermost thoughts and most intimate actions of her sisters, but, all the same, I believe the story has all the earmarks of having been written by a woman."

"It takes a man to write so frankly without leaving a clue to his identity," replies Dexter. "I see in this volume a great resemblance to a story by Zane Grey, but even if I cannot be sure of the author I am positive, in my own mind, that it is a man. The descriptions of the women are penned as a man would pen them—not as a woman would write them. No woma would so frankly expose her own set without attaching some alibi in their defense."

Curt de Garcia Furlberg, a recent arrival from Germany, just finished his first part here, that of Robespierre, one of the heaviest dramatic roles in Rex Ingram's production, "Scaramouche." Mr. Furlberg has been playing dramatic roles for the last twenty years in foreign countries.

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WILL NEED AN INTRODUCTION

Ben Turpin is working in one of the fast-
est two-reelers he has ever appeared in, called "The Stunt Man." He is well named, too. Ben said nobody will ever know it is he when the picture comes to the screen, not even his own wife who has been looking at him for over seventeen years, Del Lord, who is directing "The Stunt Man," is putting Bennie through a rapid pace of slam-bang, yet sure fire laugh action.

In "The Stunt Man," Turpin is thrown from a horse, gets drowned, beaten up by a giant, clawed by animals, thrown from a roof and—well if there is anything that could happen to a person, it happens to Ben Turpin in his next Mack Sennett comedy.

SENNITT ENTERTAINS KIDDIES

The lives of fifty youngsters were made happy by Mack Sennett for a few days last week when in one of the big scenes in "Rough and Ready," the two-reel comedy special featuring his new star, little Jackie Lucas, Sennett ordered that the tots in the Los An-
geles Orphan Asylum be given the pleasure of working and playing about the big lot, in stead of engaging the same number of more fortunate children.

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"The Digest of the Motion Picture Industry"

Tearle's Timely Talk

Screen stars whose voice is waning may look to the speaking stage for new and glorious careers, says Conway Tearle, highest priced leading man in films, and a great stage actor. Motion picture players, however, will never achieve success on the speaking stage unless they have made a thorough study of the tech-
nique, the voice and general stage deportment, the absence of which has caused the downfall of many film celebrities who have attempted careers in the "legit," it is pointed out by Tearle.

"There is a wonderful opportunity in the spoken drama awaiting every motion picture player whose popularity is beginning to wane," says Mr. Tearle. "If the player has the ex-
perience to execute his performance creditably on the stage he can at the age of forty, start anew triumphant career for himself.

"At forty an actor is regarded in the light of a 'comer' on the speaking stage. At this age in pictures, he generally has passed the peak of his popularity and begins to play supporting parts of secondary importance in the produc-
tion.

"Many of our present day stage celebrities did not make their stage debut on the stage until they approached the age of forty. The longer and more mellow a career the actor the stage can boast of, the greater is his success when he really hits in a big way. Twenty years' experience on the stage is something to boast of. In pictures, after ten years, the player has generally passed his greatest vogue. There are exceptions, of course, but they are rare exceptions to a general rule.

"It behooves every young screen actor to study stage technique, voice and deportment. If he has never appeared on the stage he should take time for himself to do so. Even if for no other reason than for the occasional public appearances he makes and which very often result unfavourably for him, he should acquire the training of stage presence.

"When the day arrives that he finds his vogue in pictures on the decline, he can then step into the spoken drama for his big oppor-
tunity. The screen player has the advantage over the stage actor in this respect, for he comes to the stage with a tremendous follow-
ing—an international popularity that gives him a wonderful box-office send-off. If he can de-
deliver, he is as great on the stage as he was in pictures, but not greater, than his motion picture career. He must, however, be equipped to achieve this success. He will need help, but it will never fulfill the demands of the spoken drama."

AIG TIE-UP FOR "ASHES OF VENGEANCE" SONG

A new song entitled "Ashes of Vengeance," with music by Muriel Pollock, composer of "Dancing in the Dark" and other big hits in "Jack and Jill," and words by Mabel Lying-
stone, author of "A Child's Day in Song," and other well known books published by Schmier, with music by Mina Zueca, has been added to the score of "Ashes of Vengeance," Norma Talmadge's super feature at the Apollo Thea-
tre. The song is a Waltz and is dedic-
ated to Miss Talmadge. It is published by the Photoplay Music Co., Inc., at 1620 Broad-
way, and has been placed on sale in the lobby of the Apollo Theatre in addition to being dis-
tributed in music stores around the country.

Over 12,000 first class motion picture theatres will release "Ashes of Vengeance," and Joseph M. Schenck, the producer of the cinema has arranged that this song by Mabel Pollock and Mabel Lyingstone be inserted in Victor and Schertzinger's arrangement of old French mu-
sic of the 16th century, to run as a theme all through the "Ashes of Vengeance" score.

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Page Twenty-one
Broadway Star Is Signed With Dexter

Grace Carlyle, hailed as the new screen sensation, has been signed for the role of "Mrs. Trent," the neglected wife and devoted mother in the first picture of the Elliott Dexter Productions tentatively titled "The Man Who For-gave," which will be produced at the Grand Studios. The selection of Miss Carlyle to play opposite Mr. Dexter in a role of such spiritual proportions as "Mrs. Trent" is a most interesting compliment to the actress who has just negotiated in Metro's "Held to Answer," a characterization the very opposite of the other, for "Marion Donnay" is an utterly destructive type.

Mr. Dexter, who saw some scenes of the actress from "Morphe"e" which she enacted for the silversheet as a screen test, is quoted as exclaiming: "What a wonderful mother she would be. It is years since I have seen on the screen a young woman so combining the sex allure and the maternal." With her splendid technique developed by the best Broadway directors and producers on the speaking stage, her experience covering a wealth of roles, although a newcomer to the film colony, Grace Carlyle, say those who have seen her work, is destined to go far as a "top notcher" on the screen for she is taking to it a big art.

For the first time in the history of her career as a film star, Mary Pickford held an invitational showing in New York of her new play, "Rosita," for the benefit of eastern friends and the convenience of the New York dramatic critics.

The preview was held at the Ritz-Carlton hotel and according to wires in Miss Pickford's hands today was a huge success. The picture was declared by critics to be by far Miss Pickford's best offering. It will be released generally soon after the Metropolitan run, which is now on at the Lyric theatre.

Applications for Cast Now Being Accepted

Clarke Renalle
President

Goldwyn Co. Back From the North

With the return from San Francisco of Victor Seastrom's Goldwyn company, including Conrad Nagel, Mac Busch, Patsy Ruth Miller, and Creighton Hale, the noted Swedish director has completed his first American production, "The Judge and the Woman," a film adaptation of Sir Hall Caine's "The Master of Man."

The title of the story was changed to avoid confusion with another picture recently released with a title similar to that of Sir Hall's book. Seastrom spent several days in San Francisco filming the first sequence of the picture and is now cutting and assembling the film. Besides these named, players in the all-star cast include Allyn Pringle, DeWitt Jennings, Evelyn Selbie, Winter Hall, Cecel Holland, Lucien Littlefield, William Orlando, Ana Hernandez, Jack Murphy, Mark Fenton, Andrew Arbuckle, Mrs. Charles Craig and Charles Bailey.

WOULDN'T DO IT

Clare Windsor says that if that story about receiving a letter addressed to her as "Movie Star, weren't so old, she would tell everybody about the letter she got from an admirer in Tahiti, addressed to Clare Windsor, Movie star. However, as it has been done before, the public will have to remain ignorant.

The art department and costume departments at Goldwyn have been working for more than a year on the costuming for "Ben Hur," which Goldwyn soon will film.

CAVAN AS LAWYER

Allan Cavan, one of our front-rank character actors, has just completed the part of Burton, the sympathetic lawyer, in Arvid Gillstrom's latest production from Grand-Asher release. Billy Rhodes is the featured player. Others in the cast include Kate Lester, Claire McDowell, Kathlene Kirkham, and Buster Collier.
MARY RUBY
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Art and the Independent

The day of the independent producer is at hand! It has been said that the future of the motion picture art rests in the hands of the small producer, and it is thought well worth serious consideration. The pictures that the independent producer makes with a necessarily limited amount of capital must come up to standard, for if they fail to do so, he is doomed. He must sell against a highly competitive field composed of companies that control their own distribution and exhibition facilities, and to make any kind of a showing against these companies he must make pictures that come well nigh being masterpieces, if he is to hold out hopes of any kind.

Added impetus to the forward movement of the independents is given by the formation of a distributing company organized solely to handle their productions, to place their pictures in first-class houses and get top-notch prices for them. This distributing company is closely allied with another distributing organization controlled by the exhibitors of the nation, and thus the interests of the theater owner as well as the producer, are amply protected. The chief executive, and active operative, of these two companies will be a man who has enjoyed many years of success in the motion picture business, a man who can be relied upon to the utmost to further the interests of the small producer and the exhibitor. This co-operative movement has received the hearty endorsement of people in every branch of the industry, and it is hailed as the first real evidence of the increasing power of the independents. Pictures that will be handled by this concern must come up to a very high artistic standard. Factory turn-outs and program pictures are taboo with them.

The result of this is inevitable; motion pictures in the hands of the small-time film man will experience an unprecedented progression artistically and otherwise. No doubt there will be radical changes in the various methods of film production, distribution and exhibition now in effect among them. They will have the security of knowing that a ready market is awaiting their productions, provided they make them carefully and to meet the standards set for them. Art and the independent producer will progress hand in hand.
This Week's Theatre Notes

Shattering all traditions at Griffith's Million Dollar Theatre, D. W. Griffith's "The White Rose" goes into its third week at that theatre on Monday (Sept. 17). Not since the then novel act four years ago has any film been shown more than two weeks at this house, and wherever there has been a playhouse attrac-
ted such throngs to this theatre.

"The White Rose" is essentially a Griffith picture with an idealistic theme presented in a practical way before a background of pastoral beauty. Then there are the Griff-
them. The audience will be charmed by the

Hippodrome
320 S. Main
Helen Holmes in "One Million In Jewels"

Orpheum
630 S. Broadway
Vaudeville

Pantages
Hill at Seventh
Gareth Hughes in "I Can Explain"

Hillstreet
Hill at Eighth
Herbert Rawlinson in "The Victor"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 S. Broadway
Marjorie Rambeau in "The Goldfish"

Tally's Broadway
833 S. Broadway
Alec Francis, Claude Gilling-
water, Wm. H. Crane, in "Three Wise Fools"

Symphony
Broadway near Sixth
"Only a Shop Girl"

California
Main at Eighth
Dark
Miller's
Main at Ninth
Rex Beach's "The Spoilers"

Metropolitan
Sixth at Hill
James Cruze's "Ruggles of Red Gap"

Loew's State
Seventh at Broadway
Reginald Barker's "The Eternal Struggle"

Rialto
Broadway near Eighth
James Cruze's "Hollywood"

THE COLISEUM

Million Dollar
Third and Broadway
D. W. Griffith's "The White Rose"

Alhambra
731 South Hill
Constance Talmadge, Jack Mulhall, in "Dulcy"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

Mission
Broadway near Ninth
Mary Philbin and Norman Kerry in "Mercy Go Round"

Clune's Broadway
Broadway near Fifth
Lois Wilson-Richard Dix in "To the Last Man"

"The Digest of the Motion Picture Industry"
William Austin attained success on the plains in that blithest of all comedies, "A Tailor Made Man." For years he has raised a good number of laughs nightly at the Morosco Theatre. And now he has finished his "Rug of Red Gap," a lissky production under the direction of James Cruze, the director as they are beginning to call him, since "The Cereal Wagon.

Now, the public demands something more than a fat clown who falls down. Of course funny screen plays are always to be right, but it is going to be more art to it, and it's a must if you expect it to have an intellectual appeal.

W. H. All the fun of a fun-maker, this Mr. Austin thinks being funny is no joke. On the speaking stage, you have the live audience. For all fun should be impromptu. But we on the screen have to warm up with a cold and empty house before the screen; and you know never when the laugh will come, after the story goes before the audience, or a real laugh from a real audience. And while the laugh, when it comes, is sometimes the effect of a roar, well, it wouldn't always be the effect of a roar, as I expected.

For several years he played in English comedies and he has very definite ideas about how to put over the glittering wit of Oscar Wilde. It has to be played casually—handed over the audience in small doses, so to speak, or you will get blinded by the too-much brilliancy. Some of his later plays were very heartless. And when a Wilde comedy is screened, it exposes the lack of heart back of the cold, steady glitter of the words. There has to be emotion to get over on the screen and his plays had none.

I expect 'Lady Windermere's Fan' to live, because it exposes the cleverness of English society, but of a certain small group that used to be powerful, but now are being forced out to earn their bread.

And William Austin knows whereof he speaks. For he comes of a distinguished English family, is another of the emigre that makes the population of Hollywood so picturesque. Russian, English and Italian aristocracy are here in this cinema city, an artistic melting pot, working beside Americans descended from the Mayflower and others who bring the rich vigor that comes from being close to the soil.

"If I may be critical," he said, "English society is rarely portrayed correctly on the screen. Take a house party shown in a recent movie drama. The hostess greeted her guests with such cold, such freezing hauteur as if to say, 'Who are you? How dare you come here? I don't think in real life she would have been simpler and more cordial.'

He was born in British Guiana and educated in private schools in England. But the stage claimed him after years spent in the Orient. He was a soldier in the International army, organized to protect the inhabitants of the Congo.

"Where rebellion," he said with a smile, "was part of the day's work. One of the most interesting memories that stage mandarin and the smallest American child. But not every one knows that this jester is a widely-read, deeply-thinking man. And the subtle touches in his comedies are put there because his own exacting demands it."

Vivid with all the race of fun-makers, this Mr. Austin thinks being funny is no joke. On the speaking stage, you have the live audience. For all fun should be impromptu. But we on the screen have to warm up with a cold and empty house before the screen; and you know never when the laugh will come, after the story goes before the audience, or a real laugh from a real audience. And while the laugh, when it comes, is sometimes the effect of a roar, well, it wouldn't always be the effect of a roar, as I expected.

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Nine years ago Universal City, California, starting center of the Universal Pictures Corporation, consisted of six hundred acres of land, few small buildings of primitive character and a handful of ambitions workers.

Today it has many of the most improved aspects of stages and offices on the big area and the hundred standing exterior sets, the largest studio in the world. Modern improvements last minute make it a place interesting the artist, the scientific engineer or the businessman.

Carl Laemmlle, as president of the Universal Studios corporation, occupies a unique place the head of the powerful organization that is growing from extremely modest beginnings international leadership.

The height of artistry at Universal City day is revealed in such elaborate cinema effects as "Merry-Go-Round," "The Hunchback Notre Dame," "A Lady of Quality," and "A Qu'Appelle," all attractions extraordinary.

Pat Hartigan, veteran of the stage and screen, who distinguished himself in the cast of "The First Universal-Jewel" starring Austin, "Whose Baby Are You?" is playing important role in the Jewel special, "The Storm Daughter," in which Priscilla Dean heads a large cast. George Archainbaud is the director.

William B. Davidson and Tom Santich have the leading masculine roles and other players include Alfred Fisher, Cyril Chadwick, J. Farrell McDonald, Bert Roach, George Kuwa and others. "The Storm Daughter" is Leete Renick Brown's story, written for Miss Dean, scenarized by Edward Montaigue.

Filming has been completed at Universal City of "The Near Lary," Gladys Walton's latest starring vehicle.

Miss Walton portrays the role of a manicurist who gets into society through the invention of a sausage grinder by her father. She takes up golf and wins herself a good looking society beau and has a lot of other amusing experiences.

The picture was filmed in a Hugh Hoffman continuity of a story by Frank A. Adams, director, "The Miracle Man."

Herbert Blache directed the making of the picture. In the supporting cast are Pierre Gendron, Otis Harlan, Harry Mann, Kate Price, Florence Drew, Emmett King and Henrietta Floyd.

Good news from the William Duncan unit, filming "The Steel Trail," a chapterplay of railroad engineering, has been received at Universal City. After ten weeks of hardship, living in primitive quarters without telephone or telegraph communication with the studio, the Duncans—William and Mrs. Edith Johnson—are returning from South Fork, California.

Duncan himself has been directing the serial besides co-starring in it with Miss Johnson. Known as one of the most efficient makers of this type of entertainment, he uses his latest product, which will be completed with a number of interior scenes at Universal City, is looking forward to with interest by those who have viewed the pictures in the past as guaranteed box office attractions.

Robert North Bradbury, director of several recent successes at Universal City, has started production on three new short Western subjects, to be several of a series of two-reel plays planned. "Double Dealing," by George Pyper, "Under Western Skies" by the same author, and "Stolen Gold" are the trio chosen to inaugurate the series.

These short subjects are complete stories, condensed into the briefest possible film space.

(Continued on Page 19)
San Francisco, Cal., Sept. 9th, 1923.

An interesting project is being worked on, for a big outting to be held at Pacific City the first Saturday and Sunday of October by all San Francisco people in the picture industry. All branches of the business will be included; the exhibitors, the producer, the exchanges, and each and every worker connected with moving pictures, and their families, will enjoy a grand two-day holiday. The profits are to go toward the founding of an insurance fund for the aid of the sick and needy of the industry.

Mitchell Lewis finished his part in "Half-A-Dollar Bill" being made by the Graf Productions, and accompanied by his wife, returned to Hollywood.

Jay Morley, leading man in the series of films being made by the Gerson Pictures Corporation, returned from a short trip to Los Angeles last week, bringing with him, his wife, and two little sons.

Hal Reid, well-known publicity man has given up his San Francisco office, and is reported to have accepted a position in Portland.

Work on "Nobody's Child" being filmed by the West Coast Productions at the Pacific Studios at San Mateo was held up for a few days last week, waiting the arrival of James Caanay, head of the organization, and some other members of the company. Meanwhile the office of the company has been moved to larger quarters at Room 516 Phelan Building. Work on the picture is again under way, and making good progress.

A couple of weeks ago Anna Q. Nilsson awarded a dancing-cut at Pacific City. The winner was graceful, lovely, Edith Flynn, of San Francisco. Miss Nilsson and Max Graf were both so impressed by her beauty and charm that Mr. Graf has offered her a small part in his next picture, and a chance at fame.

The mammoth Pictures Corporation has recently been organized in New York City, with offices in the Loew Theatre Building. Victor Fisher, of this city is vice-president, and the object of the new organization is the distribution and sales on a franchise basis, of live box office attractions. The first picture to be released by them will be "Enemites Of Children" recently made at the Hollywood Studios by the Fisher Productions, from George Gibbs novel "Youth Triumphant." Victor Fisher will also act as general manager of the Mammoth.

Thomas Meighan, his wife Francis Ring, Al Green, Director, and thirty members of his company will be here this week for several days working on the waterfront in the picture "Woman-Proof," which is being made from a story written especially for Meighan by George Ade.

After four weeks spent in San Francisco, working on "Half-A-Dollar Bill," Anna Q. Nilsson returned to Los Angeles the latter part of last week.

"Waterfront Wolves," first picture of the series being made by the Gerson Picture Corporation, starring Ora Carew, is finished, titled, and cut, and will be ready for release to the State Right Market Sept. 26th. Work on the second picture of the series has already begun. The story is one of the logging camps, both written and directed by Tom Gibson, as yet untitled. Jay Morley, Hal Stephens, Tiny Sandford, and Eddie O'Brien will continue in Miss Carew's supporting company, with the addition of several new members.

Casts of the Week

Robert Z. Leonard presents

MAC MURRAY

"FASHION ROW"

by

Sada Cowan and Howard Higgins,
Photographed by Oliver T. Marsh.
Art Director, Cedric Gibbons.
CAST:

Olga Farinova
Mac Murray
Eric Van Cortlandt
Freeman Wood
James Morton
Earle Fox
Mrs. Van Cortlandt
Mathilde Brundage
Kainanoff
Elmo Lincoln

GOLD SEAL PRODUCTIONS

"RIDERS OF THE DESERT"

Co-Directed by Emil Greville and Roy Hughes.
Camaraman, R. C. Hughes
CAST:

Miles Leaves
Thos. Hutchinson
Donna Hale
J. H. Rush
Harry LaVerne
Scott McGee
Bert Apling

PHIL GOLDSMITH PRODS.

"DO IT NOW"

Directed by Duke Worne
Wm. Fairbanks
Dorothy Revere
Mugge Bellamy
Arthur White
Alex Francis
John Fox, Jr.
Wm. Nye

Harry S. Northrup has been engaged by Metro to play one of the leading parts in "The Living Past," taken from the book, "The Tale of Triona," to be directed by Harold Shaw.

Harry S. Northrup was last seen in the leading heavy roles of Mrs. Wallace Reid's "Human Wreckage," and "Saved By Radio."

Theodore Roberts has again returned to San Francisco, this time as headliner at the Gold Gate Theatre, in his playlet, "The Man High Up," which has been such a great drama success.

Only a few more days will see the film completing of "Half-A-Dollar Bill," made by the Graf Productions. Most of the company, including little Frankie Dars and the two dogs have been in a ship the last five or six days. However, Fat Neptune has been kind, the ocean has been smooth, and not a single case of seasickness has been reported.

Mary Pickford, and Douglas Fairbanks went to the guests of the city on Sunday and Monday to help welcome the riders of the Pony Express on their arrival at the new Tariffs Track. Our Mary awarded the gold medal to the riding winner of the pony express race, while Douglas did stunts in the big race. Mary and Doug were met by Mayor Reid and a committee of leading citizens on their arrival here.

Lourie Lovely, motion picture star and star favorite is the headliner at the Orpheum Theatre this week in an unusual act called "All At The Staius." Each Miss Lovely will coach men and women from the audience in a scene that might be used on the set. A full equipment of lights, electricians, ushers, ushers, and cameramen are actually carried Miss Lovely, so that pictures are really taken by the new actors to be shown on the screen next week.

Earl Williams, his wife, and Constance Talmadge, are guests at the St. Francis. Williams came to do a dock-side scene for a picture, and Constance Talmadge "Just Coaling," she says, for a little holiday.

Casts of the Week

Chas. R. Seeling Prods.

GEORGE LARKIN

"CHAINED LIGHTNIN" Directed by Chas. Seeling.
Photographed by Vernon Walker.
Story by Gene F. Pec.
CAST:

George Larkin
Aline Goodwin
Wm. Quinn
Ollie Kirby
Otto Metzetti
Michael Baio

Bob Horner Productions

"ISLES OF PARADISE" Directed by Bob Horner.
Photographed by Edmond L. McFarland.
Assisted by Harry Burns.
CAST:

Eva Novak
George Chesbro
Phil Dunbar
Bob Slaughter
Tom Ryan
Ray Hanford
R. Hildebrand
Frank M. Clark

LAVAL PHOTOPLAY, LTD.

"THE VITAL QUESTION" Directed by P. Cazeneuve.
Photographed by Harry Webb
CAST:

Andre Lafayette
Eddie Tilton
Jack Perrin
W. H. Turner
Max Constance
Helen Ferguson
Bernard Randall
Ortha Albo

(Continued on Page 21)
Long Days of Toil Bring Reward to Young Sculptor

From jungle-dweller to extra-man in the movies, from extra-man to painter and sculptor, with a prospect of rounding out his career in Paris—such is the avatar of Carlos Gemere, or, better yet, just Charley, as he is more generally known. Charley was born a scant eighteen years ago in the island of Negros, one of the Philippines. His mother was a Spanish native of the island, and his father an American soldier.

While Charley was still a toddler—yet familiar with every detail of the savage brush that encompassed his home—his father died of a single-fever, and from that day on Charley began to dream about the great country where his father had come and whither, without doubt, his spirit had returned. Even in those days, Charley was fashioning beasts and birds from the black mud of the river banks, his eyes to catch the colors of the tropic sunsets in the crude pigment of the local boat-builders.

But his chief dream was of America.

Last year he followed his dream. He came to America, was adopted, and found a home in Speedy's Museum. It was a “wiper” in the engine-room of a freighter, the freighter dumped him, with much else of its cargo, onto the big piers of Los Angeles harbor. From there to the moving picture studios of Hollywood was but a brief step for the traveler. It was a hard one, though, Charley almost starved.

What did that matter? In Charley’s limited English, “studied” meant “art”; and anyway, he was in America, the home of his blonde and heroic father.

One of Charley’s first jobs was as a member of the huge mobs employed in the filming of “The Hunchback of Notre Dame” at Universal City. Now the reality exceeded any dream of his. He found himself surrounded by magnificent architecture, great sculpture and painting.

His own innate art began to blossom. He made hundreds of studies with charcoal, pencil-stubs, discarded brushes—on planks, sheets of “compo” board, the back of reflectors. He scribbled on food and bought modelling clay, with which he worked at night. He did a pair of marvellous statues, one of them showing Lon Chaney as the “hunchback,” and another of Caesar Torance as “Clopin,” king of the Paris beggars.

One day his work was remarked by Perley Poore Sheehan, who had adapted “The Hunchback of Notre Dame” to the screen and was supervising the production. Mr. Sheehan had spent much of his life in the art centers of Europe, and was amazed to find that the sketches and figurines were the product of an untrained youth. Through his recommendation, this young genius was given a place in Universal’s art department—itsself almost as perfect a school for young artists as could be found outside of Paris.

Now Charley spends his entire days modelling and painting to his heart’s content. He has made an immediate name for himself in Universal’s replica of Notre Dame, and he aspires to make a holy pilgrimage to the great original. But America is his own country, now and forever—so Charley says in his lisping, broken English. There is no longer a Carlos Gemere, Filipino; it is Carlos Gilmore, American.
With the Cinema Stars of Today

Where do good movie actors come from? Does any one section of the country contribute more historically to the silversheet than another, and was the stage the original training school for a majority of the picture industry’s leading men and women of today? These questions are burning ones among numerous fans who follow the careers of the brightest lights in the spectacular cinema Firmament and for this reason the following information has been compiled for the edification and peace of mind of "ardent fan," an admirer and the scores of others who are still too young to read with the screen propounding the intimate queries.

William H. V. Mong, noted character leading man, was born in Chambersburg, Pa. Following several years as a parochial school teacher, he deserted the high school of education for the footlights of stage and screen.

St. John, Fox star commonplace then was born and raised in Santa Ana, Cal. He served as a lifeguard at Long Beach for a few years and it was through his daring in the water that Mack Sennett engaged him for parlor parts. St. John rose to stardom quickly.

Charles Jones, another Fox luminary, is a product of Red Rock, Okla. He entered the movies via the cowboy route and since has become one of the more popular stars of the cinema world.

Dorothy Phillips was born and raised in Baltimore, Md. Following a private school and college education she studied dramatic art and went on the legitimate stage at an early age. Today she is a famous star.

Eufalie Jensen, noted feature player, was born in New York, and received her early stage training in musical comedy and vaudeville and has appeared with demand at the Hollywood studios.

King Baggot is a native of St. Louis, Mo. He began his stage career in dramatic stock and is now one of the foremost actors and directors of the movie world.

Siegmond Morrison is a product of Mattoon, Ill. He is a college graduate and also a graduate of the spotlight which began his career as an actor in vaudeville.

Joe Bonner by chance ran into his old partner, Tonyoney and Mac Bel Price, with whom he had toured the country in a vaudeville act. The trio have been engaged to do the book for some of the daily newspapers broadcasting stations, doing the old act. While the vaudeville acts are in town Joe is spending enough time with the studio and giving them an opportunity to see just why he left the road to set up housekeeping in Hollywood and has proven himself a very clever juvenile actor, as well a clever funster.

College Graduate Reaches Stardom

Donna Hale, who was recently featured in "Blarney," a Roy Huggins production, has had a three year lead in "Riders of the Desert," which Hughes is finishing at the present time for United Artists. Miss Hale made her film debut less than two years ago, just after graduating from Kidd University in Texas, in fact, she was first discovered by Director Hughes while enacting a leading role in a lawn fest organized by the graduation programs. She was given a part in his next picture and established her right to play leading parts.

Miss Hale was president of the Players Club of the university and made many appearances while on tour with them. Her former classmates and friends are now cheering her with congratulations upon her recent successes and are asking her to make personal appearances in the college towns where she is so well known. She is a keen student and lover of good literature, and is constantly studying dramatic art. Her part in "Riders of the Desert" affords her many opportunities to display her ability, and should prove a distinct triumph for her.

M. P. A. Chief to Become a Producer

Entering the field of supplying extra talent to studios and independent producers some eight months ago, Harry C. Ellis, president of The Motion Picture Players Association, unknown and unfamiliar to the picture industry, has made an enviable record and a host of friends through a policy of service to both the actor and producer and his retirement at this time as the chief executive of the Players Association will no doubt be regretted by its many members.

He is asked for a reason for the change Mr. Ellis stated frequent requests from friends for his entering the producing field and with equally counters his greater opportunities were available in the making of educational and special films, than the strenuous duties of highly intensified organization work. Before entering the picture industry Mr. Ellis spent several years as executive secretary in Chamber of Commerce work, his last connection in that line being with the Alhambra Chamber of Commerce. In this position he resigned last November to organize the Motion Picture Players Association.

Carl Stockdale, one of the most competent artists of the screen in character roles, will play the role of the bookkeeper in Bryant Washburn's first picture.

New York Critics Pre-View "Rosita"

A new jewel is today glistening in Mary Pickford's crown of fame, due to the success of the New York opening of "Rosita," her latest photoplay, which has its premiere at the Lyric Theatre in the heart of the Metropolitan theatrical district.

Wires to the little star from friends in New York as well as from members of the United Artists organization indicate that this film will not only be Mary's best but will prove one of the worth-while cinemas of the year.

Among those who telegraphed their congratulations were Mary Hay, Richard Barthesmich, George and Percy Fawcett, Haruty Manners and Laurette Taylor, Sel Lesser, Maud Salvini, Mrs. Bertha Case, those of Frank, who owns the Algolnour Hotel, and many others.

From Hiram Abrams, president of the United Artists Corporation, came the following:

"Press unanimous in praise of your remarkable acting, the magnificent photography, the bigness of the production as well as Lubitsch' direction. Of course the film is the direct result of the superb ideas of Lubitsch. This is Rosita" is understood to be noteworthy as a playbill for three reasons: To begin with, it represents Ernst Lubitsch first directorial effort in America. Second, it is the first time Mary Pickford has appeared in an adult role throughout an entire picture. And last, the film is distinctive because of photographic innovations for which Charles Rosher is responsible.

A notable member of the cast with Miss Pickford is Holbrooke Blinn, playing the part of the philanthropist. "Rosita" is expected to be released generally in the late Fall.

Heavy Scores As Character Man

The rise of George Siegmann to a position commanding respect as one of the industry's foremost character and heavy men is one that is attracting attention among the trade. It has even come to a point where exhibitors feel that there is some value in mentioning him in the billing. Producers realizing this are calling upon Siegmann to play roles that are not even of first importance simply in order to have his name on the sheet.

It may be Siegmann's extraordinary work in "Merry Go Round" that has suddenly caused his individual stock to rise, but that is only half the story. It seems that he has sooner terminated the difficult role of Danton, the French patriot in Rex Ingram's "Scaramouche" than he was engaged in Maurice Tourneur's "Jealous Fools," and while still donning the grease paint he was engaged in the H. L. Luce for a principal role in the film version of O'Neill's great play, "Anna Christie.

Siegmann entered the movie game in its infancy days—even before the entrance of such later names as Keaton and Ford. He was engaged by Thomas H. Ince for a principal role in the film version of O'Neill's great play. "The Scheming Line Up"

"The Dangerous Maid," starring Constance Talmadge, is now in the cutting stage and is completely edited in about three weeks. This story of the turbulent time of King James II of England via director Ernest Lubitsch for First National release.

Buster Keaton will be the next to finish. Buster is now making "Hosibility," his second feature length production. In "Hospitality" his wife's, Natalie Talmadge Keaton, and J. E. St. Thomas are also as Buster's father, "Jo Keaton," have important roles. The first sequence of "Hospitality" was shot and twenty scenes were filmed on the United Studios lot and the comedy is now being completed at the Keaton Studios.

Norma Talmadge is about third done with her big Algie spectacte-drama, "Dust of Desire," the scenes of which are laid in and around the famous oasis of Biskra in Northern Africa. "Dust of Desire," which is being directed by Chester Franklin and Frank Marion. Joseph Schildkraut, the famous French actor, is the all-star cast. "Dust of Desire" will be ready for editing in about a month.
One-Minute Interviews With Famous Film Folk

By MALCOM STUART BOYLAN

Miss Bremer, you are of Australian birth. Now, do you think that there is any temperamental difference between the Colonials and the British that might influence one's work on the screen?

Temperament, I believe, originates with one's parents and immediate associates, rather than with geography. The British are restrained emotionally in comparison with the Latins, for instance, but between the British of England and the British of the colonies there is no difference of temperament that could be noticed on the screen.

Miss Fair, would you rather the publicity department would describe you as a spectacularly beautiful girl with a profound intellect, or as a nice little girl, moderately pretty, who is trying to get along?

I agree the latter. Bad advertising has killed more picture players than lack of publicity.

Bland blithering about screen folk must be getting fearfully tiresome to the general public. It is to me. I would rather much be seen as a sincere worker with a possibility for success than as a simpering doll for whom fame and fortune has been prescribed by destiny.

Nothing, I did not understand that. I got the picture. I would be pleased to have this brief interview to discuss any definite production.

Miss Bremer has just finished an important leading role in First National's "Thundergate," directed by Joseph de Grasse. Sidney and Harbal Small's story, "The Lord of Thundergate."

"Mr. Bird, of all the hundreds of beautiful women you have photographed, whom do you consider the best subject?"

That is an unfair question and answer would probably abrogate my insurance.

"Each has some elusive charm which is not always captured by the camera. Many of the most charming have a face for every mood and a mouth for every minute."

"Mr. Bird, Associated First National has three young women under contract with whom you are in frequent professional contact. Surely, Miss Colleen Moore, Miss Sybil Jason and Miss Virginia Brown Faure are first on your list of beautiful women?"

"Not necessarily. I did not understand that this informal chat was to be dramatic."

Miss Moore, for instance, is too animated; too fleeting in her almost immemural expressions to be a perfect subject, for a camera that requires a motionless moment. When portraits are made exclusively by the motion picture camera, Miss Moore will be the perfect subject.

Miss Bremer is statuesque. She would be photographed with dignity and poise. Her beauty is so delicate that it is sadly influenced by light. She is difficult to portray, but the effort is well worthwhile making.

Miss Fair is a charming subject. You would have to drink so deeply that it is not always easy to change her mood to suit the moment's requisites, but that's true of the still life as well. However, I think I could photograph her in the low tones of old paintings."
Under the direction of Norman Manning, studio manager for Princeton Pictures Corporation, the first few dollars of the company’s appropriation for studio expansion, are being put into circulation.

A new dressing room building has now been completed, of the one-story bungalow type. It is the last word in modern construction and the large, airy rooms are completely equipped with every known convenience for doing the make-up. The fifteen additional rooms are divided into three star suites, two large rooms for extra players and seven single.

A high-powered generator has been installed to take care of the additional “juice” required for the increased production activities.

Manning, a landscape artist of no mean head, is using laying out the grounds surrounding the executive offices, and rows of brilliant geraniums, smooth green lawns, and young trees, are set to serve to make this studio one of the most attractive in Los Angeles. Fifteen acres of ground adjoining the Pickford-Fairbanks studio on Santa Monica Boulevard, comprised by Princeton Pictures Inc. The studio was formerly owned by Florence and King Vidor, but was taken over by Signe Hasso and his associates early last Spring. It is here that the Harold Bell Wright novels are being filmed. “When a Man’s a Man,” featuring John Bowers and Marguerite De La Motte, has just been finished and is now in the cutting room. The second Wright story to be screened, “The Winning of Barbara Worth,” starring Barbara Stanwyck, is scheduled to go into production early in October.

Eddie Cline is at present busy on the big stage directing Renie Zednik’s production for Principal Pictures, “The Good Bad Boy,” featuring Joe Bextorow and Forrest Robinson. Harry Langdon and his company are in the midst of the second two-reel comedy of this series, under the direction of Alf Goulding, with June Marlowe playing opposite the star.

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"Harmony," says Elliott Dexter, "is the secret of the making of pictures, as it is in any walk of life. My producer is now making his first picture for Grand-Asher, with R. William Neill at the helm. I have two others under contract with people endeavoring to work without harmony," says the star, "and never have I seen them accomplish anything worth while. That is why, in my company, I insist that people shall reflect that quality which gets a mutual regard and co-operation. It is the principle upon which the entire studio is conducted and that is one of my strongest reasons for feeling that I have at last achieved a goal toward which I have been endeavoring. The production of my own pictures under conditions that make for success and harmony.

"The very spirit of the story I am doing is built upon the law of harmony. As "the prince" a mission would be assigned to the hero, rights through the correct handling of situations that might ordinarily lead to tragic results. And there is tragedy in the story but in every instance it leads to ultimate good. Therefore, I believe that unscrupulous is finally made aware of his mistake and is regenerated, transformed to a new one, and after many terrible situations, the end is harmony.

"I believe our happiness is in my life than I am now—and I think this evidences the truth of my assertion, that without harmonious surroundings there can be neither success nor satisfaction."

NED FRENCH ACTRESS

Star of the Paris stage before the World War, creator of numerous roles, Sarah Bernhardt’s support in several plays, a Red Cross nurse and finally in pictures—that’s the record of Mme. Rose Dione, French actress of rare talent and beauty who is playing the role of modiste in Bryant Washburn’s first production for Grand-Asher, directed by Cullen Tate.

Mme. Dione played both comedy and tragedy on the stage. She appeared in “Madame X” over 40 times in France and when fifteen did her first role with the immortality Sarah Bernhardt.

At the Theatre Sarah Bernhardt she played the role of Madame Ber- gery—freely. "The Bad Shep herd." She came to America after numerous roles with a French company playing in New York. From there she went to Montreal in stock. Finally she reached Hollywood and has played in photodramas with Mary Pick ford, Nazimova and others.

The Princeton Florio in "Try It and Get It," Washburn’s picture which was adapted from Eugene P. Wood’s "Galliavampus" is a highly pleasing one in which Mme. Dione’s nature of subtlety and exotic mannerism is perfectly.
NEW DANCE STEPS
Craig Biddle has originated a new dance step, the "Lincoln slide," which is unique. It is divided into three parts. The first part has one step to each foot and one to the music. The second part has one step to one beat. The third part has two steps to each step. The dance begins with very few steps and ends with very fast steps. Some of the expert dance teachers say that the "Lincoln slide" will be generally adopted as fall.

UR LOST AND FOUND DEPT.
Found: The first King Tut costume, once owned by Mr. C. S. Glendenner, seven years ago at old selvedge.

The idea originated with Jim when Cody complained that he had futility in keeping his moustache. Therefore the barber cut the idea of shaving the mustache in a semi-curve to give appearance of curling. The mustache, which stays curled, has been a characteristic of Cody's ever since.

Formerly, the barber, claims King Tut was the originator of the imitation of Cody's moustache.

Clara Bow, 17-year-old Brooklyn high school girl, has been elected to play the part of Janet Glethorpe, a society flapper in Frank Lloyd's independent production of "Black Oxen" which is to be released as a First National curate.

Miss Bow recently came to Hollywood as the winner of a $1,000 and Fortune Contest and allowed her appearance in "The Sea in Ships" which was good to a long term contract by P. Schulberg by whose courtesy she is believed to appear in "Black Oxen."

Mr. Lloyd made tests of over a dozen flapper types before he selected Miss Bow whom he describes as vivacious, intelligent, athletic and attractive enough to be the center of interest at any party. The selection of Miss Bow was two characters for "Black Oxen" unfilled—Prince Demonar and Miss John Carlisle. Corinne Griffith and Constance Tarlo are the featured leads of the production.

AST NAMED FOR FIRST PRODUCTION
It would be hard to find a more radiant galaxy of players than that chosen to support Elliott Dexter in "The Tug." The film is a Grand-Asher star, in his initial offering in the field of actor-producer. Mildred Harris plays the leading feminie role, opposite the star, in the character of Lorraine Meade. Mr. Dexter has the part of Austin Ferrol, dubbed "The Prince"; Anders Randolf, one of the world's greatest screen heavy's, is Johnson Trent, a political boss; Grace Carlisle, beautiful and talented, is Mrs. Trent and Sydney Bracey, character actor of repute, plays Wilton, an underworld crook. Little Jeane Carpenter is Betty Trent. There will be many types and bits played by carefully chosen actors and actresses. Admirable settings and some thrilling episodes will be found in this picture which is one of the really "different" productions.

THRLS GALORE
"I've never worked harder in my life," said Miss Billie Rhoades, who is in the midst of her first Grand-Asher feature, produced by Ben Williams, called "Leave It To Gerry." "As a sort of tomb girl," she continued, "I have been kept on the jump from morning till night. I've hung on a bucking burro, milk a goat with a predilection to kick the only girl in the wild west, climb the side of a house on a clinging vine which breaks half way up so that I fall; I've slipped on the dance floors, Down in two-reel fun-stairs, driven an automobile down the worst road I ever saw in my life at a high speed—and, well, I can't think of any more just at the moment."

"But I actually enjoy it, because while this is pretty rough acting, it is not slapstick, and it is all in character. I feel the role and the story is convincing and human, and I think we will have a very delightful picture." Adam Hull Shirk wrote and Arthur Statter adapted the story.

JENNINGS TO WEAR SHIELD
DeWitt Jennings has been engaged for Elliott Dexter's first production. He plays the important role of Farley, the detective. Mr. Jennings is a native of Salt Lake City and had a stage career of two years before becoming a director and beginning his screen work with Pathe and other companies. He is regarded as an excellent character man.

CAMERA MAN BALKED BY METAPHYSICS
Joe Walker, well known cinematographer who is photographing Mozumdar's "Beyond the Veil," admits that he accepted the assignment on a job with considerable hesitation. He thought he'd be called on to photo graph metaphysical thought, since he knew the Hindu religionists wanted to be along these lines. Fortunately, the metaphysical is the least obstrusive aspect of the picture and all Joe has to "shoot"—apparently—is a highly dramatic story played by Mozumdar and an accomplished cast of players.

WANDA HAWLEY FINDS POLITEST MAN
While Wanda Hawley was working before the camera in Egypt, during her just-completed foreign tour of the city of Cairo, she was visited by the Queen of Belgium. Both of these famous ladies happened to be along these lines. Fortunately, the metaphysical is the least obstrusive aspect of the picture and all Joe has to "shoot"—apparently—is a highly dramatic story played by Mozumdar and an accomplished cast of players.

WHENFRED DUNN IN ROME
Recent callers to see Whinfred Dunn, Metro's scenario editor, at his studio offices, have been informed that she was in Rome. In the interests of truth, it must be announced that her absence is purely metaphysical. She is at present dwelling in ancient Roman lore, for an important sequence in "The Man Whom Life Passed By," Miss Schertzing's next production at Metro.

ROSEMARY THEBY FINISHES DANA PICTURE
After thirteen years in the films, Rosemary Theby has just finished her first experience in working before the camera as a Parisian apache. It was in Viola Dana's latest vehicle, "In Search of a Thrill," and Miss Theby's role in it is a typical characteristic dance that she proclaims her roughest experience in all her screen career. All for art!!

MANY NOTABLES IN CAST
Jane Murfin, who, with Justin H. McCarthy, directed the Flem-Murfin "Production," "The Sign," has finished editing and titling this all-star production and it will be given a pre-view within a few days. In the cast are such favorites as May Allison, Rock-life Fellowes, Edward Horton, who has just filmed "The Danglers of Red Gap," Harry Metayer, Eddie Phillips, Vera Reynolds, Tom O'Brien and others.

Harry Gribbon connection with Movie Life in 1898, which has almost 10 years has made him one of the best known of funsters in two-reel comedies.

Mr. Gribbon only a short while back was given a starring role in a new series of fun-films and he came through with such flying colors that he is destined to do bigger and better things from now on.

Marjorie Meadows, well known in English theatrical circles, who came here to try her hand at screen work, has been quietly gaining her point, and putting up in each of the pictures for her the much desired opportunity, for after appearing in an even dozen comedies via the two-reel route at the Century studios, she has been selected to work in a five-reel feature, and is to be given equal screen credit with the all-star cast. So, some of the ambitious ingenues who have failed to be as fortunate as Marjorie, can now sit back and say that old man "Opportunity" knocks now and then, if we just wait patiently for the day of his coming.

LIKE THEIR MUSIC
A four-tube receiving set has been installed in the scenario room at the Buster Keaton Studios. Here concerts are enjoyed during intervals when Buster's scenario writers, Jane Hazev, Joe Mitchell and Clyde Elliott, are at the need for a respite from the grind of work. The concerts are also a tempting prelude for the daily conference between the scenario staff, Buster, Director Jack Blystone and Lou Anger, Buster's manager.

Radio concerts were first introduced during the working out of the story of "Hospitality," Bus- ter's life history, which is now being made to be released by Joseph M. Schenck Productions through Metro. The making of a comedy is a severe nerve-strain. In the discussion over the working out of various situations differences of opinion rose, and time and again Buster played peace-maker by "giving them the air" with his radio.

Constance Talmadge is taking a short rest at a sea resort after finishing her latest comedy-drama, "The Dangerous Maid."
One thing is sure—if "Try and Get It," Bryant Washburn's first production for Grand-Asher, isn't a brilliant success it will not be for lack of a fine cast. The roster is like a page from the screen blue book and is as follows: Bruce Lilley, a "buddy" of Mr. Merrill, a chap who believes he hasn't had a chance to make good; Rhoda Perrin, daughter of a wealthy man played by Billie Dove; Timothy Perrin, her father, Lionel Belmore; Larry Downman who runs a big printing establishment, Joseph Kilgour; Glen Collins, who multiplies everything by ten and means to get on, Edward Horton, the mostel, Mme. Rose Dionne.

**TYPES, TYPES, TYPES!**

There is an assortment of characteristic people in the opening scenes of Elliott Dexter's new Grand-Asher production, as yet untitled, that would make an Ellis Island gathering look artificial. There are whiskers of every shape and color and here and there are old women and young, tall and short; men who might have emerged from the ghetto of London and the apartments of Paris; there are Hester Street types, Bowery characters and indeed every sort imaginable. They appear in the mission scenes of the production which is being made by R. William Nell.

Mme. Rose Dionne, who plays the part of Mme. Florio in Bryant Washburn's "Try and Get It," his first picture for Grand-Asher, was in many plays with Sarah Bernhardt and during the war served as a red cross nurse.

**EATS 'EM ALIVE**

William Russell, popular screen star, who is playing a leading role in Thomas H. Ince's screen adaptation of "Anna Christie," has turned "firefighter." A law forbidding smoking on the stages of the Ince studios is strictly enforced by the Culver City fire chief who spends much of his time on the grounds of the studios. Russell has one of the most strenuous roles of his career as Matt Burke, the Irish stoker lover of Anna in the play, and after finishing a rough and tumble fight in a flooding stone hole of a ship, a tense love scene with Blanche Sweet or a heavy emotion scene where the hope of Florence Marion he declared a cigarette was the only thing that would soothe his jumping nerves. To outwit the fire chief, he accepted the knack of "swallowing" his cigarette and now has become so expert that he can put a lighted "lag" under his tongue, carry on a marvelous conversation and then produce it once more when "danger" is out of the way.

**WHEN WORK IS PLAY**

When Mary McAvoy took an adding machine and added up all the receipts last week she had been dressed for rehearsals and scenes in "Her Reputation," Thomas H. Ince's big newspaper drama, she discovered that she had done enough distance to entitle her to a cup. Miss McAvoy, who has one of her most appealing roles as "Jacqueline Lavier," the girl who becomes a front page story, appears in several novel dancing scenes in the production. Lloyd Hughes plays the role of a youthful news reporter, heading a fine supporting cast.

The Billings production directed by John Griffith Wray.

The color version of Eliza completed the role of his life when he appeared in his final shots in Warner Brothers' "Tiger Rose," in which he supported Lenore Ulric, his work having occupied him for ten weeks. In the picture, the exteriors for which were shot near the Yosemite, Mr. von Eliza enacts an engineer, a splendid man characterization, who is plunged into the most intense situations in which he has varied scope for his acting.

Richard Talmadge was finished "Fast Freight," a five-reeler, and his first starring vehicle on his new contract with Abraham Carlow who has signed him for three years. Mr. Talmadge, who before his stardom doubled for all the stars, performed in this picture in the kind of part against the handicap of a sprained ankle that laid him up for three weeks. Among those who supplied him in "Fast Freight" were: Tully Marshall, Aileen Pecoy, George Nichols, Bruce Gordon, Al Freeman, John Stepping and others. W. K. Howard directed.

**VERY OBLIGING**

There is an automatic elevator, called "cafeteria elevator" by some, in the office building in which Laurence Trimble, director and trainer of the wonder-3, Strongheart, has his suite. Just as Trimble entered the elevator the other day, a portly gentleman made a dive for the door and shared the elevator with him. Trimble pushed the button for the third floor and the gentleman stopped and he started to get out, he was met by a friend. They had exchanged a few words with the elevator door open when Trimble's fellow passenger started to berate him. "Your freshest elevator operator I ever saw. I want to go to the fourth floor and it's time you took me there," he shouted. And Trimble did.

**Dexter to Change Title of Production**

When Elliott Dexter started his first production he had as a working title, "That Man Who Fug-gea." It was a very good title, as titles go, but when the continuity had been completed by Florence O'Neill, and she had had such great proportions, dramatic and otherwise, that the title seemed altogether inadequate. "We've got to have a bigger title," said Dexter.

"I agree with you," said R. William Nell, whose production it is. "What shall it be?" asked the star.

"I wonder," commented Mr. Nell.

And they are still basingly in trying to get a name as big as the picture. Doubtless they will them on one before many days.

Meanwhile the picture goes merly on with a cast that fairly bristles with stars.

Elliott Dexter, Mildred Harris, Andrus Raudoff, Sydney Braey, Grahame Gander, Charles Sprague The story is by Adam Hul Shirk.

**MEIGHAN IN "WOMAN-PROOF"**

Although Thomas Meighan is in California and George Ade several thousand miles away in Indiana, both are working steadily on "Woman-Proof," the A-F story in which Meighan is now starring for Paramount, under the direction of Alfred E. Green. Ade keeps in constant communication with Meighan and Greer by letter and telegraph during the production of the pictures, on which "Woman-Proof" is to be a second as a starring vehicle for Meighan. Tom G. Granger, the production editor, and the cast includes Lila Lee, Mar Astor, Robert Agnew, Louis Dresser, John Stainpolis, Robert Reynolds, Hardec Kirkland, Martha Malden, George O'Brien, Charles A. Sellen, Edgar Norton "Bill" Gomler and "Mike" Donlin.

With the filming of a replica of the United States House of Representatives, Tod Browning, Goldwyn director, has completed work on his picturization of "The Da of Faith," by Arthur Somer Roche.

Tyron Power, stage star, who played one of the leading characters of the story, is returning to New York, while Eleanor Boardman, Florence Giffith, Paul MacDonald, Charles Conkin, Ear ward Martin, Jane Mercer and William Demarest are the considerable cast, are preparing further picture work. Ford Sterling, who played a leading role, is in Florida as "Kit King Vidor, who ended to Ralph Hergesheimer's novel, "Wild Oranges."
Checking Up On The
"I-Told-You-So" Gang

Dempsey vs. Firpo
At the First National studios there are a half dozen or more active friends of the champion, or who have had such close contact with him as to have felt his husky left.

There is Chuck Reisner, playing villain in "Her Temporary Husband," a picture directed by Mervyn LeRoy, who correspondent regularly with his old pal, Jack.

"I am used to barnstorming around the country," says Chuck. "I remember when he would meet all comers—and knock 'em cold."

"He's a cinch to win. Firpo will come in on him and that's just what Jack wants. Jack, like most champions, is best when he fights block and counter style. I expect I'll teach Firpo something in this way. I've seen Firpo's right arm ever since Jack's on the muscle it won't be worth much. Some of Firpo's best knockouts are a row of Argentine ant-eaters."

Charlie, another for Dempsey from San Francisco, who is playing a leading role in "Her Temporary Husband."

Foreign fighters have no chance with Americans. It was in America where all the modern science of the game was developed. Foreign fighters are more for display to make the fight spectacular. An American goes in to win; it is the foreigner who is interested and can't be beat. And I believe Dempsey is a true representation of American determination," says Chaplin. Firpo should hear the sweet birds before six rounds are fought.

But here is a vote for Firpo.
"If these two fellows are letting their beards grow as a part of their training—it's Firpo all the way," believes McDermott. "Each have said they are passing up the up-to-date style of boxing, but let's be cautious— it was the lines of the overcoat that counted.

He forthwith adopted the style himself for his vaudeville acts, in such success that the Langdon name became famous among vaudeville audiences as the acts entitled, "Johnny's New Car."

"After the Ball," a tailor in Chicago does in no way make all the overcoats. Langdon is busy now on his second and two reel comedy for Principal pictures Corporation, under the direction of Al Golding. June Arnold plays opposite the star.

A SMALL WORLD

Some years ago, Horner, then a young man, was a commission- er in Chicago, purchased a funny story from Richard P. Young, and immediately afterward for the east, Horner lost track of his property.

And now they are to be together again in "The Isles of Par-
line," by Richard P. Young, and Frank Cline, director, arraigned George Chesebro, to be ected by Horner, and cut by young.

Ben Alexander Is First National Child Star

Ben Alexander has arrived
This youthful actor's sterling work in the leading role in "Penc-
"Pentameter" by Associated First National Pic-
tures, Inc., with a nog term contract.

Under the agreement signed this week the 11-year-old phenomenon will appear in the forthcoming First National productions to be made on the West Coast. The first is to be "Misunderstood," an original Booth Tarkington story to be produced by J. K. McDonald and directed by William Beaudine. Executives of First National believe that in the signing of Ben Alexander they have added to their West Coast company a talent who is destined for the greatest honors that the screen can give. The boy from the West Coast actor takes his place with the several talented stars and featured players who have been brought within the last few months by this producing and distributing organization. Ben will model for the Ben Alexander Corporation of Colleen Moore, Corinne Griffith, Sylvia Breamer, Virginia Brown Faire and Ben Lyon.

Although only eleven years old, Ben Alexander can look back on a most extensive dramatic career which covers an appearance in six stage successes, a vaudeville tour and so many photographs that he had lost count of them.

Born in Goldfield, Nevada, he made his first appearance before the footlights in a sketch written by his mother in which he toured from San Francisco to Chicago. On the legitimate stage he played the title role in "Penrod," and had important roles in "Seven Miles to Arden," "The Little Teacher," and several other popular productions.

In pictures he played in both parts before the camera directed by D. W. Griffith, who gave him an important boy-role, the brother, in "Hearts of the World."

In the making of his part, Ben was given a most enviable opportunity. "Ever since I started in pictures," he says, "I have been Mr. Alexander, or by and by if Mr. Griffith likes it, I will be Ben Alexander."

In the picture of a young lad developing, Ben was given the opportunity to portray a boy of 11, with a boy's growing interests and adventures.

"His mind is active; he has a good imagination and is very imaginative in his eyes."

J. K. McDonald, who has directed Ben in "Misunderstood," and who has as his assistant director his former co-star, "Right Or Wrong," "Who Had the Right," says, "I have an idea of Ben, a boy who will be a great star."

The part was written especially for the boy, who is now in the 6th grade in school, with an idea of Ben, a boy who will be a great star."

The part was written especially for the boy, who is now in the 6th grade in school, with an idea of Ben Alexander's image in mind.

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Pulse of the Studios

For Week Starting Monday, Sept. 17

Cameral intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 639-2697.

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Assistant Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO</td>
<td>5821 Santa Monica Blvd.</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
<td></td>
<td></td>
<td>Holly</td>
<td>310</td>
</tr>
<tr>
<td>Eddie Lyons Productions (Arrow release)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Eugene De Rue</td>
<td>Bobo Dunn</td>
<td>Ray June</td>
<td>Jo. Sternberg</td>
<td>Florence Heim</td>
<td>&quot;The Way Men Love&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>Ben Wilson Productions (Federated release)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>DeSailor Productions</td>
<td></td>
<td></td>
<td></td>
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<td>&quot;The Satin Girl&quot;</td>
<td>7th Week</td>
</tr>
<tr>
<td>Neva Gerber Productions</td>
<td></td>
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<td></td>
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<td>&quot;The 7th Sheriff&quot;</td>
<td>3rd Week</td>
</tr>
</tbody>
</table>

BRENTWOOD STUDIO | 4811 Fountain Ave. | | | | | 598-146 |
<p>| BRONX STUDIO | 1745-51 Glendale Blvd. | Kenneth Bishop, General Mgr. | | | Jackson | 190 |
| H. &amp; B. Film Co. | | | | | &quot;Tango Trails&quot; | Preparing |
| BELASCO PRODUCTIONS, INC. | 6912 Hollywood Blvd. | | | | | |
| FRED CALDWELL PRODUCTIONS. | 4513 Sunset Blvd. | | | | | 59357 |
| Century Comedies (Universal release) | | | | | Schedule | |
| CHAPLIN STUDIO | Alfred Reeves, Gen. Mgr. | 1416 La Brea Ave. | | | Holly | 407 |
| CHOICE STUDIO | 6044 Sunset Blvd. | | | | | 430-76 |
| Jack White Corp. (Educational Release) (Mermaid Comedies) | | | | | | |
| Jack White Corp. (Educational Release) (Novelty Juveniles) | | | | | | |
| Lloyd Hamilton Corp. (Educational Release) | | | | | | |
| FOX STUDIO | James Ryan, Casting. | 1401 N. Western Ave. | Fred Kley, Studio Mgr. | | Holly | 300 |
| FRANCIS FORD STUDIO | 6040 Sunset Blvd. | | | | | Holly | 263 |
| GARY STUDIOS | 1845 Glendale Blvd. | | | | | Drexel | 005 |
| Metro Release. | | | | | | |
| GOLD SEAL PRODUCTIONS. | A. Rosetti, Studio Mgr. | | | | | 7405 Roseberry Ave. |
| GOLDSITE STUDIO. | 1426 Beechwood Dr. | | | | | Holly | 260 |
| GOLDWYN STUDIO | R. B. McIntyre, Casting. | | | | | 76171 |
| HOLLYWOOD STUDIO | 6640 Santa Monica Blvd. | Wm. Sistrion, Gen. Mgr. | | | Holly | 148 |
| Harold Lloyd Corporation, Wm. R. Fraser, Gen. Mgr. | | | | | | |</p>
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenariolet</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>ringer Productions. W. H. Carr, Production Manager.</td>
<td>D. Jennings</td>
<td>Cy Clegg</td>
<td>Frank Beresford</td>
<td>&quot;Trapped&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>K. McDonald Productions.</td>
<td></td>
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<tr>
<td>tsley Productions.</td>
<td>E. F. McGowan</td>
<td>Walter Griffin</td>
<td>J. E. Maxson</td>
<td>&quot;The Whipping Boss&quot;</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>O'RSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horser</td>
<td>George Chesero</td>
<td>&quot;The Isles of Paradise&quot;</td>
<td>2nd Week</td>
<td>438-740</td>
<td></td>
</tr>
<tr>
<td>hor Productions. (Independent release). 1442 Beachwood Drive.</td>
<td>R. Seelings</td>
<td></td>
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<td>or Photoplay Productions.</td>
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<tr>
<td>USTER KEATON. 1025 Lillian Way. Eddie Cline, Casting.</td>
<td>Jack Hylton</td>
<td>Joe Keaton</td>
<td>E. Lessley-Thorp</td>
<td>&quot;Hospitality&quot;</td>
<td>17th Week</td>
<td></td>
</tr>
<tr>
<td>j. Goodstadt, Casting. 1520 Vine St.</td>
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</tr>
<tr>
<td>tament Pictures. (Famous Players-Lasky Release.)</td>
<td>Geo. Meilford</td>
<td>All-Star</td>
<td>Erlene Haller</td>
<td>&quot;Woman-Proof&quot;</td>
<td>8th Week</td>
<td></td>
</tr>
<tr>
<td>AL, E. Green</td>
<td>Thomas Melchian</td>
<td>All-Star</td>
<td>Fred J. Robinson</td>
<td>&quot;Heaven Steps Out!&quot;</td>
<td>8th Week</td>
<td></td>
</tr>
<tr>
<td>J. Ahernery</td>
<td>Douglas Fairbanks, Jr.</td>
<td>All-Star</td>
<td>Dick Eimer</td>
<td>&quot;Wm. Hart in Wild Bill Hickok&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>Cliff Smith</td>
<td>William S. Hart</td>
<td>All-Star</td>
<td>Warner Bros.</td>
<td>&quot;My Man&quot;</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>J. Reloyd</td>
<td>Fred Roering</td>
<td>All-Star</td>
<td>Ge. Hissard</td>
<td>&quot;Fishing Barriers&quot;</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Dick Reynolds</td>
<td>All-Star</td>
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<tr>
<td>John Holmes</td>
<td>All-Star</td>
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<tr>
<td>tney Grey Productions.</td>
<td>John Armstrong</td>
<td>&quot;The Call of the Canyon&quot;</td>
<td>6th Week</td>
<td></td>
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</tr>
<tr>
<td>ames Custer Productions.</td>
<td>James Custer</td>
<td>All-Star</td>
<td>Vernen Keays</td>
<td>&quot;The Ladies&quot;</td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

nEMARIA STUDIOS. 4011 Lankershim Blvd. | Lankershim 132-J  |          |          |          |          |          |

AYER-SCHULBERG STUDIO. | 3800 Mission Rd. | Individual Casting. | Capitol 2120 |          |          |          |

ouis B. Mayer Productions. (Metro Release). | Geo. Meilford      | All-Star         | Ernest Haller  | "Cape Cod Folks" | 4th Week    |          |
| AL, E. Green | Thomas Melchian     | All-Star         | Fred J. Robinson | "Why Men Leave Home" | 2nd Week  |          |
| J. Ahernery | Douglas Fairbanks, Jr. | All-Star       | J. G. Hawks    |Preparation |            |
| J. Reloyd | William S. Hart      | All-Star         | J. G. Hawks    |Preparation |            |
| Dick Reynolds | All-Star         |                  |                |Preparation |            |
| John Holmes | All-Star         |                  |                |Preparation |            |
| tney Grey Productions. | John Armstrong       | "The Call of the Canyon" | 6th Week |          |
| ames Custer Productions. | James Custer       | All-Star         | Vernen Keays   | "The Ladies" | Preparing  |          |

ATIONAL STUDIO. 1116 Lodi St. | Holly 4470 |          |          |          |          |          |

chnicolor M. P. Corp. | R. A. Willat, Mgr. |                    | Geo. A. Cave   | Color Photography | Schedule |          |

ICK-FAIRBANKS STUDIOS. Individual Casting. | 7100 Santa Monica Blvd. | Holly 7901 |          |          |          |          |

ited Artists Release. | E. C. Walsh        | Douglas Fairbanks | Arthur Edison | "The Thief of Bagdad" | 12th Week  |          |
| Geo. Hill | Jack Pickford       | J. T. O'Donahue  | Hebr           | "Valley of the Wolf" | 5th Week  |          |
| Oscar Nielan | Mary Pickford |                       | Staff          | "Dorothy Vernon of Hellen Hall" | Preparing |          |

INCIPIT PICTURE CORP. 7250 Santa Monica. | Holly 2806 |          |          |          |          |          |

Louis Tolhurst | Al. Gottlieb        | Harry Langdon    | Albert Breslau | "The Good Bad Boy" | 11th Week  |          |
| J. A. Ball | Clay Remnham        | David Smith      | Walter Anthony | "The Good Bad Boy" | 11th Week  |          |
| Johnny Zeidman Productions. | Geo. Lewis |                    | Harry Langdon | "The Good Bad Boy" | 11th Week  |          |
| Ed Cline | Joe Butterworth     | Frank Geraty     | "The Good Bad Boy" | 11th Week  |          |
| T C. Studio. | Melsore and Gower. | 780 Gower St. | Holly 7780 |          |          |          |

individual Productions. (Film Booking Office). | Geo. Hall | All-Star         | Frank Geraty   | "The Good Bad Boy" | 11th Week  |          |
| Al. Gottlieb | Harry Langdon |                    | Harry Langdon | "The Good Bad Boy" | 11th Week  |          |
| Johnny Zeidman Productions. | Geo. Lewis |                    | Harry Langdon | "The Good Bad Boy" | 11th Week  |          |
| Ed Cline | Joe Butterworth     | Frank Geraty     | "The Good Bad Boy" | 11th Week  |          |

EN BRYAN STUDIO. E. G. Walker, MGR. 6701 Santa Monica Blvd. | Holly 579-440 | October 1976 |          |          |          |          |

RIGHI STUDIO. | 7701 Santa Monica Blvd. | Holly 2176 |          |          |          |          |

JOHNSON STUDIO. | 1425 Bloor St. | Caster. 1425 Bloor St. | 598-141 |          |          |          |
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSELL STUDIO, B. D. Russell, Mgr. 1439 Beachwood Dr.</td>
<td>Ai. Tillery</td>
<td>Franklin Farnum</td>
<td>Al Mohr</td>
<td>Fred Allen</td>
<td>Hively</td>
<td>Feature</td>
<td>Preparing</td>
</tr>
<tr>
<td>Logan-Bayham Productions</td>
<td></td>
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</tr>
<tr>
<td>C. W. Patton Productions, H. F. MacPherson, Mgr.</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Hercules Film Prods., Inc.</td>
<td>Jack Nelson</td>
<td>Jack Pollo</td>
<td>McManigal</td>
<td>Joe Kane</td>
<td>Staff</td>
<td>“Let’s Go”</td>
<td>Editing</td>
</tr>
<tr>
<td>H. J. Brown Productions</td>
<td>Al. Rogell</td>
<td>Fred Thompson</td>
<td>Ross Fisher</td>
<td>Joe Kane</td>
<td>Staff</td>
<td>“The Powerless Man”</td>
<td>Casting</td>
</tr>
<tr>
<td>Malford Productions</td>
<td>7th Williamson</td>
<td>Leo Maloney</td>
<td>Batakara</td>
<td>Stratton</td>
<td>Untitled</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>Granada Productions</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

SENNITI STUDIO. 1712 Glendale Blvd. Mack Sennett Comedies. (First National Release).
| Del Roy | Ace-Star | Blake Wagner | Mack Sennett | Comedy | Schedule | Schedule |


Louis B. Mayer Productions, Clune’s Studio, 5380 Melrose Ave.

Frank Borsage Productions, Arthur H. Jacobs Corp. (First National release).

Edwin Caruso Productions. (First National release).

Joseph M. Schenck Productions. (First National release).


McDermott Chapin All-Star.

Maurice Tourneur Productions.

Frank Lloyd Productions (First National Release).

SUNSET PRODUCTIONS. 7425 Sunset Blvd.

UNIVERSAL STUDIO. Fred Dalgic, Casting.

Universal Film Manufacturing Co. (Universal Release).

Universal Film Manufacturing Co. (Universal Release.)

UNIVERSAL STUDIO. 1708 Talmadge. W. S. Smith, Gen. Mgr. 598-13

Dave Smith Productions.

Larry Senn Productions.

WARNER BROS. STUDIOS, 5842 Sunset Blvd. Holly 418

Warner Brothers Productions.

Sidney Franklin Productions.

Ernest Lubitsch Productions.

Harry Rap Productions.

WILNAT STUDIO. 6000 Sunset Blvd. Al. Brandt, Mgr. Holly 794

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“Phon-O-Grams”
Edited by Gene Woolway

FROM "U" TO YOU
(Continued from Page 5)

Jack Mower, who starred in "In the Days of Daniel Boone" with Eileen Sedgwick, plays the leading male role in the new plays, and Eleanor Field, who is well known for a number of clever ingenue characterizations, appears in the feminine leading role.

Herbert Rawlinson spent three weeks in the warm waters surrounding Catalina Island getting chummy with the "biggest fish" in the Pacific ocean.

It must be the biggest one out there, for Herb saw it with his own eyes, and Herb is admittedly a good judge of—— anyway.

He has now returned to frolic once more in the aquatic playground of the fish that "got away."

Rawlinson asserts that he would have caught the fish, but just at the time when the friendship that had been three weeks in the ripening was about to culminate in a fish steak, Universal officials decided that he was due to don the grease paint for another sojourn before the camera.

Now that he has finished the starring role in "The Noblest Roman," his latest feature, he has returned to the deep sea fishing tags and is again trolling the placid waters for his erstwhile friend.

Production has been completed on "The Noblest Roman," a farce comedy filmed under the direction of William Parks.

Supporting the star in the cast are Kalla Pasha, Beatrice Burnham, Melbourne McDowell, Tom McGuire, Margaret Landes, George Marion, Frederick Stanton and Frederick Bertrand.

Mary Philbin's first big starring vehicle since the amazing little star's rise to fame in "Merry-Go-Round," has been started at Universal City, in "My Mamie Rose," filimization of Owen Kildare's celebrated novel of the Bowery. Irving Cummings is directing the new feature, to be a Universal Jewel and one of the outstanding productions of the new season at the studio.

In order that the first Mary Philbin vehicle since "Merry-Go-Round" may be one of the outstanding pictures of the year, a cast of special importance has been chosen to support her. Pat O'Malley, outstanding figure in several of the past season's big successes, plays a bowery tough who finds his way to regeneration through the love of the little charmer of the quarter. It is said that this part is literally the life story of the author, who rose from a gangster to be "The port of the Bowery" and one of the striking figures in American literature through a woman's influence.

William Collier, Jr., son of the famous comedian and himself a notable in screenland, is another player in the big cast; Max Davidson, noted character man, plays the quaint "Levy" of the old clothing store, and Lincoln Plummer, Edwin J. Brady and several others are among the supporting players. A complete reproduction of the old Bowery, several blocks long, with such places as "Suicide Hall," "Steve Brodie's," and other landmarks are built at Universal City for the picture; one of the largest sets erected since "The Hunchback of Notre Dame."

Work commences during the week at Universal City on the third and largest of the Baby Peggy Jewel productions, "The Right to Love," in which the baby is surrounded with one of the most remarkable casts she has ever

Bob Reel McKee

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under the wing of a new director, Jesse Robbins, especially engaged to handle the diminutive celebrity of the celluloid.

Winfred Bryson, whose work in "The Hunchback of Notre Dame" was followed by her sensation characterization of "Lullaby Veil," is among the notable players enlisted to support the tiny actress in an all star cast of special interest. Miss Fair is another notable in the cast. Miss Fair has been famous in screenland ever since her sensational success with Otis Skinner in "Kismet," and Robert Ellis another important player announced in the Baby Peggy cast.

Several other well known players are soon to be announced for later sequences of the picture, according to Casting Director Fred Datig.

The picture is from an original story by Benjamin McConville, with continuity by Lois Zellner.

Billy Sullivan, who is playing the leads in the new series of H. C. Witwer's "The Leather Pushers" at Universal City, has a claim to fame that ought to mean much in the new prize fight series. Not only has he shaken hands with John L. Sullivan—but the famous old fighter used to carry him around when he was a baby. For Sullivan is a nephew of the greatest fighter of all time.

"I remember my uncle ever since I was a little baby," says Sullivan. "When I was quite a small child he used to tell me I'd be a fighter some day—he was proud of me, and that was his way of showing it. Well—I did become a fighter, but I'm afraid never a good enough one to justify Uncle John in boasting much. I last saw my uncle only a short time before his death, a few years ago, when he was in Hollywood. This then was a fighter of some reputation, and he urged me earnestly to keep it up. However, I had turned actor then, and I found that I was pretty good at that, and liked it. So I went on with my stage work. My uncle was a little disappointed, I'm afraid."

Sullivan plays the role of Kid Roberts, abandoned by Reginald Denny when the latter started features. Denny himself handed over the "Leather Pushers" title to the new star. Edward Laemmle is directing the new series, which is crammed with lightning-like fight action for Sullivan.

George Hackathorne, whose portrayal of the hunchback "ballyhoo" in "Merry-Go-Round" and the drug addict taxi driver in "Human Wreckage" have been heralded by dramatic critics as outstanding characterizations of the year, has been cast to play the role of Biba Sheridan in "The Turmoil," Hobart Henley's next multi-reel production for Universal.

Hackathorne is one of the youngest character actors in pictures, but has already attained a coveted place among screen celebrities. The part of the idealist son of the hardened financial figure in the famous Booth Tarkington story should provide him with one of the strongest dramatic roles of his film career.

Emmett Cargill, famous character actor of the legitimate stage, was selected for the role of James Sheridan, Sr., the father of Biba, and one of the outstanding characters in the play.

Eileen Percy, who played the title role in "The Flirt," another noted Tarkington story filmed for Universal under Henley's direction, will costar in "The Turmoil" as Sybil Sheridan, a flapper whose venomous tongue inspires plenty of grief not only for herself but for those closely associated with that ultra modern young lady.

Henley and Fred Datig, Universal casting director, are now choosing the remaining players for the all-star cast and it has been announced that one of the most capable casts ever assembled for a 2-reeler production may be used in the making of what gives promise of being one of the most pretentious plays of the season.

Work has started on "The Ghost City," Universal's new chapterplay, a western story laid in one of the old deserted mining cities that make romantic reminders of gold rushes of a long dead past in the middle west. The story, written by Paul Bryan, is laid about such an old city in Wyoming, which has become the rendezvous of desperadoes preying on the rich cattle regions around. Their machinations are combed by ultra methods, including the airship control, in a thrilling series of incidents, the idea being one entirely new to the screen.

Pete Morrison, noted as a Western star and daring rider, plays the principal role, while Margaret Morris, Universal City's new "discovery," heads the feminine contingent in the cast.

B.B. Osborne, well known Western "beauty," does the villain's part in the new chapterplay, and a cast of well known standard players surrounds them. Frank Rice plays the eccentric character role of "Sagebrush Milton," an old plainsman, and Slim Cole is seen as Mort Curley, one of the leading lights of the city of the past. Others in the cast are Valerie Olivo, William Quinn, and Princess Hoola.

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The Digest of the Motion Picture Industry

Over Grand-Asher Way

Imagine a scene in Fairyland, combined with a back stage view of the Folies, and you get a pretty good idea of what the Grand Studio is like. It is very similar in the same as if one took the back drop away and the spectators watched the play while they also witnessed the work that goes on in that mysterious region known as "behind the scenes."

Unfortunately for the general public, visits are excluded, and so the outside world must learn about the way the films are made from articles such as this.

Take an average day during the production of Bryant Washburn and Elliott Dexter's first features for Grand-Asher. Both these noted stars are making individual productions, heading their own organizations, and have surrounded themselves with the best talent available. This includes technicians, as well as artists.

An enormous interior of a palatial home, 100 feet deep and fifty feet wide, all in a gold stippled effect with gorgeous purple silk drapes, forms the setting for important action in the Dexter picture, "The Welsh Mill Production." It is a drama of human lives that is said to be tremendously effective. Mildred Harris is leading woman, others in the big cast are Anders Randolph, Grace Carlisle, DeWitt Jennings, Sydney Bracey, Jeanne Carpenter, etc. This set is furnished with great luxuriance. A Chinese orchestra with queer instruments making queerer music supplies melody for a dancer—a girl with grotesque head-dress. She romps this and puts it for the bald pate of an old rover. The star sits at a table, alcof more or less, for he has much on his mind—in this character of Austin Perrot, prince of the slums.

Directly opposite is the set for Bryant Washburn's picture, "Try and Get It," directed by Cullen B. Tate. It is an adaptation of a story by Eugene P. Lyle, Jr.—a high powered comedy.

The set is a beautiful modiste shop, with galleries and alcoves and a great central place where the models parade. A lot of lovely mannequins, a real fashion show wearing thousands of dollars' worth of gowns and furs, real importations from Swobdil's and Willard George, pass in gorgeous revue, Bryant Washburn as the star walks into this dream of luxury and fair women with a bill collector's file like a bull in a china shop, someone said.

Mme. Rose Dione is the lady in charge, and she is evictis naturally—a disciple of and a one-way plane with the immortal Sarah, Billie Dove, beautiful and vivacious, is leading woman; Joseph Kilgour, Edward Horton, Lionel Belmore, Carl Stockdale and others are in the fine cast.

Everywhere are electricians, carpenters, busy, working, pounding, sawing, talking. The whistle blows and silence falls as the directors call camera. So big are the sets that the cameras are stationed in part of either set shooting thereforon two different pictures. It is a technical job to make them interlock without interfering. On the sidelines are hundreds of lovely girls, busy men, in other dinner dress or overalls, according to their work. And over all the green hued Cooper-Hewitts and the sunsets, as well as many other kinds. A perfect wilderness of cables and wires underfoot, a maze of brilliancy overhead—and such a scene of activity as has seldom been excelled in any studio.

"The way the stars see it" may be entertaining, but unless such pictures as these are made to keep it fresh, the studio must close its doors.
Bebe Daniels is back in California after a year's absence in the East. Accompanied by her mother, Mrs. Phyllis Daniels, and her grandmother, Mrs. George Butler Griffin, the popular Paramount actress has arrived in Los Angeles and will enjoy a vacation of three weeks before starting work in her next production. Miss Daniels completed a leading feminine role in Sam Wood's production, "His Children's Children," in New York, just before starting on her transcontinental trip.

William S. Hart and the numerous out members of his company engaged in the production of "Wild Bill Hickok," have materially increased the population of Victorville, Calif., where the Paramount star has established his temporary headquarters. Under the direction of Clifford Smith, location scenes for this stirring tale of pioneer days are being filmed in the vicinity of Victorville and the town will also be used as a background for some of the important scenes. William S. Hart wrote the original story of "Wild Bill Hickok" and J. G. Hawks adapted it to the screen.

Walter Hiers, who has been making a series of personal appearances in his native state of Georgia, is en route to California, to begin work in George Melford's forthcoming Paramount Picture, "Flaming Barriers," adapted by Jack Cunningham from the story by Byron Morgan. The cast is headed by Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers, Sigrid Holmquist and Robert McKim.

Edward Horton, who played the title role in the James Cruze production "Ruggles of Red Gap," has been chosen to play the principal masculine role in "To the Ladies," the forthcoming Paramount Picture which Cruze will produce, according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production.

William de Mille is scheduled to start production work on his forthcoming Paramount Picture, "Every Day Love," at the West Coast studio September 20.

Nita Naldi, who plays one of the featured roles, is now in New York city but is expected to start for California within the week.

Leatrice Joy, who will play one of the principal parts in Cecil B. DeMille's next Picture, "Triumph," is enjoying a three weeks vacation trip to Honolulu accompanied by her mother.

Miss Joy recently completed one of the important roles in Cecil B. DeMille's "The Ten Commandments."

San Francisco and its justly famous waterfront will serve as a background for some important action in Thomas Meighan's latest Paramount Picture, "Wings Over Bengal," which George Ade wrote as a screen starring vehicle for Meighan. The entire company will spend several days there. Alfred E. Green is again handling the megaphone. The production editor and the cast includes Lila Lee, Mary Astor, Robert Agnew, Lola Henning, Anthony Holmes, Edgar Norton, Charles A. Selom, George O'Brien, Vera Reynolds, Hardie Kirkland, Merna Mattox, "Bill" Gender and "Mick" Donlin.

George Melford has completed the production work on his most recent Paramount Picture, "The Light that Failed," and is now cutting and editing the film. Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence headed the cast. F. McGraw and Jack Cunningham prepared the scenario.

Douglas Fairbanks, Jr., has completed the Turkish episodes of his first starring picture, "Stephen Steppe" a new project which is now engaged in an important sequence of scenes with Theodore Roberts as the other principal.

Despite the discomforts of a temporary heat wave, members of the company engaged in the making of the Zone Grey production, "The Call of the Canyon," on location near Flagstaff, Arizona, have been working steadily since their arrival there.

Victor Fleming is directing. Richard Dix, Lois Wilson and Estelle Taylor are featured with Ricardo Cortez and Charles Ogle in support.

No delays are to be permitted in the starting of Pola Negri's next Paramount Picture, "My Man," which Herbert Brennon will produce. Both the star and the producing director are anxious to start work but both have agreed to be ready by September 17.

Strongheart, the wonder-dog star of "The Silent Call" and "Brawn of the North," whose next release will be "The Love Master," is ranked among the twenty most popular stars in Hollywood, judging by the amount of his fan mail, and still his salary is less than an extra man, who gets his $7.50 ticket every time he works. Strongheart's salary is exactly three pounds of Porterhouse steak every night. Still it isn't such a bad life, for he has nine beautiful wives, who Director Laurence Trimble supports for him, a country estate in the San Fernando valley where he lives with his wives and children, and a big motor car in which he spends much of his time when not acting. There's no income tax to worry over and none of his wives care for clothes or jewelry.

Ben Bernie's orchestra, one of the big bands among the jazz groups used in several scenes of Bryant Washburn's "Try and Get It," his first Grand-Asher production, Bernie boasts of his remarkable aggregation of musicians direct from a local theatre where they are appearing under his leadership and on a specially constructed stage at the Grand Studio dispersed sweet or jazzy music while the cameras ground.
JOSEPHINE ADAIR
Playing in "Only a Shop Girl" at the Symphony Theater now.

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THE ENEMY WITHIN

Several weeks ago on this editorial page we commented on the need of a square deal for everyone, and what wonderful things the establishment of a spirit of fair play would do for the film industry. One obstacle in the path of the attainment of such a happy condition of things is found in the form of so-called motion picture publications which are in reality only blinds for vicious preying on the profession, employing tactics and methods that, if clearly revealed, would be hastily condemned in an uncertain language by film and newspaper people alike. We refer to one in particular that has aroused considerable trouble of late through some very odd deals, and according to opinions being voiced hereabout at the present time, is rapidly falling into disfavor. There is no place in journalism, especially journalism relative to the motion picture industry and the people who gain a livelihood therein, for petty graft and blackmail. It is not just and it will not be tolerated for any length of time, for as the old saying goes, "murder will out." This idea of being forced to spend a young fortune in advertising with some paper before being given any kind of just treatment in its news columns is pure bunk, and whoever has the idea it will gain anything one way or another, or that it will be successful to any degree, is a fanatic. Personal grievances and prejudices have no place in a newspaper office, and if they persist in hanging around, it means goodbye newspaper. We're not mentioning names, but the right foot knows this shoe and isn't going to be backward about raising a rumpus over this talk. We can only cite Lincoln's wise words, "you can fool all of the people some of the time, and some of the people all of the time, but you can't fool all of the people all of the time." Not motion picture people, by a long shot! Therefore, it will be to the best interests of this certain publication to snap out of it and come out straight and clean for the best interests of the industry, and not hide behind mauldin blackmail. "Camera!" isn't troubled with an overwhelming amount of advertising, but its personnel manage to make a decent living on the income. We could probably make a lot more if we adopted questionable methods of doing business, but we believe that we can truthfully say that we've given everyone a square deal. Mary Pickford and Jennie Smith are equally welcome to our news columns. We make no discrimination of any sort, and you can always be sure of this—that the news columns of our sheet are open to you at all times without variation. Make full use of them! You won't be forced to buy advertising or pay graft here, and our treatment of you will be absolutely unbiased, irrespective of whether or not you have any financial dealings with our business departments. We're for you strong, every one of you, and we believe that you are with us when we say the time has come for the enemy within to go, that the motion picture press must be clean and straightforward and that the industry cannot harbor any questionable publications. There is room here for any number of live film papers, and there are a good many of them now, mediums of great value to the profession. They are needed, for they are doing a great work. But the blackmail sheet must go!
This Week's Theatre Notes

"A non-star cast with the greatest supporting cast ever assembled"—this is the way "Hollywood," now at the Rialto, might well be described.

Hope Drown, playing Angela, heroine of the drama, and Luke Cosgrove, whose delicious humor makes the role of the old grandfather a gem, make their screen debut in "Hollywood"; George K. Arthur, the motion picture idol of England, is seen for the first time on the American screen as Len, Angela's sweetheart, but Ruby Laynette, the grandmother, Eleanor Lawson, the tempestuous aunt, and Harris Gordon, the doctor, are old-time trouper.


Richard Barthelmess is at Loew's State Theatre this week in a nine-reel production of Beulah Marie Dix's famous romance of early English history, "The Fighting Blade." In this first National picture, Barthelmess plays the role of a swashbuckling soldier of fortune in the days of Oliver Cromwell. "The Fighting Blade" is a story of heart and swords given a brilliant and massive production. It is the romance of a courageous soldier of fortune whose deadly sword changed the currents of an empire, swept a monarch from his throne, and cast a lady of high degree into his arms; with Richard Barthelmess as the swordsman who held his blade ever ready for fight or frolic. Never has Barthelmess been seen in a role more complete with daring exploits, plot and intrigue, dash and danger. The dramatic events of the story lead to the overthrow of Charles I of England by Oliver Cromwell and the establishment of the Protectorate.

Barthelmess is supported by Dorothy Mackail, Morgan Wallace, and a number of noted actors. The production was directed by John S. Robertson.

Mrs. Wallace Reid in "Human Wreckage," the sensational photo-dramatic expose of the narcotic evil that has recently rocked Los Angeles, is playing a special return engagement at the Alhambra Theatre this week.

This is the play which Mrs. Reid, widow of the late Wally Reid, who waged such a noble fight against the terrible menace, produced in order to pierce deep under the surface of superficiality and fiction, into the throbbing hearts of humanity so that the danger of the disease may be more readily understood. One of the finest casts ever brought to the screen has been assembled to film "Human Wreckage," which includes James Kirkwood, Bessie Love, George Hackathorne, Claire McDowell, Robert McKim, Victory Bateman, Harry Northrup, Eric Mayne, Otto Hoffman, Philip Sleeman and Lucille Rickson. "Human Wreckage" is not a bedtime story; it is a terrific plea for the consideration of deep thinking men and women to turn the eyes of all men and women now battling the narcotic traffic. The picture shows graphically the horrors of the drug evil. It is always in good taste and offends no one, but it is most assuredly something that will be pondered over after having once been seen.

The hill at the Hillstreet theatre will have for its headline none other than Willie Ritchie, one time lightweight champion of the world. An act has been written for him and in it he shows boxing exercises and various forms of physical culture. This should interest everyone. There is also some comedy in the act as well as the other interesting features. Another feature on the Hill will be Laura Pierpont and her company of players in what is termed "A protein novelty," called "Women Who Pass in the Night," being another playlet from the pen of Edgar Allen Woolf, in which, sketch, "The Guiding Star," Miss Pierpont created such a sensation last season. Chieftain Caupolican, the sensational Indian baritone, will be on the bill also, offering a number of American and Indian songs with the assistance of Miss Jeanne Renard and pianist, Mr. Sweeney and Master Walter, two comedians of unusual ability, will offer a number of songs and also will hand out plenty of fun. Lillian and Henry Ziegler, modern equilibrists, and the Eight Blue Devils, Arabians on horseback, and sideshow performers, will complete the vaudeville program. The feature photoplay will be a Tom Forman production, "Are You a Failure?" with Madge Bellamy, Lloyd Hughes, Tom Santschi and Hardee Kirkland. A Bert Lahr comedy, "Dancing Love," will complete the bill.
**Former Stadium Chief Locates Here**

Having been a member of the profession for many years and numbering among his friends, perhaps the larger portion of picture fraternity, Roy Marshall, through the efforts Hollywood was given the enter-

vent which has made Friday and Legion Stadium a fixture in the lives of Hollywoodians, has established a business I should prove of decided interest, par-

ticularly to Paul Bryan in the arena where his retirement from the management of the Stadium, Roy (as most everyone knows, has had many offers of business connec-

tion) should prove of more or less permanent—of value to my friends and to our city.

Everyone knows, Los Angeles is the one white spot, in a business way, of this coun-

try. Nowhere are business and business con-

nections as good as in this city. For this rea-

son is only natural that any person living and earning money should take advantage of the conditions, and invest or have his money in the businesses of his acquaintance.

The management of the Hollywood branch of the Mortgage-Debenture Corporation, Mr. Casteel and his associates, have added the money which Mr. Casteel, a banker of many years' experience and a man of deem-

edly conversant with all of the details of the mortgage business, Business with his technical knowledge and my personal friendship, I feel that we are admirably suited to render a very much worth while service to my friends.

The mortgage business is the safest of all businesses. A mortgage company has two kinds of assets—cash in bank or first mort-

gages on property whose valuation is set, not by the owners, but by competent company appra-

isers—its profits are made largely in the turnover and commission charges. Mortgages are either mortgaged at one rate and sold at a lower rate—and when sold the money is available for fur-

ther turns and the profits are piling up as the business progresses, either for surplus or pay-

ment of dividends. Mortgages are sold out-

right—larger ones are divided into bond issues of the familiar $500 and $1,000 denominations.

The Mortgage-Debenture Corporation will go further and thus make available for the small investors the same high class First Mortgage Security that larger investors are accustomed to buy.

"The big life insurance companies are heavy buyers of first mortgage loans."

"It has been my observation through years of association that motion picture people do not have the time, when busy working, for the proper investment of their earnings."

"The handling of money is a profession in itself and in this age of specialization it is well to have a man that can handle funds with as much advantage as the man who handles his affairs—particularly qualified, now matter how successful he may be in his professional work, to properly safeguard their income and to make proper investments.

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From **U** to **You**

**By WILL C. MURPHEY**

If and winter production activities at Uni-

versal City will be in full swing this week the starting of filming on at least four possibly five features, two of which will swell productions of multi-reel length.

There is also possible that production will start next week the first of next on the film 'Ladder,' a new Hoot Gibson pro-

duction from an original story by Edward Beck, who will direct the picture.

A new chapterplay has been completed by William Dun-

n in "The Steel Trail," his big railroad chap-

play in which he starred and directed, sup-

plied by Edwin Johnson and a large cast.

The play, dealing with railroad con-

struction, was made on the right-of-way of the Minaret and Western Railway, near Fri-

no, in California, in the Sierras. It is a spec-

tacular story of the problems of a construc-

tion engineer, and one of the most important chapterplays of the season.

After a week's vacation Duncan will start to second Universal chapterplay. This will be "The Ghost City," a story of railroad crooks, and a follower of the first, which with the building of a road. Frank Lord and I are the authors. Ed Johnson will again support Duncan, the cast will be chosen in the next few

Champions may come and champions may go, but Hayden Stevenson as the "manager" of the athletic hero of "The Leather Pushers," the two-reel fighting stories which Universal has been producing in succession for a year, seems destined to go on forever.

In every one of the nineteen condensed fea-

tures which have been made up to date, Stev-

enson's talent for subtle comedy has added largely to the whimsical humor of the prize-

ring classics. The new star of the series, suc-

ceeding Reginald Denny, is Billy Sullivan, formerly a champion fighter, but Stevenson re-

mains in the role he created and which he well-

comes with popular appreciation from fans.

Because of rain at Kean's Camp, in the Sierras, where the company had gone for out-

door scenes, "The Ghost City" chapterplay company from Universal City made a 125-mile jump by automobile, hurrying back to the studio, where interiors were hurriedly con-

structed and lights erected for all-night pho-

tographing of interiors for various episodes.

Through this expedition no time was lost in delays because of weather. Trucks carried cameras and equipment and passenger cars the actors, including Pete Morrison and Margaret Morris, and Osborne, Slim Coles, Lola Todd and others in the cast.

"The Ghost City" is a modern Western story

hinging around a vast irrigation project in the prairies, an abandoned mining city and the con-

flicting interests of cattlemen and farmers. Paul Bryan is the author and Jay Marchant is directing the play.

Ruth Kyle, who plays "Marie Verne" in "Beasts of Paradise," the new chapterplay be-

ing made at Universal City, plans to visit New York at the conclusion of the picture. Her vacation follows five consecutive chapterplays for Universal.

"The first commonwealth of the United States where anyone may live up to his aspirations," suggests a rather brilliant utopia. And that is just what the story of "The Nob-

blest Roman," Herbert Rawlinson's latest completed Universal vehicle, tells of. It is a mag-

azine story by Mary Whiteside, directed by William Parke, with Beatrice Furness, Kalla Paiba, Melbourne McDowell, Fay Tin-

cher, Joe Murphy, Frederick Stanton, Mar-

garite Slatter and Jackie Morgan, and other well known players in bits, composing the supporting cast. Edward Schroeder is cutting and Bob Hopkins writing the titles.

"Oh, Universal—sal, you made a tramp outa me!" Bert Roach, comedian and dramatic actor, sings his lyric beautifully.

(Continued on Page 19)
SAN FRANCISCO, CAL., Sept., 26th.—Actual filming of “Half-a-Dollar Bill,” latest production of the Graf Films, was finished last week. The film is being titled and cut at the Pacific Studios at San Mateo, and will be ready for release shortly. W. H. Van Dyke, director; Leigh Smith, his assistant; Andre Hackethorne, cameraman, and two other members of the staff returned to their homes in Los Angeles the latter part of the week.

Fred Niblo and his wife, Enid Bennett, motored to San Francisco last Friday to be present at the first showing here of “Strangers of The Night,” which opened at the Warfield Theatre on Saturday afternoon. The picture is the second version of “Captain Applejack,” Wallace Edinger’s big stage success. Mr. Niblo directed the filming of the story and Enid Bennett played the leading female role.

Edgar Kennedy, former Olympic Club championship boxer, and now a shining light in the picture circles of Hollywood, was a visitor in San Francisco last week. He came north to witness the local showing of two of his latest efforts, “The Leather Pushers” and “The Pony Express.” He has returned to the southern city to commence work on another of “The Leather Pushers.”

Ruth Roland, the serial queen who has risked her life and limb a thousand times in making thrillers for the screen, is making her vaudeville debut as headline on the bill at the Golden Gate Theatre this week. She will be heard in a number of songs with Ralph Pollack at the piano.

CASTS OF THE WEEK

Universal Film Co. presents HERBERT RAWLINSON in “ALL FOR THE LOVE OF GLORIA” Directed by Robert Hill. CAST: Herbert Rawlinson Jere Austin Ruth Dwyer Melba Holmes Wm. Quinn Universal Film Co. presents “THE TURMOIL.” Directed by Hobart Henley. CAST: Geo. Hackathorne Pauline Garon Ekanor Boardman Bert Roach Emmitt Corrigan Theodore Von Eltz Eileen Pery Edward Hearm Kenneth Gibson...


The project for a grand two days’ holiday for everybody connected with the moving picture industry in San Francisco, to be held at Pacific City in October, has been postponed until spring, as it was decided that it was almost too late in the season to be sure of the good weather necessary to make an outing of that kind a success.

Eric Von Stroheim, Milton Gardner, vice-president of Goldwyn, and Ernest Traxler, production manager of “Greed,” stopped over for a day or two last week in San Francisco, en route to Colfax from the south. The last few weeks of work on “Greed,” the screen version of “McTeague,” Frank Norris’ famous classic, will be completed there. The present announced date for the release of the big picture is November the 25th, and there seems to be a present possibility that it will be first shown in San Francisco.

Leatrice Joy spent a few days last week as a guest at the St. Francis.

Tom Gibson and the company making five-reel melodramas under his direction for the Gibson Picture Corporation are hard at work on the second of the series. The story, as yet untitled, is one of the lumber camps, and was made by Gibson himself, who is well known not only as a director, but as a successful author of screen dramas. Ora Carew is the featured player and in her support again appear popular actors such as Wilton Nash, Hal Stephens, Tiny Sandford, Eddie O’Brien, and some new faces added for this production. Part of the studio work is completed, and some exteriors on a beautiful estate near Burlingame. The company will leave within a few days for Santa Cruz Mountains, where they will scenes in an actual lumber camp, and an.

Louis Graf, president of the Graf Film and J. Hesser Walraven, business manager the organization, spent the week end in Angeles on business.

The West Coast Productions of Los Angeles with a northern branch here, have had name of the organization changed to the West Coast Pictures Corporation to avoid confusion with the West Coast Films, another organization. The company are at present film “Nobody’s Child,” at the Pacific Studios, San Mateo.

Jack Jungmeyer, of the N.E.A. News Service, and well known to all the picture world has been in San Francisco for a week more arranging for the handling and distri- bution by aeroplane of the pictures of the San Francisco disaster, and the Dempsey-Firpo fight due here within a few days.

Thomas Meighan, Lila Lee, Mary Astor, Green, director, and some twenty members of the company and staff filming “Woman Pro- came to San Francisco by boat last Monday. They had expected to work on the back lot. But Monday was the day that sun hid its face and the coast was blazed in fog, they met with disappointment, returned to the South the same evening.

CASTS OF THE WEEK

Metro Pictures Corp. presents "THE MAN WHOM LIFE PASED By Victor Schertzinger and Wimfred Dunn. Photographed by Chester A. Lyons.


Famous Players Lasky Corp. presents THOMAS MEIGHAN in "WOMAN PROOF" Directed by Al. E. Green. Photographed by Chas. Clark.

CAST: Tom Lockwood .........Thomas Meig Louise Halliday .........Lila White Jolo Beach .........Milo Beach Whina Lockwood .........Louise Dres Dick Lockwood .........Robert Agn Violet Lynwood .........Edith Ay Cecil Updyke .........Edgar Nor Uncle Joe Gloomer .........Chas. A. Sel Celeste Lockwood .........Geo. O’R Col. Lynwood .........Vera Reyno Hardee Kirk Wistful Wooster .........Martin M. Isace Dirg .........Phil Coe Foreman .........Mike Do
You Furnish the Idea—I Will do the Rest

William Sistrom, newly appointed general manager of the Hollywood Studios, who left Los Angeles after three years as general manager to become the highest paid production manager in the picture industry for William Hearst, has surrounded himself with the best and most complete organization in the industry, and plans to go much faster than merely renting place facilities. In a recent interview Mr. Sistrom stated:

We hope, not only to save the independent producer a great deal of time and money, but to be of material assistance in the making of high-grade pictures, by furnishing a more complete and much more competent organization than any one individual producer could handle.

A producer can come to the Hollywood studios and we will give him all the necessary operation to bring his story to the screen. In the desires, we will help him select director cast, and build his sets, outline production schedule, and handle all his accounts.

The producer or star who works with us, will have the same careful consideration he would receive if he were with the biggest producing organization in the industry, and will be relieved of a great deal of the tremendous overhead, which seems to be a necessary part of all large producers. We are not in the production business first, and in the rental business as a secondary consideration, to cut down our overhead. Our producers' needs will be paramount with us.

Here is what we offer in addition to a centrally located and thoroughly equipped studio—a organization which cannot be surpassed anywhere in the industry. If the producer simply wants stage space and sets, we can take care of him; but if he wishes to avoid the tremendous problem of building his own organization, ours is at his service.

The overhead stops when the production is completed, if the producer avails himself of our organization. When he is ready to start his next production, the same men who have worked with him before, who know his business and his needs, are available.

If he builds his own organization, he must let his force go with the completion of his picture, or carry a tremendous overhead. In such case he lets them go, they are scattered to the four winds, when he is again ready to start production, and he faces the problem of building another organization of united men.

Martha Marshall

Who is playing a prominent part in "Super-stition, a Jack O'Brien Production"

Conway Tearle Replies to Critics

He has a published statement aroused wide comment in Los Angeles filmdom that which followed Conway Tearle's interview in the Camera! several weeks ago, to the effect that the physical acting of a player is worth more than $500 weekly.

Directors, authors and critics have attacked Tearle's contention and replies to his arguments have been published widely in the local press and in trade publications.

The published replies to my contention that physical acting before the camera does not bring a greater salary than $500 weekly and discussion aroused by the article in the Camera! among clubs in filmdom make it advisable that I attempt to answer these arguments. Many of the published statements the article provoked, failed to make any whatsoever and indicated that the authors did not read my article to its final conclusion. One of the answers to my argument which has been printed are well taken and warrant their comment from me.

The fact remains that no one has successfully contradicted my contention that an actor motion pictures is judged first by his drawings and second by his acting ability. He is the iron-bound law that no amount of argument can contradict. These are standards by which actors are judged. It is very nice to laud one's art and to argue for the sake of art. However, the undeniable fact is that acting, like most anything else this day and age is, unfortunately, money.

This is a practical age. Under the existing laws of filmdom the highest asset the actor possesses is his drawing power. Are Rin-Tin-Strongheart and Joe Martin greater stars than any of our finest actors whose box-office value is doubtful. There are various humans who appear before the camera and whose acting talents are extremely limited, but whose personalities or peculiar qualities make them tremendous box-office powers and therefore, highly paid players.

"As much as this is the law, actors must abide by this law. They cannot do otherwise. They must judge their value by their box-office power." As further argument and concrete evidence to my remarks, where is the actor who has no box-office value and whose salary runs over $500 weekly? One has but to look around to enumerate the players whose salaries remain modest despite years of experience, despite splendid talents, because of the fact that their names do not draw people to theaters.

"No one would rather see the day when acting alone would bring tremendous salaries than I. However, it is foolish to cry for the moon. We must adapt ourselves to modern institutions. We must abide by the laws that govern. We cannot change these laws because they are the will of the public. It is the public that judges the merits of an actor by its patronage. Those who are not patronized are out of the running. And surely, every indication points to the fact that acting alone will not bring this patronage.

"Many have misconstrued my article as an attack on high salaries of players. This is silly. I stated at the time and I state now that if an actor can draw large attendances, if his name is largely responsible for the success of a picture, that actor is worth the maximum of his share. In some instances he is not worth $500 per week, but $3,500 per week. Seldom does the actor receive his fair share. If he is worth $5,000 to a producer because of his drawing power, he generally gets $2,500. The entire question resolves itself into the fact that modern art is commercial. Acting is an art. Under the laws that govern the motion picture business, the laws that are dictated by the public via the box-office, no acting in itself is worth more than $500 per week. This sounds sacrilegious to the artist, but it is fact.

"Again I would like to repeat that actors who receive more than $500 a week deserve every penny of it and more—but they do not receive it for their acting, and that's a fact that we cannot deny, no matter how much we argue.

Andrew Arbuckle
Popular Comedian who is with the Jack White Corporation
IT CAN BE DONE

Arriving in Los Angeles just four years ago with less than $3 in his pocket, Charles "Buck" Jones got a job as an extra man in a Western feature play merely because he could make a flying horseback mount.

Today "Buck" stands forth as one of the high salaried stars of moviedom with an acting record that is developed to such a degree that the Fox organization has recently insisted on his taking leading parts in non-Western pictures.

But with all this success, the old love of the open plains, "Buck" spends his vacations on the ranch and range and predicts that the Westerns will soon come to the premier place in filmdom.

"The Covered Wagon" told Jones, "is my idea of a true Western picture and the West is full of material for many like it. The building of the railroads, the acquisition of the Western territories, their settlement, the harnessing of the rivers, the building of great cities all are ladened with material for great true pictures of the great West, pictures that will inform and thrill those who see them. Some day, and I hope to be again plunged in the making of Western pictures that will take the place of books in the teaching of the history of the Western United States and that at the same time will be great entertainment."

THE TEN COMMANDMENTS

Winifred Dunn, scene editor for Metro, offers the following rules for building scenario writers:

1. Plotter and better scenarios.
2. Be original—when you see a good picture, don't go home and re-write it.
3. Read the daily papers—reporters know human drama; study their work.
4. Write what you know—a book-keeper can seldom speak convincingly of adventure in the South Seas or at the North Pole.
5. Be human; don't accuse any superiority to potential audiences.
6. Be honest; honesty means convincingness and that spells popular approval.
7. Persevere—don't lose courage; if your first fifty scenarios are rejected; the first fifty are the hardest.
8. Don't fear studio plagiarism; deal with legitimate plagiarism, who don't steal your ideas any more than a legitimate bank steals your money.
9. Learn another profession or trade; three regular meals a day keeps your attitude to life normal and pleasant, as it must be for success.
10. Fewer and better scenarios—first, last and all the time. One good scenario has a better chance of acceptance than a hundred poor ones.

BABY STAR SIGNED

Muriel Frances Dana, diminutive screen luminary and terpsichorean artist de luxe, who in fact is but one more year of age than she has words in her name, has been signed by William T. Berger for the part of the young French girl with Mac Marsh in "Daddies," under the direction of William A. Seiter.

Little Miss Dana's screen services, since her personal appearance at the Pantages theatre in Los Angeles last January as an added attraction to Mac and the Girls, "The Forgotten Law," in which she played a prominent role, has been much in demand and it is freely predicted by those in authority in the inner sacred circles of filmdom that the name of Muriel Frances Dana will soon top the list of screenland's child celebrities.

STAGE AND SCREEN STAR SIGNED BY LLOYD

Harry Mestayer, descendant of America's oldest theatrical family, has been cast as Jim O'Gielshorde in Frank Lloyd's independent production, "Father O'Gielshorde," to be reprinted through First National. Mr. Mestayer's ancestors were prominent on the American stage in the days of George Washington and John Adams.

NOTE ARTIST TO FILM

"Aladdin's Lamp"—This announcement was made by William H. Clifford, who has begun research work preparatory to adapting this particular link of the Arabian Nights chain of stories for the screen.

According to Mr. Clifford, the plans for the filming of "Aladdin's Lamp" were discussed while Mr. Earle and himself were collaborating on the art title work incident to the production of "Samson's Secret," which was written and done into continuity by Mr. Clifford and produced by Choice Productions, Inc.

While Mr. Clifford is writing the adaptation of this hitherto object of their affection, Mr. Earle will make the paintings for the backgrounds and mountings, precisely as was done when the last produced "Onward, Khayyam," which will be released this fall.

Mr. Earle paints his backgrounds in monochrome color, then pinpoints them with an air brush and then superimposing the players' actions against the paintings. Unusually beautiful effects are made possible by this method, declare those who witnessed the pre-release exhibitions of "Omar Khayyam."

BOND JOINS RENALIE

Frederick Bond, who has just completed "Beyond the Veil" for A. K. Mozumder, has been appointed assistant general managing director with Renalles, Inc., and, under the supervision of Mr. Rolfe, will direct the next big feature picture, "The Elk's Tooth," now in course of preparation.

Fred Silvio has been cast for the part of Landenbach, the heavy, in Renalles, Inc., picture, "The Elk's Tooth."

Peter Burke will portray the juvenile lead of Bruce Kavanagh in "The Elk's Tooth."

Style is no respecter of age, hence Jackie Coogan, youngest of screen stars, can be considered an authority on film modes, especially those utilized in his new picture, "Long Live the King." Fifteen hundred women were used in many of the big scenes, and each piece of outer wearing apparel, from trink to gingham apron, was made by the Coogan wardrobe department, and six wardrobe mistresses were engaged to handle the task. "Pretty dresses make pretty girls prettier," declares Jackie. "My director, Victor Schertzinger, says that he is glad to have me here for a week to my picture—so I made sure all those who played in my picture were pretty and had pretty dresses."

MOTHER

Her heart holds a love that fills the whole world.
Her soul holds the brilliance of Heaven unmingled with a tearful fate.

Her wondrous bright eyes hold great visions of Truth.
And her dear smiling face holds the beauty of Youth.
About her dear presence a radiance doth shine.
This is my Mother—Sweet Mother of Mine.


BY JOSEPH M. SCHENCK.

I have often been asked how the milk that is put into motion pictures is spoilt. To make a long story short, the money is put out thirty-seven different ways. Here is an arrangement:

1. Scenario. 2—Director and assistant. 3—Art director. 4—Cameraman and assistants. 5—Cutter and clerk. 6—Company president and general manager. 7—Star. 8—Talent. 9—Trades. 10—Warner's, rented and purchased. 11—Warrobe and labor and material. 12—Paid and rented hand props. 13—Ar- cedis. 14—Carpenters' salaries. 15—Scen- eys. 16—Prop salaries. 17—Carpenter material. 18—Scenic material. 19—Prop and purchased. 20—Props expense.

21—Location cost. 22—"Dressing" location. 23—Transportation. 24—Hotels and meals. 25—Auto, horse and boat hire. 26—Ex- tricians' salaries. 27—Electrical meter. 28—Negative and printing. 29—Developing. 30—Cutting.

31—Sample print. 32—Labor and material on titles and inserts. 33—Photographing title and film and developing same. 35—Still photo- tographing. 36—Publicity and advertising. 37—Miscellaneous.

James Cruze will complete the casting for "To Be a Lad". Directors have been selected for the next three dramas and production work on this adaptation of Walter Wood's of the stage play of the same name by Mark Connolly and George S. Kaufman will start next week.

Edward Horton, who played the title role of "Ruggles of Red Gap" will play the masculine role in this Paramount picture.

Jack Holt has returned from San Francisco where he suffered a slight illness, from which he has completely recovered.

Irvin Willat, who will direct "The Hermit of the Desert," for Paramount, plans to do the next two two-reel location comedies in a region described by Zane Grey, author of the popular story.

Final preparations are being made for the start of George Melford's production, "Flaming Barriers," on which camera work is scheduled to start this week.

Jacqueline Logan, Antonio Moreno, Waldo Hiers, Charles Ogle and Robert McKim are the featured players who have been named for this picturization of Byron Morgan's story, which Jack Cunningham secured.

Thomas Meighan will defend his title as filmdom's greatest transcontinental contender by departing for New York as soon as "Woman Provoked," his current Paramount production, is completed at Paramount-West Coast studio.


Although William S. Hart's pictures has carried the Paramount brand for many years, he is now being filmed under the direction of Clifford S. Smith, following a busy location trip to Victorville, Calif., where his exterior shots were photographed.
Superstition Has Bright Cast

John B. O'Brien is now directing the first of his own productions, "Superstition," for the CRE (Continental Radio-Entertainment), with an all-star cast headed by John Bowes and Mar- rite De La Motte, who succeeds June Norton in the leading feminine role.

Miss Norton, who was originally cast for the part, owing to very severe nervous breakdown, had been forced to relinquish the role and go to the mountains to rest. The story was written by W. V. Wigney, under the original title "Hunchbacked Bridesmaid.

Included in the all-star cast are "Superstition" is Joe Fafard, Martha Marshall, Spot "Woo" Aitken, Sheldon Lewis, Ward Burns, Claire McDowell, Sarah Gravina, Grace Gordon and others.

Frank Beresford has been promoted to production editor of the producing company, and W. H. Carr as general production manager. Otto Young will act as production manager.

"Superstition" will be presented by Creative Films as a John B. O'Brien production. A big three-act show is being chartered especially for the film and the movie company is making a three-act cruise off Catalina Island of Lower California, filming scenes. Miss De La Motte has promised success and arrived successfully in a number of recent big screen offerings, including the famous Mrs. Fair, when a Man's a Man and Richard the Lion Hearted.

ACTIVE EDDIE

Eddie Phillips has just closed a month at the Warner studio with the completion of "George Wash-ington, Jr." in which he carried the leading role with Wesley Bar-ney. The very same day he started "Whipping Boss" at the Hollywood studios. He has been signed for three months picture immediately following this production.

The Cosmopolitan "Daughter of Mother McGimp" company, under the direction of Paul Powell, is in San Francisco on location for the outdoor scenes. This is the original locale of Jack Boyle's Boston Blackie story. This location will conclude production and the picture will be released at an early date.

Tom O'Brien, former nationally known boxer and small star, is strangely cast in this present leading character role in "Born of the Cyclone," which is produced by Robert- son-Cole. Lloyd Hughes, the hero, gives him a sound thrashing and the film climaxes an attempt to commit suicide to the villagers' taunts of cowardice.

WANDA FINISHES VITAGRAPH SPECIAL

This week-end marks the close of Wanda Hawley's work in Vitagra- ph's special production of George Barr McCutcheon's "The Man From Brodkey's". She was engaged and went to work before the camera within twenty-four hours after her return to Holly- wood from a six months' trip abroad, during which time she starred in two pictures—one in Egypt and the other in London—and visited a number of the Continental capitals. Her role in the talkie version of the story is that of an un- smart English society woman of titled position—just the type with which Miss Hawley is thoroughly at home in England, where they fear the invasion of the American act- resses, yet make a great to-do over them. In this forthcoming picture at least the Britshers who always claim they are being ma- ligned on the screen can have no complaint over Miss Hawley's characterization of one of them, since she knows them as intimately as any foreigner can ever know the inhabitants of the "right little, little isle."

Before entering on her next role before the camera, Miss Haw- ley is looking forward to decorat- ing and furnishing the home she has just secured in the heart of Hollywood's residential district, "European and Egyptian hotels are marvelous and their food is gorgeous," says the blonde beauty, "but there's nothing in all the world like a Hollywood bungalow for flowers and fountain and the cooked meal tastes like nectar and ambrosia after the elaborate dinner courses that are thrown upon the European trav- eler."

Film Chief Is To Return Here Soon

Mike Rosenberg, secretary and general manager of Principal Pic- tures Corporation, notifies the studio director that he has abandoned his intentions of going on to Eu- rope withSol Lesser, president of the studio.

The plans of these two film exec- utives contemplated a tour of the European capitals and a sort of joint vacation during which they would make European connections with particular reference to Prin- cipal Pictures representation in London, Paris and Milan.

"I shall not go," writes Mr. Ros- enberg, "because the principal enter- prises have been opened up since Mr. Lesser and I have been in New York, and production projects outlined, that I shall return to Los Angeles immediately after the de- parture of Sol and Mrs. Lesser on the Leviathan.

"I expect to complete negotia- tions for "Hun" and "Fuller" with Harold Bell Wright's 'When a Man is a Man' and probably for the balance of the Wright series of pictures before leaving New York. The reception accorded our "The Mean- est Man in the World" is ample evidence that he is a big picture and that there is a great public de- mand for romantic comedies, sim- ple and direct in story and exploit- ing the homely phases of human nature. The success of the picture in San Francisco was so decided that it rendered the New York in- troduction easy.

"I plan to begin work on "The Winning of Barbara Worth shortly after my arrival in Los An- geles."

MCGOWAN STARTS

The Beverly Productions have leased space at the Hollywood Studios and commenced work on their first feature-length film of the working title, "The Whipping Boss." J. F. McGowan will direct and also portray a leading role, combining both his previous cin- ema activities.

The cast is all-star, as an- nounced to date, being headed by Barbara Bedford, most recently in the new "Spoilers," Lloyd Hughes as leading man, and Eddie Phillips as the leading juvenile role. Ward Boteler, Lydia Knott, George Cum- mings, Andrew Walon and Billy Elmer are included.

Continuity for this picture was done by Philip Hurl, J. E. Mac- donald as assistant director and Walter Griffin, cameraman. This is the first of a series of four pictures scheduled for successive production at the studio. Production at Beverly Produc-
**Congratulations To and From Peggy**

Baby Peggy Montgomery is the recipient today of a congratulatory telegram from Peggy Hopkins Joyce, on the little Peggy's newly signed three-year contract with Sol Lesser.

"Peggy Joyce" says: "Congratulations on your new contract. I am happy to see another Peggy rise to full stardom. It is more than ever convinces me the name is a lucky one. Signed, Peggy Hopkins Joyce, caret Vanities of 1923, Earl Carroll Theatre, New York City."

The two Peggs met when Miss Joyce was in Hollywood some time ago, and a warm friendship sprung up between them. Peggy Hopkins Joyce thinks the tug star is the dearest ever, and Baby Peggy in return thinks Miss Joyce a grand, beautiful lady.

The baby's first production for Principal Pictures will be announced at a later time, and it will likely be an adaptation from a well-known story. She will take up quarters at the new studio sometime in October, and begin work prior to Mr. Lesser's return from abroad.

A suite of rooms is being equipped in the new East wing of the dressing room building at Principal Pictures Studio on Santa Monica Boulevard, for the advent of the little star. Cunning devices are being installed to fill the needs of the little girl, and in truth a royal suite it will be when the little princess arrives on the lot.

**WELCOME KATHLEEN**

Among the many visitors inquiring their way to the studio of Principal Pictures Corporation, where Harold Bell Wright is making his headquarters this week, was Mr. Crosby Hopps. Mr. Hopps was director of music at the Avenue Church, Kansas City, Mo., in the days before Wright had achieved his fame as a writer of fiction and was accompanying his celebrity with a vigorous and able minister at the Forest Avenue Church.

Mr. Hopps introduced me to Mr. Wright a lady whose surname is Kathleen Ridgway but who in private life is Kathleen Hopps, daughter of the musician. Mr. Wright related the fact that he remembered the occasions when he had held this pretty girl on his lap, a highly decorous thing to remember a young thing since she was then only six. It is likely Miss Ridgway will be engaged by Mr. Wright's picture version of "The Winning of Barbara Worth" which Principal Pictures will produce.

**Chester Sets Record Picks 'Em Young**

And now comes screenland's youngest star. No one can take exception to this claim of Chester Bennett, whose latest production, "The Lullaby," is now being released.

Eric Miss Gloria Eilene Dyer into the hall of fame. She's four days old and not even camera shy, and she played an important part, too.

When "The Lullaby" was being filmed a born babe was required, and Mr. Bennett was frantically searching the city for a baby to play in the role. He returned to the studio discouraged and dejected, when his cinematographer, Elmer Dyer, divulged the information that a four-day old Venu grace his household, and was positive the young lady would willingly enact the role. Mr. Dyer pressed the young miss into service and she finished with the film flying.

The picture title proved most appropriate, as there was a "Lullaby" sung during the filming of the scenes, and Miss Dyer did the singing. The proud father still insists that the babe was really trying to sing a ballad.

**Gibson Contracts With a New Co.**

Kenneth Gibson has an honest-to-goodness dilemma on his hands. In fact, it is difficult to believe that America's great lexicographer, the honorable Noah Webster, L.L.D., in compiling his dictionary on the English language, could have had any such ease in mind when he set forth his answers, to-wit: "an awkward or vacuous situation."

In short, Gibson is being a capable and conscientious artist, is ambitious to a marked degree and after finishing a number of important roles in recent productions such as "Daytime Wives," "Ashes of Vengeance" (he character role of "Philippe" in "Ashes of Vengeance" is illustrating this article), "The Dangerous Maid," and others, he bished himself to the Artists' Colony at Carmel for a few days' relaxation.

On his return, he was at once signed up for one of the principal roles in the production of South America Company's first production, "The White Queen," featuring Miss Charlotte DuPuis, the new French star, by the president of the company, J. Barstow Budworth. The preliminary camera work was shot here a few days ago and arrangements had been made by Mr. Budworth for the entire company of some sixty members to be sent to producing headquarters in Peru, South America, to finish the film in the wilds of the jungles and in deserted Inca valleys. Then one of those unaccountable delays happened to Mr. Budworth's plans and the trip was postponed for a few weeks. Being ambitious and to delay, "Ken" signed up for the juvenile-heavy role and has started work in "The Turmoil," the Universal-jewel, directing George Haeckathorne and Eleanor Boardman, under the direction of Hobart Henley. Now comes the glad tidings—or is it sad tidings—that the productions of South America Company has finally completed arrangements and will soon depart and "Ken," being ambitious, is determined to finish both roles, but with a few thousand miles of land and sea between the two studios, it will be interesting, indeed, to learn his manner of solution.

**Henry Walthall Is Prominent in Cast**

J. K. McDonald has assembled his east for his next Booth Tarkington feature "Old Fathers and Young Sons."

The cast includes Henry F. Walthall, Irene Rich, Ben Alexander, and Firestone.

The picture is a serial adaptation by Hope Loring and Lou Lighton, of Tarkington's dramatic story of typical American Home Life, dealing with a tragedy found in many homes where the father is too old to understand his child.

"Old Fathers and Young Sons" is to be directed by William Beaudine who directed McDonald's last Booth Tarkington successes "Penrod and Sam." Several members of "the Penrod and Sam" cast will also be seen in the new picture including Ben Alexander, who played the principal role and Joseph McNally, "Penrod's" "cullied" boy friend.

Booth Tarkington considers that "Old Fathers and Young Sons" has greater screen possibilities than any story of his ever filmed. He plans it from motion picture producer's point of view, because that it would be handled in a masterly way. He was more than satisfied that McDonald should produce it after he had witnessed "Penrod and Sam" which he declared in a letter to the producer was the finest screen version of any of his stories so far filmed.

Waterson Rothacker, president of the Rothacker-Aller Laboratory, who is making a trip to the Western laboratories of the concern several weeks earlier than usual in order to be here during the stay of two of First National's executives, Richard A. Rowland, general manager, and Earl J. Hudson, production manager of this company. The meeting is to lay out the extensive laboratory details for First National's big fall and winter production schedule.

A Southern girl attracts a lot of attention in New England. It is Mrs. Walthall an interesting story of a motion picture supposedly taking place in New England, by really being filmed at Robertson-Cole studio.

The girl is Lea Sue Campbell who has been given the important role in "Born of the Cyclone" at R-C. Her work and beauty have attracted the attention of many and others and it is probable that she will be offered further opportunities for even bigger roles.
One-Minute Interviews
With Famous Film Folk
By MALCOM STUART BOYLAN

Seeling Co. Is Off To Location Again

George Larkin resembled a truck driver as he arrived at the studio this week, with three wardrobe trunks.

"What's the idea, George?" asked Director Chas. Seeling. "I'm just ready for this picture," replied George, "and as I'm to do a Beau Brummel role, I'm going to do something at Nothing." I'm going to show the guys so many changes it will take two assistants to keep my wardrobe straight.

But we've found out that Director Seeling has just engaged pretty Marguerite La Mont as George's new leading lady and she's to be draped in many gorgeous gowns, so this may account for handsome George's three trunks.

Miss La Mont, who has twice visited Los Angeles via the Orpheum Circuit in her own act, has declined an offer to return to the stage and will continue her screen work in which she has played several prominent parts during the past year. Her arrival here six months ago.

Possessed of beauty and great dramatic experience, Director Seeling is much pleased with his new find.

The company is busy in their preparation of the sixth of the Larkin series and will leave this week for Coronado, where ferry scenes will be shot.

Popular Sisters
Gain Comedy Title

The "Night and Day Sisters" is a phrase, or title, which leaves much to the mind for conjuring with. First one might think of the many sheaves the night and its pleasures and of the other whose fancies turn to day-time, a galaxy of flowers and all the great outdoors.

In a way, one would be right, because both Theresa and Rita Claire love the night and the day, but the title "Night and Day Sisters" has been bestowed upon them owing to the fact that Theresa Claire is a brunette, as dark as the darkest night, while Rita Claire is a beautiful blonde, whose blue eyes and locks of shimmering gold are truly symbolic of the glorious day.

Theresa won the plaudits of the great Kloss for her dancing number in Cecil B. DeMille's "Ten Commandments" and at the Motion Picture Exposition, while Rita's recent work with Buster Keaton in "Hospitality" and with Will Rogers and Edna Murphy at the Hal Roach studio has called forth comment of a most favorable order. Their ultimate success in the realm of their chosen profession is assured.

Larry McGrath and Bob Perry have been added to the cast of the "Fighting Blood" pictures in support of George O'Hara and Louise Lorraine.

Casting - Director Casts a Sigh

Although it is estimated that more than 200,000 men and women come to Hollywood each year with the intention of getting into motion pictures, it is not always an easy task for the casting director to get the types he wants.

For instance the other day Frank Lloyd who is at work on his first independent production, "Black Oxen," in which Corrine Griffith and Conway Tearle have the featured roles, turned the task of casting the extras for the picture over to his general manager, Harry E. Well.

Well and Lloyd had spent three weeks trying to find a millionaire flapper who didn't look like she was an actress. A list of twenty leading screen flappers was gone over, then a hundred different combinations were given screen tests and finally, through the courtesy of B. P. Schulberg, Clara Bow, a 17-year-old Brooklyn girl, who had appeared in but two screen plays was selected. Mr. Lloyd states that Miss Bow is the most typical flapper he ever saw and one of the most talented young screen players.

It took several visits to leading hotels and cafes, to the studio and a hundred examinations to find four typical flappers to be suitable companions for Clara Bow on the screen. Then Well had to engage twelve women of about 60; women who were refined, intellectual and who scrupled well, for the tea party scene at which Kate Lester presides. It took two weeks to pick twelve women who measured up to requirements. This done, Well spent ten days more selecting women of about 25 years of age to be suitable guests at Miss Griffith's dinner. Not one of eight agencies could produce the suitable types, so Well engaged Carmelita Geraghty, a well-known leading lady, and engaged three friends whom she thought likely for test scenes. Telephone calls to other studios and a visit to Coconut Grove, the ballroom of the Hotel Ambassador, during a society frolic, provided the remainder of the dinner group.

Satisfied that he had performed his duty well, Well turned his attention to a huge pile of correspondence only to find atop of it all a memo from Lloyd which read:

"H. E. W. Please don't forget the opera audience. We will need at least 500 fashionably dressed women and as many men. Check up on costumes."

And then some people think that producing pictures must be 'great fun.'

Carmel Myers and Richard Tucker have been added to the cast of "Beau Brummel" the Clyde Fitch play in which the Warner Brothers are producing in old M. P. Rymore. The picture will be directed from the scenario written by Dorothy Farnum.
Bright Outlook for a Rising Juvenile

Alton Brown, a rising young juvenile, could well be termed "a typical embodiment of the essentials that go to make the successful screen artist."

Born in Maine, of American and Spanish parentage, he completed his education with high honors at Harvard, which training reflects invariably an aristocratic demeanor.

Athletic accomplishments, which are essential in motion picture acting, were easily gained through this prowess on football and baseball fields and in addition he became an expert tennis and golf player, learned to swim, dance, became an expert motorist and an able equestrian.

Experience on the legitimate stage to the extent of five years; three years in stock with celebrities such as John Craig and Mary Young, the Sommerville Stock Company and others, followed by two years with "The Bat" in New York City, playing the part of the Cook Chauffeur.

Thus motion picture acting came along as second nature and when offered small parts in the Inspiration Film Company, in New York, he not only accepted but made good as well and followed that engagement with important roles in "La Belle Rose," with Theda Bara, then "Foot Lights," "When Knighthood Was in Flower," "Sonny," a year's contract with the Inspirational Film Company, and a prominent role in "Alli- mony," recently filmed at the R-C under the direction of Jas. W. Horne.

Truly, Alton Brown, though still in his twenties, is a "seasoned actor" and it is not hard to forecast an early ascendency to stardom in the realm of the motion pictures.

NEW UNIVERSAL STAR

Margaret Morris returned from Kent Camp this week, where she has been on location shooting in the new Universal serial, "The Ghost City," starring Miss Morris and Pete Morrison, and under the direction of Jay Marchant, the "veteran" director of a long series of western two-reelers, in many of which both Miss Morris and Pete Morrison were co-starred.

"The Ghost City," however, is Miss Morris' first full-fledged feature vehicle and while it has taken her less than one year to ascend to the heights of stardom the predictions are many that she will retain her hard fought position for many years to come and that her popularity will reach the pinnacle of fan-fame, second to none in the profession.

Death Valleyite Are Home Again

Erich von Stroheim and his company making "Greed" have returned to the Goldwyn Studio from their expedition into Death Valley. Twenty-five men and woman, bronzed and tanned, spent nearly three months, a journey of over 600 miles, and a half from their filming place on the floor of Death Valley, when the special carrying them from Death Valley Junction pulled into the Santa Fe Station at eight o'clock this morning.

The troupe left Los Angeles August 5, and have since visited many cities, by automobiles, burros, or on foot, on the edge of the Great American Desert, which places were established at an average three day periods, and at last three days of filming we spent in what is known as "Death Valley Proper." Here the picture produced itself in dangers never before experienced by a motion picture company.

The troupe returns intact. The were no fatalities, but four of the crew narrowly escaped death by heat prostration and several experienced minor illnesses owing the high temperature, which frequently reached the 130 degree mark. All of those recovered rapidly and no permanent harm was done.

Upon the departure of the expedition, predictions by persons who are well acquainted with the hazards of Death Valley were that von Stroheim could not take a character extra out of the desert with serious mishap to some of the company at least. They stated that no white people could at this time of year live in the lowest, driest, hottest part in America. The successes of von Stroheim, who swore this to be wrong, but in doing suffered acutely, almost to the point of having to give up the attempt several times, and under hardships that are seldom experienced by interpid explorers, never by a motion picture company.

On returning von Stroheim completed a tour that has the distinction of being the first expedition into Death Valley for a feature motion picture. Previously, the only important film of any length to come out of Death Valley was a short subject for another company member of the Goldwyn Studio staff. Moore acted as one of the drivers for the von Stroheim engine.

Of the forty persons that make up the company, about twenty-five are returning to Los Angeles. The others were cowboys, burro drivers, and mechanics, who live in towns near the edge of Death Valley. The one woman in the cast, Miss Margaret O'Hara, is now at work in the seventh picture of the group, under the direction of Henry Lehrman.

Jos. Tyran, well-known publicity man, has joined the ranks of the Grand-Asher Studio Publicity Department.

Louise Lorraine, playing the leading feminine role in the "Fighting Bishop" Griffith-O'Hara, is now at work in the seventh picture of the group, under the direction of Henry Lehrman.

Griffith Claims Films Will End War

"Motion pictures will eventually end all wars."

"The films speak a universal language which every human being in every section of the globe can understand."

"Thus they make a universal medium of education which presents human ideals and motives simultaneously to all peoples, whatever their race, sect, creed or language."

This is the gist of a statement of D. W. Griffith, pioneer producer, who refers to the present deplored crisis in Europe and contends that it is due in part to the ignorance, by the medium of the films, of such a crisis will be impossible.

Mr. Griffith goes on to say, "The continuing condition of Europe, giving rise to the present war between Italy and Greece and perhaps involving other nations in the world conflict, comes about largely through world ignorance. Such ignorance will be in time more or less removed through the instructive power of motion pictures and other educational mediums."

"Up to the time of the advent of the motion picture, the printing press held the most important position in the enlightenment of the world," Mr. Griffith further states. "As every nation had its own language, the power of the printed word was limited. Now the motion picture speaks a universal language which can be understood in the four corners of the globe.

"Regardless of the country in which it is shown, the motion picture tells a faithful story in a manner easily understood. American pictures of American life have done much to create good will for this country. Foreigners are enabled through the films to see life as it actually is and a respect is created for the American people who formerly had hatred perhaps existed because of malicious propaganda."

"Motion pictures are continuously spreading the gospel of brotherhood and the fellowship of man. Ever building and striving for the highest goal of human achievement, eventually the films will accomplish that which the idealists of the day are striving for—world peace and the final abolition of war."
**Who's Who and What's What in Filmland This Week**

**ACTOR-ACTRESS**

Jackie Vernon, former eastern mountaineer, has just finished an aeronautic boy's port at Universal in "The Noblest Roman," featuring Herbert Rawlinson and directed by Wl. Parke with an all star cast. Vernon has been prominently known as one of the best all-around athletes in the state of Pennsylvania for the past ten years. He has doubled some of the biggest stars in the business on some very hazardous stunts. While not employed as an actor, Jackie writes screen stories and is at present preparing a New York underworld tale, "A Life," which will be featured by a few thrillers out of the ordinary.

**His View**

That "the story is the thing" in motion picture production is the belief of Harry Cohn, general manager of Columbia "Waldorf Studio," who recently confirmed his opinion by purchasing the screen rights to a number of "best sellers," including "Circumstances After Divorce Cases," by Lewis Alan Brown and "Prejudices," a magazine story by Evelyn Yungbluth.

Although Cohn employs various stars and featured players in his many productions it is his idea that the story is the paramount thing in screen entertainment and that a good scenario will offset a poor cast in many cases but that a good cast can not save a weak story.

**So Says Tate**

The word "audience" as applied to a motion picture concourse of spectators is distinctly incorrect and Culkin Tate, directing Bryant Washburn in the new "Grand-Asher," was discussing the matter with the star recently.

"Why not call it "Vividence" suggested Tate. "This implies 'view' just as 'audio' means 'to hear.' View is derived from the Latin 'video' or 'see.'"

This might be more freely used as 'vividence' and we would have a word that at least suggested a gathering of people who see rather than hear.

Bryant Washburn agreed with him that it would be a good idea but irrelevantly asked Mr. Tate where he studied Latin. The director is still trying to find out wherein he may have erred.

**Auto Be More Careful**

What might have been tragedy was laughed off, turned into mirth and offered to every motorist along the route, by a comedy charge by At L. John, Fox screen fanter, who, in the ordinary routine of business gets about as much business as they laugh provided as any of them.

St. John with a party of friends was whirling merrily southward in one of St. John's big cars when all of a sudden and without warning, the car ahead stopped. St. John put on the brake in a hurry and came to an abrupt standstill within two inches of the leading car's rear bumper. Just as he heaved a premature sigh of relief he heard a crack. The car behind snatched into him.

The blow ripped the tire rack, trunk and fenders on St. John's car for it couldn't get the gas tank.

The comedian waived claims, however, in favor of "Carl's Asher picture but first prepared and hung on the rear of the car a sign reading "Another Smash."

**Choose technicians**

With the building of the first sets to be used in the picture completed and with the engagement of the ablest technical staff all is in readiness for the production of a Booth Tarkington's "Old Fathers and Young Sons," a picture of typical American life to be made by J. K. McDonald for First National.

William Beaudline is to direct "Old Fathers and Young Sons." The director staff includes such notables as Neal and Vernon Smith, who will collaborate with Beaudline in the comedy sequences of the story, George Webster, assistant director, Mason N. Letson, production manager, Harry Thorpe, first cameraman, and George Richter, second cameraman.

Thousands of dollars worth of gorgeous imported gowns, hats, and shoes from Swobid's exclusive shops, Los Angeles, were employed in a magnificent fashion revue staged at the Grand Studio this week by Peggy Hamilton, regarded as the foremost fashion director and authority in this country. Furs from Willard George were especially highlighted and just one of the most lovely models in the city, each of whom is celebrated for some special characteristic of feminine pulchritude. The revue was used in Bryant Washburn's "Grand-Asher," a picture directed by Culkin Tate, called "Try and Get It." The gowns were all designed Parisian modistes, Worth, Mouret, Jean Patou, Poiret, Milgrain, Maisue, Lanvin and Premet. The feminine will be one of the most pleasing to feminine film goers in the entire category of picture novelties, and is the talk of the town in advance of current fashion.

**Bugs Released**

A congratulatory wire from Sol Lesser of Principal Pictures Corporation to Louis H. Toulhurst announces the conclusion of negotiations in New York which provide for the distribution of a series of twelve "Secrets of Life" micro-expansion educational pictures through Educational Film Exchanges, Incorporated.

Mr. Lesser advises Mr. Toulhurst, the inventor of the microscopical processes, that a most advantageous arrangement for the widest possible distribution of these pictures has been thus completed and that their popularity with the multitude is assured. Arrangements for the distribution of a "non-theatrical" series of the same subjects are being closed as well as foreign rights and distribution.

Negotiations with Educational followed the recent New York projection of Toulhurst's picture of the Bee, the Spider and the Ant. A representative audience voted them 100 per cent entertainment devoid of pedantic elements but not the highest degree instructive. In this verdict the critics of the New York press joined or led the way enthusiastically and praised the enterprise as worthy of the highest traditions of the cinema.

Mr. Toulhurst is now proceeding to photograph the "Life of the Butterfly" and when this is completed will begin on the ubiquitous Flea.

**Dog Gone Dog**

Sometimes it takes music and a dog to make and break a movie scene.

In "Her Temporary Husband," being directed for First National by John McDermott, there is a cross section view of three rooms, through which are two women alternately chased by two villains. The four are supposed to reach their door in unison, open and close it so that they are neither seen by their pursuer nor able to see the man ahead.

McDermott worked for hours, calling "One, two, three, four," so that the four actors would work in accord. But sooner or later, before the scene would be completed, one of them would open a door just a little too fast. Naturally, the orchestra was called upon, playing "The Sneak," and things moved in rhythm. Just as the chase was getting warm and McDermott was singing with relief, in leaped "Banimals," the studio dog, bow, howl!" protested Prince, perplexed at such unatagelike conduct. He entered the chase, grabbed "Banimals," Owen Moore by the trouser leg.

Curse, Oaths, Threats, McDermott has at last collapsed. The dog was tied down in a secluded corner. The orchestra resumed, "up The Sneak." The chase is on!

**Busy Season Ahead for Lloy Hughes**

Lloyd Hughes has a busy Fall season ahead of him.

The popular young leading man is one of the most sought after actors in Hollywood and has signed a number of contracts involving a series of pictures that will give him his most active season since he started in pictures here several years ago.

Hughes has just finished his characterization of the leading role in "Born of the Cyclone" for B. O. at the Powers studio and starts immediately on a big production to be made by William Sistrom at the Hollywood studios, the title of which has not yet been decided upon. Other contracts have already been signed by Hughes for engagements to follow the Sistrom picture including the leading part in Fred Niblo's next production.

In a number of instances it will be necessary for him to work at one studio during the day and at another in the evening to accommodate producers and his working schedule for which he has laid out by Messrs Sistrom and Niblo along these lines.

It was midnight on one of the huge Metro enclosed stages where Oscar Apfel was directing a Paris cafe scene for Viola Dana's newest Metro starring picture, "In Search of a Thrill." It was midnight also in several other places. The company had been at work since 9 o'clock in the morning and fatigue made the conversation between scenes turned to the subject of easy jobs.

"It seems to me," commented Warner Baxter, "that the life of a sheep herder is fairly easy. All he has to do is sit in the shade of a tree during the day and lie under the stars at night. He just eats and sleeps, probably doesn't bother to even shave, and never has to worry about getting to work on time. If a sheep wanders from the herd he doesn't even go after it, but sends a dog to round it up."

"You probably have heard about the time he went to work at 12 and quit at 1 o'clock every day and took an hour for lunch," contributed Rosemary Thybey.

"That job was slavery compared with the one a friend of mine has. He works for a farm. His job is so easy that when his employer offered him a vacation last week he felt insulted and threatened to leave."

In addition to Miss Dana, Miss Thybey, Mr. Baxter and the been of "In Search of a Thrill" includes Walter Wills, Mabel Van Buren and a cast of news, Billy Elmor and Templar Saxo.
Lloyd Hughes turns down New York offer

Lloyd Hughes has just refused a contract from a New York producer to play the leading part in a story of the 1857 rebellion in Manhattan shortly. Existing contracts will keep Hughes busy for the next few months and besides, he said: "There's no place like home and there's no home like Hollywood.

Pre-eclipse weather, or whatever it is, is responsible for an almost nonexistent audience in "Her Temporary Husband," First National picture being directed by John Mcdermott.

Owen Moore, Tully Marshall and Sydney Chaplin, all of them bearded, hide in the Work box when the villains close in on them.

Three men, with thick greasepaint and heavy false whiskers crowded into a box on a 90-degrees-in-the-day kind of stage. After the villains pass through, the three are supposed to come up out of the box, forehead beaded from terror.

Terror is registered by all three—and perspiration.

One can guess that glycerine was not needed in this scene.

Mabel Forrest in "The Satin Girl"

Mabel Forrest will be starred in a Ben Wilson production entitled "The Satin Girl," according to Samuel V. Grand, president of Grand-Asher who will release the picture.

A splendid supporting cast has been chosen to support Miss Forrest, who rapidly became known through her past featured roles as one of the most promising actresses in the range of the screen.

"I am satisfied," said Mr. Grand, "that Mabel Forrest has everything that is required to satisfy the most exacting audience for she is not only gifted dramatically but possessive, as well, a keen sense of humor, sincerity and naturalness. Attractive, with a distinctive personality, she should be one of the greatest favorites on the screen in a very short time."

Norman Kerry has been engaged to play the leading opposite Miss Forrest. He is a New Yorker whose recent work in several big attractions has stamped him as a prime popular favorite as well an actor of genuineERATINE. It was partly Paramount that he first became known and achieved a popularity that has never since lessened. Kerry is the ideal role mark and weighs 180 pounds.

Ralph Lewis received several bruises in his big scene where he rescues two children from death in a hurricane in "Born of a Cyclone."

WANT CONWAY TEARLE FOR "BEN HUR"

Motion picture "fan" magazines have been besieged with letters from film devotees throughout the country suggesting Conway Tearle for the part of "Ben Hur," which is to be produced by Goldwyn.

"Why all this speculation and discussion as to who is to have the part?" writes L. Stremmer, of Victoria, B. C., in the "Motion Picture Magazine." "Why don't they solve the problem once and for all by getting Conway Tearle to take the part? Not only is Mr. Tearle one of the best actors and most striking personalities the movie producers have, he also has the great advantage of having appeared as Ben Hur on the legitimate stage."

Mr. Tearle created the role of "Ben Hur" on the stage in Australia some fifteen years ago and later toured the United States in the part.

REPORTERS GETTING "SCREEN CREDIT"

Hail to the news writer.

At last he is receiving suitable tribute at the hands of the motion picture producers. In the last few months there have been evident an unusual number of productions in which the journalist comes into his own, filmatically speaking.

One of the few honest-to-goodness newspaper pictures of days past was Marshall Neilan's "Go and Get It," with Pat O'Malley as the energetic reporter. Reports among those who appear on the screen in journalistic parts, are Lloyd Hughes, in Thomas H. Ince's "The Reputation," and Conway Tearle as the big city columnist in First National's "Black Oxen."

Following the completion of scenes taken in the interior of the Okehlohe home setting, Frank Lloyd will take his company producing "Black Oxen" for release through Associated First National, to San Francisco for scenes, and then to Lake Arrowhead for shots as a mountain lodge. Corinne Griffith and Conway Tearle are being co-featurd in "Black Oxen."

Carnelita Geragthy, well known leading lady, was added to the cast of Frank Lloyd's production, "Black Oxen," a First National release, last week, for several important interior scenes. General Manager, Harry B. Arthur, completed casting for the production, with the exception of Prince Hologu, who has a part in the general prominent screen player have been given screen tests, but for which the proper type does not seem to have been presented to date.

Martha, Marshall wears four different suits of knickers and several stunning society gowns in "Superstition," directed by M. B. O'Brien, in which she plays an important role—supporting John Lodge and Marguerite De La Motte.

Spottiswoode Atkin, for years considered as one of the brightest of Griffith's Biograph and Fine Arts Company and regarded by Griffith as one of the best of the budding talent in his organization, predicts a brilliant future for Martha Marshall with whom he plays a number of his big scenes in "Superstition."

After an interval of four weeks, during which time the leaders of Mr. Oglethorpe to Maurice Tourneur for "Jealous Fools," Bennett is now staging the final scenes of his production of "The Lullaby," starring Jane Novak.

Fred Esmelton has just received a cable to come to London to play the featured role in the late Frank Bacon's great play, "Lightnin'," which he is to stage there in addition to "Three Wise Fools," and other noteworthy successes. Esmelton says he is too busy with his role in Johnny Hines' production of "Conductor 1492" for Warner Brothers, to think of leaving Hollywood.

Mystery With Lloyd

Harry Mestayer, direct descendant of the old-at-theatrical family of the American stage, has joined Frank Lloyd's "Black Oxen" company to interpret the role of Jim Ogletorpe, Mr. Mestayer, who recently left the New York stage to enter movies, has turned down an offer to play in a fall Belasco production, to participate in the filming of "Black Oxen."

Frank Lloyd, the latest addition to the independent producing forces at Hollywood, has engaged Clara Bow, 17-year-old Brooklyn high school girl, to play one of the principal parts in his production of "Black Oxen." to be released as a First National picture, Miss Bow, who is under a long term contract with R. P. Schulberg and Co producing Mr. Lloyd, one of the most unaffiliated and talented young screen players he has seen and he predicts a brilliant future for her on the silver sheet.

Kate Lester, Claire McDowell and Clarissa Schuyne, three characters in "A Woman of Baggage," to General Manager R. B. Beaty, of the Finis Fox office, were given "the go" last week by radio exhibitors there, stating the picture scored tremendously. Finis will go on to New York within a few days, arrange for the New York opening.

STARS JUDGED PONY EXPRESS RACE

Complying with urgent requests from San Francisco, Mary Pickford and Douglas Fairbanks took part in the "Pony Express," a race of spirited cribs which was held in the city on September 9, California's birthday.

Miss Pickford and Mr. Fairbanks were delegated by the general committee to receive the winner of the Pony Express race which ended at Tanforan park, San Francisco. Mr. and Mrs. Fairbanks officially welcomed the riders as they finished the final leg of their 200 mile ride and participated in the presentation of the $5000 cash prize.

The invitation to the two stars was extended by the President of the Standard Oil Co. of California; Herbert Fleishhacker, president of the National bank, Paris national bank, and Paul Shoup, president of the Southern Pacific, who are members of the general committee.

JAP PICTURE ACTORS FEAR FOR RELATIVES

Suji Kamiyama and Kunihiko Nambu, two Japanese actors who figure prominently in Douglas Fairbanks' newest picture, "The New World," are now in the making at the Pickford-Fairbanks Studio, 7200 Santa Monica Blvd., are today the indirect victims of the earthquake and fire which have made a flaming shambles of the island of Nippon, where they both live.

Knowledge of the fact that Mr. Kamiyama's seven-year-old son, Takesaburo, and Mr. Nambu's wife, mother and sister-in-law, were in the demolished districts was first discovered when Douglas Fairbanks received a note from the actor's relatives who were endangered by the recent disaster.

According to Shiro Morii, Mr. Nambu's interpreter, who himself had a wife, child, sister, mother, and brother in what was considered to be the safest district of the city, Mr. Nambu's relatives are without doubt among the dead and injured as they resided in the Sumida river district where six huge bridges crumbled and blocked the river, adding the horrors of flood to the frightful havoc already created by quake and flames. Two sailors in the Sumida were stranded and no response to their cable messages.

A wire has just been received from Finis Fox, who stopped off in San Francisco on his way to "Baggage," to General Manager R. B. Beaty, of the Finis Fox office, indicating that more than 200 radio exhibitors there, stating the picture scored tremendously. Finis will go on to New York within a few days, arrange for the New York opening.

Who's Who and What's What In Filmland This Week

Page Fourteen Weekly Wake-Up—Camera's News Section

CAMERA
Priscilla to Have Her Own Co.

After four years as a Universal star, Priscilla Dean is to make her own productions. Her Universal contract has expired and, after a short vacation, she will begin work with her own unit at the Hollywood Studios, upon the rest of a series of pictures. Laurel Productions is the name chosen by Miss Dean for her organization and an announcement of her director, cameraman and story will be made in a short time. Among Miss Dean's best known pictures while with Universal are The Virgin of Stamboul, "The Wildcat of Paris," "Outside the Law," "Under Two Flags," "Reputation," "The Two Souled Woman" and "The Exquisite Chieftain.

In discussing her new production plans, Miss Dean said: "I assume a much larger share of the responsibility of my forthcoming pictures, not because of my mere personal desire to be free from the limitations necessarily necessary upon an artist, but from the fact that I am convinced that only by so doing can I meet the demands of my public, which are so clearly expressed in thousands of letters received from my friends throughout the world."

...began back home to me at e Hollywood Studios, where William Sistrom, who for three years was general manager of Universal's theatres, with which Sistrom was working for him then left Universal to become production manager for Cosmopolitan Films for William Randolph Hearst.

"It was William Sistrom who gave me my first starring opportunity and it seems to me, as I look back, that many of my most successful pictures were made under his supervision."

"I will work under his personal supervision at the Hollywood studios and will not try to bandy my organization, but will build up the splendid organization with which Sistrom is surrounded himself. In this I will have the same care as I would receive from him."

The official start for "Dorothy Vernon of Haddon Hall" is scheduled for this week. This information comes from the Pickford-Fairbanks studios, Hollywood, where Mary Pickford is now completely surrounded and engulfed in a pile of costumes of the early Elizabethan period.

Preparation is going on at twenty-four per cent complete, according to W. W. Kertigan, business manager. The first set, a replica of the banquet hall of Haddon, is practically finished and 750 costumes are now being made. Each of the five principals in the cast will wear from five to eight costumes.

There are being trained for their parts, and Starrett Ford, production manager, is scouring the country for four more, to be used as extras."

The scene version of the story is being prepared by Waldemar Young, loaned to Miss Pickford by B. F. Schulberg, with whom he is under contract.

Under supervision of Mary and "Mickey" Neilan, who is again directing this goddess of the golden curls, casting is going merrily on. Claire Eames is coming from Italy, where she is traveling with her husband, to play Queen Elizabeth, a role in which she is famous. Much Carrie Daumery has been just engaged to play Lady Vernon, and Eric Mayne has signed as the Earl of Rutland.

CANAINE ARE HIS HOBBY

There has been much comment of late about Laurence Trimble's forthcoming Strongheart picture, "The Love Master," with Harold Lloyd in the title role and the general trend of opinion is that it will prove to be the best drama by the noted producer of dog stories has as yet brought to the screen. The greater portion of the scenes were shot in Canada, in the mountainous region adjacent to Lake Louise and Banff and with these wonderful backgrounds film audiences will be assured of some remarkable scenic effects to harmonize with the action of the picture. Trimble has expressed, himself as confident of Austin's possibilities in developing into one of our finest leading men, and the young actor is exerting every effort to substantiate this confidence to the fullest degree. He is shown here in a characteristic pose with the dog of the Trimble kennels, which were used in the film.

"Yes, I'll Have No Vacation"—Hedda

All motion picture actors and actresses have their ups and downs. Miss Miss Nina Miss Nina, whose splendid screen offerings have placed her name among the cinema stars of today. Miss Nina had planned to take a roll out of town camp trip to the big trees, the hike and such. But alas, when only having finished her final scenes for the National Studios she was again called back to Columbia, and her vacation was very much off. This is the fifth production in which Miss Nina has been featured for Selleig and between pictures she has been loaned to the National Studios for a series of features, the third of which has just been completed by Director Paul Hurst. "Some people complain of too many work, but I enjoy it greatly, "while others of not enough, all of which means we're now satisfied with our lot, and particularly me, for I've lost all hopes of a vacation this year."

Yvonne Pavis returns from Australia, where she has just completed three big feature productions in which she was starred. She is busily engaged in assisting in the re-titling of her pictures in English by the American market. Miss Pavis, who well remembered as an American cinema star of a few years ago, is delighted in the noticeable growth and wonderful expansion of the industry and though she has enjoyed a long engagement abroad, says, "It's sure good to be back in California."

Martha Mattox, eminent character actress, has completed the role of The Wistful Wooster in support of the Miss Mary Pickford, in "Woman-Proof" at the studio. This portrayal is unique, for the first time she does not speak a word throughout the story, and has no name part. As a love-sick old spinster who is maddened with the handsome Tommy, pursuing him wherever he goes in a vain effort to attract his earnest attention, she contributes a delineation that is essentially odd and which will undoubtedly go far to further establish her excellence as a versatile artist. She recently completed important roles in Gansier's "May-time" at the Mack-Schuberg studios and with Maurice Tourneur in "Jealous Fools" at the United Studios.

A thrilling scene was enacted recently at the Warner Brothers' studios, in which William Hines leaped from the window of a three story flaming building into a net thirty feet below. Five men held the net, and when Hines dropped three of them lost their balance and fell into the sawdust.
# Pulse of the Studios

For Week Starting Monday, Sept. 24, 1923

Cameraman intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 639-820

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO</td>
<td>5821 Santa Monica Blvd</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
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<td>Eddie Lyons Productions (Arrow release)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
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<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Collins</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
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<td>Bobby DeRose</td>
<td>Bobby Dunn</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Collins</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Boston</td>
<td>All-Star</td>
<td>Linden Stevens</td>
<td>Gen. Carter</td>
<td>Staff</td>
<td>&quot;The Satin Girl&quot;</td>
<td>3rd Week</td>
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<tr>
<td>Francis Ford</td>
<td>Edmund Cobb</td>
<td>Al. Gooden</td>
<td>W. McGaugh</td>
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<td>5 Reel Western</td>
<td>2nd Week</td>
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<tr>
<td>Neva Gerber Productions</td>
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<td></td>
<td>&quot;The 7th Sheriff&quot;</td>
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<p>| BRENTOOLWOOD STUDIO | 4811 Fountain Ave. | | | | | 598-146 |
| BRONX STUDIO | 1745-51 Glendale Blvd. | Kenneth Bishop, General Mgr. | | | | Jackson 1900 |
| H. B. Film Co. | | | | | | |
| Teng Wright | All-Star | Bill Beckway | | | &quot;Tango Trails&quot; | Preparing |
| BELASCO PRODUCTIONS, Inc. | 6912 Hollywood Blvd. | | | | | |
| FRED CALDWELL PRODUCTIONS | 4513 Sunset Blvd. | | | | | 593576 |
| Century Comedies (Universal release) | | | | | | |
| Al Herman | All-Star | Wm. Hyer | Hermann | Hermann | &quot;The Detective&quot; | Schedule |
| CHAPLIN STUDIO | Alfred Reeves, Gen. Mgr. | 1416 La Brea Ave. | | | | Holly 4070 |
| CHOICE STUDIO | 6044 Sunset Blvd. | | | | | 439-764 |
| All-Christie | Scott Sidney | Neil Burns | Nye | Gus Peterson | Resper | Frank Conklin | 2-Reel Comedy | Schedule |
| Montgomery | All-Star | Nolle | Dyer | | | Staff | Special | |
| Herbert Hamilton | All-Star | Joe Walker | Holsetz | | | Germany | 5th Week | Schedule |
| FOX STUDIO | James Ryan, Casting | 1401 N. Western Ave. | Fred Kley, Studio Mgr. | | | Holly 3000 |
| FRANCIS FORD STUDIO | 6040 Sunset Blvd. | | | | | Holly 2632 |
| Rocky Mt. Production Co. | | | | | | |
| GARSON STUDIOS | 1845 Glendale Blvd. | | | | | Drexel 0051 |
| GOLD SEAL PRODUCTIONS | 7405 Roseberry Ave. | | | | | |
| Maurice Hughes | Leavens-Hale | Hale | R. C. Hughes | Emile Grevelle | &quot;The Man From Thunder Gap&quot; | Preparing |
| GORLWOOD STUDIO | 1426 Beechwood Dr. | | | | | Holly 269 |
| Phil Goldstone Productions | | | | | | |
| Duke Wors | All-Star | Roland Price | A. Tenant | | | &quot;Do It Now&quot; | 4th Week |
| GRAND STUDIO | 1438 Gower St. | Ben Verschleiser, General Manager. | | | | Holly 016 |
| GRAND BANKS PRODUCTIONS, Inc. | | | | | | |
| JAI MILL PRODUCTIONS | 7th Avenue, N. | | | | | |
| JENNY WASHBURN PRODUCTIONS | | | | | | |
| Elliott Dexter in R. W. Neill Production | | | | | | |
| SCHLAFER-THORNBURG PRODUCTIONS | | | | | | |
| ROYAL, ROYAL | | | | | | |
| GOLDWYN STUDIO | R. B. McIntyre, Casting | Culver City. | 761771 |
| Von Stroheim | All-Star | John Reynolds | Eddie Bowdler | Mathe-VonStroheim | &quot;Greed&quot; | 5th Week |
| King Vidor | All-Star | James Dugan | King Vidor | | | 5th Week |
| R. B. Poetry | All-Star | J. Forrester | J. Forrester | | | 1st Week |</p>
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| Hal Roach Comedies (Pathes release). | | | | | | Holly 7901 |
| | | | | | | Holly 7901 |
| | Al. Ray | Al. Sarsh | Klack Jackson | W. L. Gubhore | Staff | Feature |
| | P. Pembroke | Will Rogers | Fred Goodman | Ross Letterman | Staff | 2-Red Comedy |
| | Geo. Haff | Harry Pollard | J. H. Courtney | Staff | 1-Red Comedy |
| | Len Powers | All Star | Jack Hennicke | Staff | 1-Red Comedy |
| | Bob W:McGovern | Our Gang | Harry Garst | Staff | 2-Red Comedy |
| | J. House | Stan Laurel | Frank Young | Staff | 2-Red Comedy |

| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | Holly 7780 |
| Bynearson | All-Star | Bill Severin | Riley | "Light of the World" | Casting |

| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | Holly 7901 |
| Hal Roach Comedies (Pathes release). | | | | | | Holly 7901 |

- The table lists various studios and their productions, including directors, stars, and release information.
- The table also includes information on other studios and their productions, such as Lasky Studios, Paramount Pictures, and United Artists.
- The text contains a mix of names, titles, and production details.

The document appears to be a page from a film industry publication, listing details about various films and their release information.
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**SUNSET TAXI TOURING CARS $2 PER HOUR**

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H. W. WALL, M.D.
Physician and Surgeon
Formerly of New York City

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**SUNSET TAXI TOURING CARS $2 PER HOUR**

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FROM "U" TO YOU
(Continued from Page 5)

Universal really hasn't done a thing to him, except that the company gave him very fine roles in "The Fifer" and "A Lady of Quality," Robert Henley productions. But one may look at Roach as he bithely wanders, singing, about the studio, and fully believe what he chants. Beard, dirty face, dirty hands, ragged clothes—all visible evidences of being a tramp are there.

It so happens, though, that he is being starred in a series of one reel comedies like those in which he made his bow to fame. While there is no dramatic part for him, Universal stars him in tramp comedies. He'll be made a tramp in the new series all right, a rather well known one.

Herbert Rawlinson directed Robert F. Hill.

This is a new combination at Universal City and one attracting interest in the laemic film fold. Rawlinson has starred in many of the intensely dramatic kind of stories, and Hill for some time has been making features of this type which held unusual promise.

Rawlinson just recently completed "The Noblest Roman" under the direction of William Parke. Hill recently completed "The Heart of Boston Blackie," an all-star screen play of one of Jack Boyle's famous underworld stories.

"All For the Love of Gloria," a spirited romance with plenty of adventure in it, is the story in which Rawlinson is now starring under Hill's direction.

Nat Ross' production following "The Six-Fifty" is "The Escape." It was just recently completed and now is in the final stage of editing and titling. Raymond Doyle is writing the titles.

"The Escape" is a dramatic screen version of William McLeod Raine's novel, "A Texas Ranger," with Roy Stewart in the featured role. It has many promising elements in story, cast and investiture.

Jack Mower, co-star with Eileen Sedgwick of "In the Days of Daniel Boone," and seen in many other Universal pictures, is now being featured in a series of condensed two-reel action dramas. Nat Ross is directing the filming of them at Universal City. The first picture is "Under Western Skies," with Elinor Field playing opposite him.

Mower has in the course of the past two years played practically every kind of a role it is possible to find in pictures. In "Daniel Boone" he had his best role up to that time from a standpoint of fan popularity, for as a historical character he is now the idol of thousands of children in every section of the country.

Neil Sparks, former vaudevillian of high reputation, Vic Potel, whose inimitable characterizations of men whose chief charms are not beauty or grace, Anna Hernandez, character artist of rank, and James Corrigan, have been added to the cast of the new Baby Peggy-Universal-Jewel production which was just recently started under the direction of Jesse Robbins.

These names are in addition to famous players previously selected to support the Baby Bernards; Robert Ellis, leading man of "The Wild Party" and other pictures, Winifred Bryson of "The Huckback of Notre Dame" and "Thundering Dawn," and Elinor Faire of the artistic success, "Driven."

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“The Right to Love” is the title of the picture, which will be a multiple reel attraction, a companion picture to “Whose Baby Are You?” and “The Burglar’s Kid,” both of which received praise in previews.

After eight weeks of intermittent sailing the high seas in a four-masted schooner and work on a studio stage, filming has been completed of “The Storm Daughter,” Priscilla Dean’s latest Universal starring vehicle. Editing is proceeding rapidly and Frank Warde is the editor.

The picture presents a drama of life on the open sea, woven around the starting adventures of the daughter of a rough sea captain, filmed from original specifications of the ship especially for the dynamic star by Leete Renick Brown of the Universal scenario department.

George Archainbaud, who made “The Common Law,” “Corrida the Magnificent” and many other pictures, has directed the making of the Dean production, virtually all of which was filmed on the hurricane deck of a “windjammer.” A few shots were taken on an improvised boat set erected in one of the stages at Universal City.

An all star cast supports Miss Dean in the picture, including Tom Santschi, put that Norman Davidson, Pat Hartigan, Cyril Chadwick, Bert Roach, Alfred Fisher, George Kuwa and J. Farrell McDonald.

With the selection of Charlie Murray for an important role in “The Storm Daughter,” it is believed Cummins has added another stellar light of filmdom to the east of Mary Philbin’s initial starring vehicle, now in production at Universal City under his direction.

Murray, of the famous vaudeville team of Murray and Mack, whose eccentric comedy characterization has placed him in the forefront of screen comedians throughout a period of several years, is to portray the role of the dapper ship’s doctor, a character known as Marnie Rose. His part is not of the brute type of Bowery drunk, but rather that of a happy-go-lucky old cod who loves his daughter, but his “bikker” better.

Cummins is choosing his players carefully for the Universal filmization of this famous Owen Kildare story of the New York Bowery of the olden days.

Besides Miss Philbin, who plays the title role, and Murray, the cast includes Edward O’Malley, “Buster” Collier, Max Davidson, Kate Price, Edwin J. Brady and Lincoln Plummer. These are still some other prominent parts in the play yet to be cast.

On the edge of Death Valley, where “The Red Warning,” his last starring picture, was filmed, Jack Hoxie, accompanied by his “gang” of hard riding cowboys, is enjoying the climate for which the neighborhood around Lone Pine, California, is not famous. The Universal unit is filming “Wyoming,” William McLeod Rainie’s novel, with Robert North Bradbury directing.

Lillian Rich, leading woman in “Man to Man,” “The Kentucky Derby” and other big Universal pictures, is playing the leading role opposite Jack Holt in “The Honeymoon.” Holt holds center fragrance on the making of the picture with Mrs. Atheron.

Eugene O’Brien, favored hero of all film fans assembled in town for a preview to the Curran Theatre next week in the play that marks his return to his old love, the spoken stage. The play is “Steve,” and it comes to this city after a successful run of five months in Chicago. The story is a romantic comedy, and deals with the movies, with scenes laid on an island off the coast of Maine.

Frank Lloyd and the company making “Black Oxen,” from Gertrude Atherton’s famous best seller, will arrive in San Francisco on Saturday to film deck and waterfront scenes. While here, Lloyd is also to hold conferences on the making of the picture with Mrs. Atheron.

Jack Pickford, Tom Forman and M. I. Waite were among the arrivals on Sunday at the St. Francis Hotel. Whether they are in San Francisco to work or purely for pleasure was not announced.

Alice Lake spent last week in town on a little holiday trip, and left for the South on Sunday.

Edith Ryan, popular press representative of Hollywood, enjoyed a stay of several days in the city, and during her visit she hopped on the boat for a little vacation trip, but while here also met a number of the newspaper and film folk.
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Work was completed yesterday on the first Jack White Special comedy, directed by Norman Taurog, for Educational release.

Mr. White believes that this picture, as yet untitled, with the cyclone which is its thrill climax and its cast including such well known laugh-masters as Noely Edwards, Lillian Hall, Hank Mann, Mack Swain, Jack Lloyd and many others, will set a new mark in two-reel comedy production.

Billy Sullivan is being starred in the Leather Pushers, replacing Reginald Denny. In between pictures he goes into strict physical training.

Jimmy Aubrey is taking things easy for a week in between pictures, having just completed his third two-reeler in as many months.

Joe Bonomo has been signed to play a Chinaman in a comedy on the Fox lot, where he just completed a role of a circus ring master.

Ruth Hartt has been cast in the leading feminine role of the first Camco Comedy of the 1924 series, as yet untitled. Gil Pratt is directing, under the supervision of Jack White. Miss Hartt is the winner of the combined Bay Cities bathing girl contest held several weeks ago. She was adjudged the most beautiful girl entered, which confers upon her the proud title of "Miss Los Angeles."

Joe Bonomo is getting a chance to do some of his strong-man stunts in a Universal serial for which he holds many world's records.

Jack and Maurice Murphy made a pilloge to their "kid pals" that they won't come back "bum" until they are stars, and their hats are in the movie ring.

"Cuddles" Stern, that "Cry Baby" of the movies, has just completed her first part in "Born of the Cyclone," where she didn't have to cry.

Jack White comedies do not specialize in bathing girls, but they have the youngest "diving marvel" in captivity, Bonnie Barrett, two years old, says she is all set for the aquatic events of the Olympic games when they are held in Los Angeles.

Garry O'Dell has had another taste of work in movies. He just finished a heavy role in a Jimmy Aubrey fun-film at the Big U lot.

Bobby Verson started another of his two-reel comedies the other day, which is being directed by Al E. Christie.

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THE ZERO HOUR

The first gray streaks of dawn shot across the muddy battlefield of Flanders, and the fitful cannonade died down, followed by the cessation of the intermittent rat-a-tat of machine guns. A hush, deathlike and oppressive, fell upon the opposing forces. A nervous tension filled the air. There was a hush in the conflict; the zero hour was at hand, the hour when the true mettle of men would be determined. In some the light of hope burned with an unquenchable fire; surely, the morrow would bring victory and the sad days would end. Others despaired and were heavy of heart. What gain was there in this ceaseless turmoil and warfare? Why keep up the struggle? It would not help the world a whit and they were only rushing toward complete oblivion, a foolish end. Why should they keep faith? But all of them, those who believed and those who did not, awaited the zero hour, the beginning of the activity following the lull. Something would happen—what?

Truly, there is a simile between this scene on the Flanders battlefield and the field of motion picture production activity here. For the zero hour has come here, too. There is a hush in activity. What will follow this hush will determine whether or not the past four years, probably the past ten years, have been worth while; whether or not the efforts for the artistic advancement of motion pictures have been productive of results. Things have not been at such a low ebb in Hollywood for some time, but it is nothing to be alarmed at, it is not indicative that the conscientious work expended has been for naught. The zero hour is at hand, that is all. Great pictures have been made this past season and when they are released this autumn they will determine the status of pictures among the fine arts. For they are representative of the combined efforts and experiences of many years, the cream of Hollywood’s output, and the drain they have imposed upon the industry has only caused things to come to a temporary standstill. There has always been a period of inactivity at this time of the year, but it does not portend disaster, as so many who are now unemployed are wont to assert. True enough that it is trying upon those who are dependent upon work in the studios here for their existence, and it is important, therefore, that they know what big things are in store for the coming twelvemonth. Big production programs are being prepared, new studios are being built, healthy expansion is under way, even now. Employment is going to be on the upgrade, and it is the unanimous opinion of the industry’s foremost authorities that 1924 will bring great happiness and prosperity to Hollywood. Tomorrow will bring victory. This is not the end, it is the lull—the zero hour. We must not lose heart at this time. We must keep faith with those who have contributed such splendid advancements to the profession, many of whom have passed on. We owe much to them. We shall keep faith.
This Week's Theatre Notes

“The most beautiful east in the world.” This is the enthusiastic description applied to “The Gold Diggers” by August J. Glass- mire, Morosco stage director. “We have them all,” exultantly declares Mr. Glassmire—“from the palest gold blonde type to the luscious brunette, from the titian to the blonde—they are all represented—and all beautiful.”

“It's great fun to be a chorus girl without being one,” smilingly admits the beautiful leading lady, Charlotte Treadway, who is “Jerry,” the intriguing ingenue of Belasco’s famous play, Miss Treadway heads on the charming Morosco east, which includes in its galaxy of bewitching girls, Iva Shepard, Ruth Long, Grace Gordon, Elizabeth Noble, Dorothy Eg retson, Marjorie Lyon, Wanda Sel bsld, Dale Wenger and Sylvia Carpenter. Also the men in the east are not to be ignored when it comes to looks, for they all have a good share of Mr. Adams' stuff: Harland Tucker, Gayne Whitman, Lloyd Corrigan, James Kyle, Mac Curdy, Charles Buck, Richard Richardson, Arthur La Roe, Fred Hammer.

Fred Niblo has outdone all his previous efforts in the screen version of the famous stage success, “Captain Applejack,” at Loew's State Theatre this week. This Metro picture, presented by Louis B. Mayer, is one of the most exciting and thrilling mystery stories the screen has ever known. It is a mingling of thrills romantic and subtle comedy. The cast includes Edith Bennett, Matt Moore, Barbara La Marr, Robert McKim and many others of note. “Strangers of the Night” is a rollicking story of pirate gold and murder; adventure and the blood of romance will bubble into mad and tingling fun as Loew's State audiences watch this story, as poppy as a cocktail.

The second impressive week of Mrs. Wallace Reid's picture, “Human Wreckage,” is now showing at the Alhambra Theatre. Aside from the lesson in narcotics, this production is one of the most thrilling and interesting dramas shown in some time. It is splendidly acted, and a magnificent play against a great evil inspired by a terrific lesson never to be forgotten or death of Wally Reid.

George Middleton’s latest play, “The Road Together,” remains at the Majestic a second week. As originally planned, “The Road Togeth- er” was to have its first showing in New York with Miss Ram beau in the stellar role, but Mr. Wilkes persuaded Al H. Woods, under whose auspices the play will be presented in the eastern city, to permit Miss Ram beau to extend her visit here and give audi ences of this city the first opportunity to witness this comedy drama.

Mr. Middleton, the author, has been in this city for the past month supervising rehearsals. He is one of the leading playwrights in this country and has to his credit such successes as “Polly With a Past,” “Adam and Eva,” “The Cave Girl,” and others.

“Zaza,” the lifetime ambition of Gloria Swanson, and described as the finest piece of serum work ever portrayed by that star, since to the success, is being presented originally to the authors—Pierre Bert on and Charles Simon, by none other than Mme. Sarah Bernhardt.

The picture marks the return to the limelight of H. B. Warner, who plays the leading role. Others in the east are Ferdinand Gottchalk, Luella LaVerne, Mary Thurman, Riley Haines and others. “Zaza” is the first picture enacted in New York by Miss Swanson.

A sensation to the entire motion picture world and to those fans who have seen the first few performances at the Criterion theatre, where it is being presented, Charles Chaplin’s production, “A Woman of Paris,” has, judging from its reception by the Los Angeles press and public, scored the outstanding triumph of the motion picture art. “A Woman of Paris” is the directorial triumph of a man whom the world has regarded as its greatest buffoon. Now Chaplin has forsaken acting before the camera and given the world a picture that marks a distinct forward step in the cinema. He does not appear in “A Woman of Paris,” but gives Edna Purviance her opportunity to shine as a star. Miss Purviance is not the only one, however, who has created a sensation: there are two or three others—Adolphe Menjou and Carl Miller, who have each a harvest of favorable comment.

“A Woman of Paris” is a story of a woman’s heart, dealing with the supreme problem of ages. The theme is startling because of the utter simplicity of the plot. Chaplin deals with the bases and fundamentals of life. The story is as old as that of Adam and Eve, and yet presented with a convincing and dramatic understanding. The presentation of the fire at the Criterion is accompanied by a musical setting rendered by the Criterion Symphony Artists under the direction of Adolf Tandler.
Hollywood's Shrine of the Dramatic Arts

and has been broken and actual work begun on Hollywood's most recent addition—a already famous list of national amusements. Within the next few months there will be seen on Vine street, at Hollywood and大奖, a new and beautiful home for the good drama—the Hollywood Playhouse.

The latest and greatest of the dramatic world will be produced in the most modern theatre, where money and talent can accomplish productions to which they are entitled. Mr. Eiseman, after intensive study of local amusement conditions, selected the Vine and Hollywood location for the greatest convenience of the greatest number, and there he will provide accommodations for about twelve hundred people at each performance.

In addition to placing Mr. Hast, famous in the English and Eastern theatrical world for his artistic productions of many difficult plays, it is the intention of J. Jacques Eiseman and his managing director, Walter Hast, to make the Hollywood Playhouse one of the nation's individual and unique show houses.

The dearth of amusement of the kind that will be fostered under Mr. Eiseman and Mr. Hast is not all keenly by Hollywood residents, and the inconvenience of motor traffic will be curtailed by the new house, and the pages will have been eliminated by bringing home to them the quality of dramatic productions to which they are entitled.

Mr. Eiseman has surrounded himself with consulting and advisory playwrights and a strong nationally famous personnel of distinctive achievements theatrically.

With the eyes of the world on Hollywood and Los Angeles, it is predicted that the fame of the Hollywood Playhouse will spread to all corners of the globe and many premieres of forthcoming famous plays are planned for production.

Mr. Eiseman is considering now the advisability of producing from time to time unique and startling plays of variable lengths, and it is forecasted that in addition to its established place as one of the most famous of America's playhouses, there may be developed an American Grand Guignol, such as has added to the fame of Paris in the realm of innovation and daring.

A formal announcement of the complete plans of the structure and its offerings will soon be issued, but already a tentative challenge to the national playhouses for uniqueness and quality of production is contained in the informal statements made to the friends by Mr. Eiseman and his director, Mr. Hast.

Original dramas from the pens of American authors will be encouraged by production under ideal conditions, and offered to the most discerning and critical audience in the world, the residents of Hollywood.

Resume of a Week at Universal

By WILL C. MURPHEY

adjacent rooms of the editorial department at Universal City the romance of the sea and the bitter drama of murder trial in a consolidation city are being whirled into story forming shape from masses of film, as Frank H. Done Ware cuts the footage of "The Storm Fighter" and Eddie Schroeder works with Frances L. Brown, director, on the editing of the final edition of "The Acquittal," the mystery picture with Norman Kerry, Barbara Bedell, and Claire Windsor.

George Archainbad directed "The Storm Fighter" with Priscilla Dean in the central role and a fine cast in the chief parts.

"His Mystery Girl"—sounds like romance and adventure with a thrill. There is a great deal of mystery in the story, which Universal has been filming with Herbert Rawlinson in the starring role, and which has borne the title "All for the Love of Gloria." It was written by Marion Orth and directed by Robert F. Hill.

So the last week of production on the new picture will be under a new title, "His Mystery Girl"—more nicely expressing the romantic love interest in the story.

Under temporary working title of "Blackmail" King Baggot has started work on his new picture at Universal City. The story is a mystery play adapted by Raymond L. Schrock from the stage play "The Co-respondent," written by Rita Weiman, author of "The

(Continued on Page 19)
SAN FRANCISCO, CAL., Sept. 26, 1923—King Vidor and the company making "Wild Oranges," from the screen version of Joseph Hergesheimer's famous novel, arrived in San Francisco Thursday morning for a stay of a week. Owing to James Kirkwood's accident and the re-casting of Frank Mayo to take his role, much of the picture will be retaken. The sequences being made in San Francisco are mostly filmed on a yacht, and several days have been spent well out to sea, with some night scenes near the wharf. Besides Frank Mayo, Virginia Valli, June Elvidge, and Ford Sterling of the cast, some fifteen of the staff are here. Jas. Dugan is the assistant.

N. Dragomanovitch, head of the West Coast Films, who have recently moved their offices from San Francisco to Los Angeles, is in town for a few days on business, connected with the organization.

Frank Burt and Earl Sibley, who have been doing business for more than a year under the name of the Exhibitors' Exchange, have incorporated their business as the Artcraft Production Company. They will continue at their offices, 716 Golden Gate building. William Russell and Lew Wertheimer were guests at the St. Francis several days last week.

Jack Pickford, while in town for a few days last week en route from a northern location to Los Angeles, called up his wife, Marilyn Miller, in New York, and had a little chat with her. Of course, it cost him forty-eight dollars, but who cares about a little thing like that?

San Francisco's waterfront is growing more and more popular each week with the King Vidor company working on it; two more companies arrived also to shoot water stuff. The first arrival was a company from Traut with Jack Dillor directing, and a long list of stars, including Elaine Hanusirnstein, Wallace Beery, Jack Mulhall, Gardiner Cooper and others. Duke Lane at the camera. They are doing several days work on a ferry boat and other locations.

The "Black Oxen" company also arrived on Monday, preceded on Saturday by Frank Lloyd himself and Harry Weil, who is production manager. They started work Monday morning on the docks, and will spend some little time in San Francisco, as many of the scenes of Gertrude Atherton's famous best seller are laid here. The cast includes Corinne Griffith, Conway Tearle, Harry Mastey and many more names well known to the cinema world. While here Mr. Lloyd is also to hold conference with Mrs. Atherton on the filming of her novel.

The new Cameo Theatre was opened last Friday evening with an invitation performance of Harlan Lehan's "Why Worry," which is also the first attraction to be given to the public in the new house. The regular opening to the public in general took place on Saturday afternoon.

Many people in San Francisco are having their first chance to see one of their heroes of the screen in the flesh this week, since Earle O'Brien has opened at the Curven Theatre, "Steve." Both Eugene and the play are big things that heart could desire, and among the bright shining lights of his supporting cast were dear old lady of the stage, Mrs. Thelma Whinfen, who is always a treat in herself.

After a few days' absence, Alice Lake again returned to San Francisco, and is a guest at the Plaza Hotel.

S. Iverson Blake of the Fisher Produc- tion and Picture Exchange for New York this week take temporary charge of the new office of Mammoth Releasing Corporation, while Victor Fisher, the general manager, goes on the road to make arrangements for the release of "Episodes of Childhood."

Al. Conn, who has written the titles for all of the Mae Murray pictures, and many of the screen successes came to San Francisco week to tell the title "Half a Dollar Bill," latest picture made by the Graf Productions.

Ruth Roland made a big hit last week headliner at the Golden State Theatre. I act of songs with a little speech is opened by the shooting of one reel of bits from horror devil pictures, specially tilled for the pur- pose of bringing out all the thrills.

Louis Graf, president of the Graf Films and J. Hesser Walraven, business manager of organization, returned from Los Angeles Tuesday after a short but very successful business trip.

**CASTS OF THE WEEK**

Frank Lloyd Productions present "BLACK OXEN" Directed by Frank Lloyd. Photographed by Norbert Brodin. CAST:

Madam Zattiany..............Corinne Griff
The Clavering................Conway Tearle
Janet Ogletorpe.............Clara Bow
Dinwiddle...................Thos. Ricketts
Jane Ogletorpe..............Kate Lester
James Ogletorpe.............Harry Mestayer
Prince of the Lost............Allan H.
Dora Dwight..................Clara Sclaw
Agnes Trevor................Clare MacDown
Oglesby Butterfield........Percy Wills
Oglesby Butler.............Fred Gambo
Judge Trent..................Tom Gui
Renales, Inc., present "THE ELK'S TOOTH" Frederick Bond, Director. Clark Renales, Supervising Director. CAST:

Lilith Ladek
The Steamboat over Rosemary Thea
Herman Kavanaug........Peter Burr
Eunice McTiff............Kate Prin
Marie Masterman.............Gex McDaniel
Robert Masterman............Philip Ladek
Philip Ladek..............Fred Sills
Louis Ragout..............David Dumba
Coy Jonas, J.P.............Nancy Cash
Lillian Courtleigh........Lillian H.
Sandy McTiff..............Ben Hyman
Morris Weingart.............Mayor Courtleigh

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"The Digest of the Motion Picture Industry"

**Flashes from Frisco**

By AGNES KERR CRAWFORD

**CASTS OF THE WEEK**

By BUSTER KEATON Productions present "HOSPITALITY" Directed by Jack Blystone. Photographed by E. Leslasy. Story by Mitchell. CAST:

Buster Keaton..............Kitty Bradbury
Nathalie Keaton............Jean Dumas
Buster Keaton, Jr............Ralph E. Bushman
Joe Keaton................Craig Ward
Joe Roberts................Jack Duffy
Warner Brothers present "DADDIES" Directed by V. A. Seiter. Photographed by John Stumar. CAST:

Mae Marsh.............Crawford Kent
Harry Meyers...............Otto Hoffman
Claude Gillingwater........Muriel Francis Dana
Willard Lewis.............Priscilla Dean Moran
Claire Adams..............De Bray Twins
Georgia Woodthorpe........King Evers
Joyce Combe..............Milla Davenport

Metro Pictures Corp. present "THE LIVING PAST." Directed by Harold Shaw. Photographed by Georges Rizard. Story by Thos. Hopkins. CAST:

Harrison Ford.............Arline Pretty
Mary Alden.............Alex Francis
Enid Bennett..............D. R. O. Haiswell
Harry Northrup..............Lorimer Johnston
William Humphrey

Creighton Hale, who recently completed a delightful characterization in Goldwyn's "Name the Man," directed by Victor Seastrom, is now under the direction of Ernst Lubitsch, now in charge of Warner Brothers' "The Marriage Circle." Mr. Hale, who was born in Cork, Ireland, and the son of a brilliant actor-director, laid the foundation of his technique under Oscar Asche, one of London's leading directors and the most celebrated "Othello" the world has ever known.
Important Move Meets with General Approval

Hollywood will soon be the center of distribution for motion pictures, is the prediction of officials of the new Hollywood corporation known as United Producers and Distributors, Incorporated. After many months of careful planning, an organization has been perfected, rational in its scope and complete in detail, for placing the pictures of independent producers in the hands of independent exhibitors, thus unifying the interests of the three fundamental branches of the industry—production, distribution and exhibition.

United Producers and Distributors, Incorporated, is a Hollywood institution, conceived in the minds of Hollywood men and embracing among its officers, directors and stockholders many of those most prominent in local business and finance, including names well known in the motion picture industry. Announcement of plans has been withheld until it is now felt to render actual service.

A new building is being completed for the company at 1606-8 Highland Avenue, to be known as the U. P. D. Building. The entire floor of this building will be used for executive offices of the company, when ready for occupancy the latter part of October. In meantime, temporary offices have been made use of at 6812 Hollywood Boulevard. Included in the arrangement of the new building will be a special projection room for private showings of films. Special provision has also been made for offices in the new building to accommodate business managers and personal representatives of producers whose pictures are being distributed by the U. P. D.

The activities of the new organization will be center, the motion picture business thoroughly and permanently in Hollywood, which is already the center of production. The organization includes executive officers who will reside in Hollywood and a complete chain of personal representatives, not only in the key centers, but throughout the whole United States. Through this system, pictures will be presented and sold to exhibitors on a more effective and economical basis and at less cost to the producer than ever before in the history of motion pictures.

Prominent among the men interested in the new company are the following:

G. R. Ringo, president and director, a wealthy resident of Hollywood.

W. F. Wood, vice-president and general manager, identified with organization and sales promotion work in Hollywood from 1911 to date. He was formerly president of the Wood Electric and Manufacturing Company, manufacturers of stationary and automobile engines and racing automobiles. He is also experienced in editorial work and criticism of stage and picture productions. In 1914 he was one of the organizers of National Film Company and its first business manager. He served as vice-president and general manager of J. Warner Kerrigan Productions, Incorporated, for three years. This experience impressed him with the necessity of a new system of distribution for pictures and led to the formation of the new corporation.

R. E. Ellwood, secretary and director of sales, is a young man, formerly secretary and director of sales for the Pittsburgh Film Company. He retired from active business several years ago and has devoted his attention to personal investments.

Frederick G. Leonard, treasurer and director, has been a resident of Los Angeles and Hollywood thirty-five years. He is treasurer and director of Guaranty Building and Loan Association; vice-president and director of North American Bond and Mortgage Company; and owner of "Leonard's," Hollywood, nationally known among artists and art critics. He is a charter member (one of seven) of Los Angeles Music and Art Association, which proposes to raise a fund of a cost of several millions of dollars, to be the nucleus of a music and art center for this city. He is also a director of Hollywood Business Men's Club. He is a member of Los Angeles Playground Department and president of the Board of Playground Commissioners, and is now serving on the Playground Commission, having been appointed by three successive mayors.

C. J. Shepherd, director, is a financial authority known to banks and bankers throughout the entire Pacific Coast region.

Orville L. Rourt, director, is a director of Guarantee Building and Loan Association and of North American Bond and Mortgage Company. He is president and owner of Plastoid Products and president Pioneer Lumber Company. He has been a resident of Hollywood many years.

C. R. Stuart, who will direct advertising and publicity for the U. P. D., is one of the best known men in this line on the Coast. He has international standing, especially in connection with financial advertising. He is a student, critic and all round enthusiast concerning motion pictures.

As stated by Vice-President and General Manager Wood, the main purpose of the organization of the United Producers and Distributors, Incorporated, is to provide a means of bringing together in one efficient working unit, the interests of producer, distributor and exhibitor, and as a logical sequence, promoting the best interests of the motion picture public. "Heretofore," said Wood, "the interests of producers and exhibitors have been considered only to a minor extent and those of the general public have been totally ignored. We propose to afford an opportunity for producers of live, clean, entertaining pictures to present those pictures to the public on a basis profitable to both producer and exhibitor and beneficial to the industry as a whole. We propose to assist in every way those producers who need our help in producing and selling pictures which meet our standard of intellectual appeal, entertainment and moral excellence."

"I am convinced that more than nine-tenths of the American people are moral thinking people who prefer the finer, better things in pictures as in other phases of life. Statistics show that eighty per cent of motion picture audiences are composed of women and young people. It is generally stated and freely admitted that the motion picture screen is the greatest educational medium of today. Therefore, it is of prime importance that pictures be presented that are free from gross, offensive and immoral conceptions of sex appeal and inculcation to crime of various sorts."

"Even a casual survey of literature," continued Wood, "shows that the books which have attained greatest popularity and those which have endured longest, have expressed high ideals of life, while dealing with life as it is. The same holds true of music, art and the drama. I believe the example we shall set will result in raising the general tone of the industry, making motion pictures more popular and advancing the interests of all engaged in the business."

In a recent trip throughout the country, Wood interviewed over three hundred people, mostly exhibitors, all of whom are in a position to know what the public demands and will support in the way of motion pictures. The result of these interviews was practically unanimous confirmation of the opinions held by the officers of the new corporation and the desirability of such a means of promoting higher standards and greater popularity in the presentation of pictures on the screen.

Jackie Morgan, Universal actor whose work "Chesier" in the Andy Gump series has held him among the child stars of today, Jackie is an old-time favorite to lovers of oldies, having worked in fifty-six consecutive Century Comedies featuring Baby Peggy Lee Brownie, the dog wonder. In company with Joe Murphy (as Andy), and Fay Tigner (as Moe), he has been making personal appearances with the first showing of his picture Los Angeles.

Gene Hersholt, Goldwyn character actor, who will be seen in von Stroheim's "Greed," which has been adapted from "McTeague," Mr. Hersholt is probably the best known portrait of difficult character interpretations in the profession today, and many eyes are eagerly awaiting a treat, said to be in store for them, when his latest offering is previewed.
Recognition

Charles Chaplin in "A Woman of Paris"—Mary Pickford in "Rosita"—are using Thimmeway Transparency Titles—

Thimmeway Laboratory
Paul D. Hugon, General Manager
1123 Lillian Way, Hollywood—Holly 1696
Title Is Selected By Griffith—"America"

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a roll of six universities, six grade schools and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boy's playground.

More than ninety per cent of the submitted titles were rejected, with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes, of which there will be many in the film.

NEW COMEDIAN ARRIVES

A new comedy star has made his appearance on screenland's horizon and all other funsters had best watch their step. Byron Shadrack, is his name and Spokane, Wash., his home. With his father a designer, and his mother a concert singer in the east, it was but natural that Byron should early exhibit decided artistic ability. Starting as a cartoonist for the Spokesman-Review, young Shadrack turned to the making of animated cartoons for the Alexander Film Co., the largest advertising motion picture company in the world. After working there a few years, he became interested in the designing of sets and art titles for the Palco Comedies. A position at Paramount followed, and then came his screen success as comedy star in the following plays: "Moonshine Madness," "Good Morning, Judge," and "Knock 'Em Cold!"

AIMS TO BE LIKE DAD

Although by nature one of the most serious young chaps you would be hard put to it to recognize King Evers, who recently placed his name on the dotted line at Warner Bros. as a writer in "Daddies," has aspirations to be a comedy king. Possibly this is an inherited desire, since his father is one of the best known strollers on the silverlaiet.

Exhibitor Has a Clever Advertising Medium

An accident insurance policy issued with every ticket of admission; that was the stunt employed by the Hippodrome at York, Pa., during its engagement of the Harold Lloyd company on "Safety Last." The policy indemnified the holder in the sum of $50. The unusual practice of a theatre insuring every member of its audience against accident excited wide-spread and profitable comment. Despite the apparent financial risk assumed by the Hippodrome, its chance of sustaining any loss, uninhabited as it followed, was practically nil.

In its formal and legal phases the document was a bona-fide policy, bearing the organizational inscription of the Maryland Casualty Company on its face, and was issued by a local bond insurance agency, which co-operated with the Hippodrome in staging the presentation of the formal or legal elements, commonly associated with documents of this kind, was omitted that would lend an inauthentic note to the arrangement, even the signatures of the president and the secretary of the insurance company being duly recorded in their proper places in the document.

The policy was so drafted as to assure some limited profit for the theatre and "Safety Last."

Blanche Sweet Signs With Metro

Following her characterization of "Anna Christie" and on her first anniversary in films following an absence of several years, Blanche Sweet signed a contract with Metro to play the leading role in Alan Holubar's "The Human Mill."

It was just a year ago last Friday that the public saw Miss Sweet's first appearance on the screen after several years' absence due to illness, in "Quincy Adams Sawyer," a Metro film. Since her return to the industry, Miss Sweet has portrayed a number of characters that stand out in film annals. Among the productions in which she has resumed her place in filmdom are "In the Palace of the King" for Goldwyn, "The Meanest Man in the World" for Lesser and "Anna Christie" for Fox.

"The Human Mill," in which Miss Sweet will play the lead under Mr. Holubar's direction, is an adaptation from John Tret-wood Moore's "The Bishop of Cotonown." Eve Unsell is responsible for the scenario, Mr. Holubar, accompanied by a company of fifteen, left recently for Nashville, Tenn., where a number of exteriors will be staged. Upon his return Miss Sweet will again appear under the Metro banner.

The signing of the contract by Miss Sweet was made an occasion at the Metro studio, where all department heads welcomed her back to the fold and showered her with congratulations on her achievement since she reappeared in films under the Metro management. Joseph Engle, Milton Hoff- man and other executives of Metro, together with a number of Metro stars, welcomed Miss Sweet back to the plant with a luncheon at the studio.

Producers Cable Worsley An Offer

Literary fiction classics of France are to be transferred to the screen by Cable Worsley, who has acquired the motion picture producing concern in Paris, according to Wallace H. Holubar, Cleveland's "The Back-"back of Notre Dame" for Universal and who recently received a cablegram from the cable magnates inviting him to come to the French metropolis to head the directorial department of the concern.

It was through a suggestion made by M. Henri Feraud, representative of the new syndicate, who recently viewed the screen version of the Victor Hugo classic at its New York premiere, that Worsley was selected as the man to head the directorial staff of the French producing company. Worsley now has the preferred contract under consideration, together with two or three other flattering offers tendered by American producers.

"Les Miserables," which has been filmed in this country in the past, the screen version will be the first subject to be picturized by the French syndicate, with the idea that it will interpret Victor Hugo's great novel for the screen. They will be supported by some of France's most brilliant stage art-

The feature stipulation of the document was cleverly retained to the final clause, thereby augmenting the interest and suspense that the policy would naturally hold for its reader. The final clauses revealed the important contingencies upon which the payment of the indemnity depended. It was expressly stipulated at this point that "This policy is hereby limited to cover only the accidental cracking of a rib, directly and solely from laughter while viewing the cinema, Harold Lloyd, in 'Safety Last,' as above stated, anything herein to the contrary notwithstanding."

The Hippodrome completed its run without any casualties other than temporary attacks of incipient hysteria on the part of its woman patrons.

Another effective stunt designed exclusively for the ladies was the presentation to the woman patrons of the Hippodrome of a scaled-up evening, across the face of which was printed, "Contents for Ladies Only." The enclosures comprised a safety pin, attached to a card on which appeared the advice, "Use this for Safety First When You Laugh and Roar, at Harold Lloyd in 'Safety Last,'" and a dainty handkerchief, which the feminine members of the audience were recommended to use in drying their tears of laughter.
**Proposes a Studio Club For Men**

Upon his return to California from New York in the near future, James Morrison, featured player for many years at the Pictures, is seriously contemplating heading a movement for the erection of a home for young men who come to Hollywood each year in search of employment at the picture studios. The studio maintains a home for girls and young women who seek a place in the industry and has since its establishment, been filled at almost as many of the opposite sex invading Hollywood studios annually, Morrison believes that there is urgent need for such an institution as he proposes.

"Many people do not realize that the male sex are confronted with as many temptations, if not more, when they find themselves stranded, as are girls, and I sincerely hope that a way can be found to take care of the young men who are making every effort to get into pictures and those who make an inadequate salary."

"Immediately upon my return to Hollywood, I hope to interest the producers and directors in a campaign for the formation and maintenance of a Studio Club for Men, and I am sure that every pet owner and householder will be able to point out a man who has had the advantage that the average man has had, in his effort to get ahead in the cinema world, will back the project," said Morrison.

Morrison recently completed work in Vitagraph's production of "On the Banks of the Wabash," which was filmed in and about New York.

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**Star's Recovery Is Welcome News**

James Kirkwood, Goldwyn player, who was severely injured four weeks ago when he was thrown from his horse in the Beverly Hills riding ring, left his bed for the first time last week. With his injured leg, he has been confined to bed as Lily Lee, he visited the Goldwyyn studios at Culver City. Only in the event of emergency he was playing the leading role in King Vidor's "Wild Oranges." Because of the serious nature of his injury it was deemed advisable to place Frank Mayo in the part which Kirkwood had been playing. Physicians kept the fact from him, and it was not until yesterday that he learned another actor was selected.

Kirkwood's recovery is considered remarkable in medical circles. Very few boys are known to recover from a basal fracture of the skull. It will be several weeks before the injured actor is able to get his strength sufficiently to resume his work.

Max Graf, supervising director of the Grai Productions, is responsible for another dog-star-to-be. "Bruce Bill" was under a contract at Sam Matteo, Mr. Graf, as he passed a corner in the heart of San Francisco, was attracted to the antics of a dog seated in a taxicab. With a pipe in its mouth, the dog, who barked like a dog when the taxicab driver went through a repertory of Ernst Lubitsch, now in charge asked the owner and placed the dog under contract for the picture. "Irish" and the dog was named, and he was "found," who came off with flying colors and was so brilliant at taking direction that the taxicab driver now arranges his affairs and will come to Hollywood to enter the animal permanently in the studio, where he will be groomed for stardom.

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**Woods Will Edit Pickford Film**

Frank E. Woods, the man who wrote the first motion picture continuity and who served for more than four years with D. W. Griffith as his chief editor and supervisor, is now with the Jack Pickford Company to edit and supervise Jack's present production, "Valley of the Wolf," it has been announced at the Pickford-Fairbanks studios in Hollywood.

Woods, who is the head of the Associated Authors, Inc., has his own production, "Richard the Lion Hearted" running in New York City at the present time. Between productions for Associated Authors, Woods found time to work on other productions and agreed to aid Jack on his story of the Kennebec goldfields. After leaving the Griffith organization, Woods was with the Famous Players Corporation for five years as chief supervisor and editor. It is said in motion picture circles that more productions of quality were produced during Woods' regime than during any other time in the history of the studio.

The writer will be with the young star until the production is completely finished and ready for release through the Allied Distributors and Producers' Corporation.

Theodor von Eltz, looking through a trunkful of things that he found in his "Happy Days" when he came across the script of the Beasco production of "Roge of the Roses," opposite Lenore Ulric, he doubtless would have played on the screen when it was first interpreted. Mr. von Eltz played in the same role in the recently completed screen production of the German Brothers with Miss Ulric, star.

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**Trapper Enters Films**

Actors have been drawn from every profession in life—newspaper, literary, store and factory, but Hollywood producers have found to come from the life of a young trapper in the fastnesses of Canadian forests to illuminate and Kleig lights in Hollywood. His frank, open countenance and stick-to-it-iveness in making the rounds of the picture studios obtained for him his first engagement with Laskey's "Stephen Steps Out." Another young trapper, Jack Miles, Jr., shortly after his arrival.
Lillian Rescues a Comrade from the Water

Beautiful Lillian Rich, leading lady for the Strongheart company, is a real heroine as well as acting a real heroine.

While the company, under the direction of Lawrence Trimble, were filming exterior scenes in the Canadian Rockies on the banks of the Bow River for their latest spectacular, "The Love Master," Miss Rich saved the cameraman on serious injury if not for prompt action.

Director Trimble had just informed Miss Rich that they said not work on account of the weather. It was impossible to operate the cameras, and was then forty-six hours below zero, he decided to practice skiing.

The cameraman, who had been seeing Miss Rich gracefully on a high eminence, asked her to "hold it tight still." To pose the picture the cameraman really wanted, it was necessary for him to go out on the lake.

A sudden cold spell will always use a river, if frozen over, to slide. There sometimes remains at the thin crust of ice on the surface. This happened to be the case.

So when Ganno stopped on the superficially solid river, he broke through and dropped into the cold running waters underneath. Miss Rich saw the accident and immediately lunged down the steep hill and out onto the river, quickly kicking off her skis, she quickly crossed the lake in the ice, making a bridge for Ganno to crawl out upon.

The leading lady had done all of this before the other members of the company could reach her. She had been in the lake about 800 yards from the camera, which was not too good, her clothes were frozen stiff upon him, and he was unable to walk. Miss Rich again came to the rescue. She seized her dog team, Ganno was fed in, and then she drove the ill frozen man full speed to the strongheart camp, some five miles away.

"The little Virginia wonder" is that they called the welcomed little Lillian May, whom she first saw the light of day as a pound at one-half baby. The calmer of "Lillian Lincoln" has thus far been so rich that the day is not far distant when this particular phrase will be as authentic as "The Romance of Abra- ham Lincoln." Lillian Rich is thus far the biggest blonde actress again. Although only 14, she has been on stage and screen since three years of age. Her artistic rivalry as the half sister of Lin- din in "The Romance of Abra- ham Lincoln" has thus far been the biggest opportunity she has had to show the dramatic ability she inherits from a talented mother.

New Face Scores in Cruze Film

America likes him. Indeed, it is enthusiastically welcomed George K. Arthur, the young English actor, who makes his American film debut as Leni, in "Hollywood," as a new come-up who type which promises great things.

Mr. Arthur is the idol of picture fans in England and the Continent, where he first flashed into favor in the title role of the film version of H. G. Wells' great novel, "Kipps." So thoroughly did the actor imbibe the spirit of his character that he won the sobriquet, "Kipps," from the adoring public.

Following a suggestion from Charles Chaplin, to whom he met in London, that more opportunities lay in Hollywood, Mr. Arthur gave up his established European fame and came to California. The second day after his arrival in the movie capital, he was at work before the camera with Jack Gil- bert, and before that picture was completed had been signed to play in James Cruze's production, "Hollywood." Since his success as the romantic Leni, the actor was selected by Carl Laemmle of Universal to star in twelve pictures directed by the famous cartoonist, Hy Mayer.

Arthur's career has been singularly entwined with Hollywood. Harold Shaw, brother-in-law of Viola Dana, directed his first three films with Edna Flugrath, Viola's sister, playing opposite. He also played the lead with Mae Marsh in her two English pictures.

His success is assured, for besides his ability as an actor, he is a jolly, likeable chap, who wins friends as easily as he wins film fans.

A Prominent Cast for Wilson's Offering

Featured in Mabel Forrest's first starring vehicle for Grand-Asher, "The Satin Girl," is Norman Kerry, whose record as a leading man and star in numerous productions is an enviable one.

The New York-born Kerry has acquired big roles in "The Hunchback," "Merry-Go-Round," "The Quack," etc., and not too long ago was in England making a picture. He is regarded as one of the best actors and finest appearing men on the screen.

"In The Satin Girl," which is by Adam Hull Shirk, adapted by Arthur Statter and Geo. Plym- ton Perry, plays the part of a young physician and criminologist, who falls in love with the mysterious Lenore Vance, surrounding whom is a network mystery which is solved at the end.

Marc MacDermott has a striking character role of an old re- cluse, chemist and scientist; Claren- tine Burke is a detective; Flor- ens, the society woman, is a young woman of romantic ideas and Reeds House, recently added to the cast, is a youth with Sherlocksian tendencies and hay fever. William H. Turn- er is a queer old miser and Kate Lester is the wife in whose jewels are stolen early in the story. Arthur Rosson is director and it is a Ben Wilson production.

Jackie Outwits His Fond Tutor

The ingenious talkies concocted by a youth of the tender age of eight years when seeking to evade his lessons are well-known to ev- ery household possessing a boy of that age. While Jackie Coogan is endowed with a particular genius in the art of pantomime, he is no different from other normal, healthy boys of his age in re- spect to warping his own lessons and consequently he is the bane of his tutor's existence.

When Jackie feels the urge to go swimming he can put over a selling talk which is as logical and plausible as one coming from a person twice his age. An amusing incident in this connec- tion occurred during the filming of his new picture, "Laugh, My Love." On that particular day Jackie had convinced his tutor that he should have an extra day off because he had been sent to the studios jubilant over the fact that reading, writing and arithmetic were taken out of him for another twenty-four hours. When the starlet reached his set he found, much to his regular illusions in this scene and then I can have tomorrow instead of today." So Jackie put his pantomime talents into play and killed the two proverbial birds with one stone, and the next day went swimming.

LOLLY TURNS ACTOR

When the script for "Black Oxen," which he is making as his independent production, required a dead man's body to be contained in a taxicab, Lolly Trimble, the six-year-old merry mormyers in it, to crash into a taxicab carrying Conway Tearle, Frank Lloyd, pro- ducer-director, to make sure that the scene possessed the greatest possible thrill when it was filmed, decided that a chauffeur's cap and coat and drove the Packard into the scene at forty miles an hour himself.

The cross-roads had been carefully prepared with crude oil, liquid soap and water, previously, and when Lolly and the taxicab driver attempted to pass each other, both cars skidded, the taxicab crashing into a street light and breaking it off clean, the Packard, after making a complete circle, with the banks that were a safeguard in front of a street excavation eight feet deep and six feet wide.

Outside of a badly sprained wrist suffered by Mr. Lloyd when it took all of his strength to keep the big limousine from turning over, no one was hurt, and the scene registered above expecta-
Popular Actor Returns to Metro

Milton Sills, recognized as one of the screen's leading portrayers of virile roles, is renewing a friendship of three years' standing as he appears opposite Viola Dana in "Angel Face Molly," Tom J. Heflin's production of Frank F. A. Kennedy Myton's story which Oscar Apfel will direct.

Mr. Sills played the leading male role in the little star's "Dangerous to Men" three years ago. Since that time he has enhanced his standing as a motion picture actor by virtue of his work in "The Spoolers," "Adam's Rib," "Behold My Wife," "The Isle of Lost Ships," "Skin Deep," "The Great Moment," and "The Forgotten Lover." Mr. Sills has since completed an engagement in Maurice Tourneur's "Jealous Fools." The actor is one of the players of "Angel Face Molly" and is in a line of the part until some time ago by Milton E. Hoffman, the producer, of standing Miss Dana with casts of all-star caliber.

Efforts have been made at various times since Mr. Sills appeared opposite her in "Dangerous to Men" to cast them together in another picture, but until the present instance, prior engagements, stories lacking a suitable role for Mr. Sills or other difficulties have interfered.

B. P. Schulberg, well known funnier, recently completed a four weeks' stand in the Metro's Vitaphone Company in the production of "Man From Brodhead's." Miss Brown has played over 100 different characters in the Vitaphone series, and was the first screen mother of the child star, Mickey McRae.

Al St. John moved from comedy to tragedy so fast the other day that he brought tears to terror of the eyes of a sixteen-year-old boy.

The youngster saw Al St. John's huge car outside the Fox studio. The temptation to joyride was too great. He just couldn't resist. He took off St. John's car and was telephoning the police when a phone call to him said the car was parked in front of a well known Hollywood cafe and occupied by a youngster.

"Grab him," was the word that went back over the phone. Then St. John and several of the men from the studio rushed to where the sacred youth was trying to explain that it was just a prank.

St. John simulated rage and desire for vengeance to such a perfect degree that the youngsters cried as he visioned a long jail term. Fortunately, far enough he was turned loose and admonished not to joyride in any more cars.

Schertzinger Has Very Busy Season

The motion picture industry has often been referred to as "a beaver of activity." Such being the case, Victor Schertzinger may certainly be said to be one of the busiest little beavers therein.

During the past twelve months, Mr. Schertzinger has to his credit the following accomplishments:

He wrote the music score for "Robin Hood," "Just an Old Love Song," and various compositions of this score, which have been published individually. More than 150 million copies of this number have been sold and it has been recorded by eight phonograph companies.

He directed four productions for B. P. Schulberg.

He wrote "Marchette" and "Adolfo," the former being one of the biggest hits of recent film hits and the latter, a new offering, promising to equal its predecessor.

He directed "The Man Next Door" for Vitaphone.

He wrote two original violin compositions which were included in the concert programs of Kreisler and Heifitz.

He wrote, directed, and produced "The Kingdom Within" and "Dollar Devils."

First National Is to Release Output

Associated First National Pictures, Inc., is to distribute the film output of Principal Pictures Corporation.

The productions to reach the screen through this medium include "The Message to the World," "The Measiest Man in the World," "Harold Bell Wright Features," "The Man and the Minute," "The Man, the Most Manly," "Mary Queen of Scots," and has spent months in France and in Scotland, using the Chateau of Chantilly, historic Stirling Castle, Edinburgh, Holywood Palace, Luternham, Allington and Farnham Castles, Loch Leven and Fortheringay as backgrounds for historic dramatic settings.

This picture is the most ambitious ever made in England, and London critics hail it as an outstanding production.

Clift also won distinction by being chosen by King George to photograph Princess Mary's wedding presents in St. James Palace, London, upon the only occasion that a camera cinema was ever allowed within the domain of the Royal Palace. The film was shown throughout the world.

Mr. Clift leaves London, September 27th for Paris, Vienna, Venice, and Athens, and will travel by way of Egypt, China and Japan to California, thus completing his tour of the world.

Indepeanents Are Making Rapid Strides

A short time ago in an editorial in this paper it was declared that "the day of the independent producer is at hand," and after viewing "Let's Go," a Hercules Film Co. offering, one can easily see the truth in this statement.

The Hercules Film Co., a producing unit of local business men, started work on this five-reel comedy drama, starring Jack Pollo, the well-known athlete and nominee of the Olympic Roman squad for 1924, and capable support stars in Joe Girard, Dick Sutherland, Milburn Morante and Billy Elmer.

It is a very fast, clean-cut story, an adaptation of a generation of a weakness, more from the physical aspect than the moral, and this characterization is capable handled by Pollo. Joe Girard as the uncle who brought about the situation of the film, while Eva Novak makes a very pretty heroine and the little girl has to do is done satisfactorily. Dick Sutherland as "Parking Cop," and Billy Elmer as the pugilist, carry the heavy parts in the characterizations, while Milburn Morante furnishes the comedy relief and gives a performance.

Such pictures as this offering will find plenty of support from the independent exhibitor.

GOTHAM-WARD FOR YEARS VAIN

Ever since he made his propitious visit to New York City a few years since, last spring, Mr. Hughes was yeared to pay New York City the first visit of his young life, and, at least a dozen times, he has been "all set" to board a train bound for that great metropolis, but, invariably, a picture engagement has interfered with his plans at the last moment.

Last spring Mr. Hughes was sure he would have the opportunity of setting foot on Gotham soil. But alas! Fate failed then, he was more than ever he would be able to arrange the trip during the summer. Now summer is gone again and there is no chance of his getting away from his Hollywood studio activities long enough. Alas! His long journey this fall, is there much prospect for the forthcoming winter months, during which time there is a strong demand for his services as leading man in leading screen productions. The signal will come, however, I will be able to make it there to fore the next total eclipse," Mr. Hughes remarks hopefully.
Who's Who and What's What in Filmland This Week

BACK TO COMEDY

Bert Roach is working on a musical at Universal under the direction of Wm. Watson, who is seated by Wm. Holland. Bert, supported by a capable cast, high incident by Brenda Lane, the regal Follies beauty. This is a comedy Roach has made some time, as his services were routed in feature dramatic productions.

Chester Bennett announces he will use only big human stories for society backgrounds for Jane Wyman's new series of fine starring vehicles.


Ralph Lewis will play the lead role in an all-star production, the title of which has not been announced, before he starts in another commercial hero feature, follow "The Man." Millman.

Spottiswoode Atten is a big-scene with swords aboard a ship in "Superstition," directed by B. O'Brien.

Irvin Reiss has been appointed cinematographer for Renallees, Inc., and will have complete charge of that department.

Frank Whitson has signed a contract with the Premiere Picture Corporation, of Portland, Oregon, to play featured heavies at left for Portland.

Montreal Lodge No. 56, B.P.O. Elks, have entered into the contest to find a girl suitable to play the international red in Renallees, Inc., big screen production, "The Elk's Tooth."

NEGRI STARTS

Production work on "My Man," Herbert Brenon production, starring Pola Negri, will start at Paramont's West Coast studio. Scheduled to start September 17, the picture was delayed last minute changes in some of the minor characters of the story. Eve Unsell wrote the screen version of "My Man," by Andre Heurt, author of "Kid."-

NE DIVORCE, TWENTY CENTS

Rupert Hughes, who recently finished filming the Goldwyn feature, "Law Against Law," with deals the divorce problem, will be included during his research and writing the story, that divorce in Russia costs twenty cents.

BLYNN WORKS IN EAST

With Claire Windsor, Lew Gainer, Donald Curran, and Ray Busch and Raymond Griffith in New York, Emmett Flynn, the Goldwyn director, is expected to start work immediately on the production of Owen Davis' stage play, "Nellie, the Beautiful Cloak Girl."-

Hobart Bosworth and Will Welling have also been assigned parts in the feature, but will not make the trip to New York. Interiors for the production will be filmed at the Goldwyn studios in Culver City when the director and principals of the company return from the east.

Scoop Gets Assistance

The latest addition to William S. Hart's staff at Lasky is Robert E. Hewes, who becomes assistant to "Scoop" Conlon, director of publicity. Hewes, who is well-known as a fiction and scenario writer, was formerly with Rupert Hughes night staff at the Goldwyn studios.

BACK FROM VACATION

Ralph Cunnings, author of screen and magazine Westerns, has packed his trusty typewriter and took himself up to Wheeler's Hot Springs to spend the week-end rusticking and finishing a story. But the lure of trout fishing was too tempting and a tired writer is now working overtime in his home bungalow.

EXCUSE

Through an error in last week's "Cast of the Week," Phil Dunbar was given credit to the David Dubara.

Harry Devere has returned to the General Hospital for further treatment after having been discharged only recently following his severe illness. Tough luck Harry, but the consensus of opinion (whatever that is) of your many friends is to the effect that the last time you were too ambitious. Better take it easy this time and stick it out until the Doc says O.K.

Gene Kuhl, who recently finished playing the part of one of the Mickeys in Jack Pickford's forthcoming picture, "Valley of the Doll," is now enacting the role of a gangster in Jack McDermott's "Temporary Marriage," which is being filmed at First National at the United Studios.

Buck Black has just finished a very important child part in Buck Jones picture "Big Dan," at the Fox Studios.

The Darrell-Mounier Productions, Culver City, have completed their five-reel picture entitled, "Betsy Ann." The story features a very much battered auto, around which is a love story. The company recently returned from Lake Arrowhead, where a number of scenes were taken.

Lois Fazenda is reaping the rewards, dear to an artist, in the splendid tributes unanimously accorded her by the New York press upon her work in the Warner Brothers' "The Gold Diggers," in which she played the role created on the screen by Jobyna Howland. Her brilliant pantomime art receives the highest praise, all the critics agreeing that her work is of stellar scope.

The Darrell-Mounier Productions Company are proud of the fact that the company consists of one hundred per cent ex-service men. Bob Ramsay, the leading man, served with the New Zealand forces, the production manager with the American army, the technical director and the chief carpenter with the Canadian army, and the remainder of the staff were in different branches of the United States army.

BE YOURSELF, EDWARD

Edward Burns, who plays a leading part in "Heat," was talking to several members of the cast on present-day music. The conversation became general when Burns said that music was on the uptick, even though the popular air of the day was "Yes, We Have No Bananas."

"Why, even I write music," commented Burns. "I have written songs for opera and musical comedy stars, for Mary Garden, Tetrazzini, Sophie Tucker, and many others."

"They never sing them, but I write them, just the same."

WOOD WILL CAST SOON

Sam Wood, producer of Paramount pictures bearing his name, will soon return to a Paramount's West Coast studio to begin work at once on his forthcoming production, "The Next Corner."

No cast has been definitely selected as yet for this production. Wood recently completed the filming of Arthur Train's popular story, "His Children's Children," at Paramount's Eastern studio.

Silversheet Found More Alluring Than Big Tent

The fascination of the circus has found a very noteworthy competitor in the silver-sheet. So says William Duncan, former circus acrobat and vaudeville performer who came to town some time last fall with a small tent and lingered here. In fact, Duncan says he expects to linger amongst us for the balance of his life. The fact that he is a sinner in Salvation Army, acrobat and one time prizefighter, coupled with his stage experience made him a natural addition to the film colony. Duncan has appeared both on the Keith and Orpheum circuits.

MANY BRIGHT NAMES

For the filming of his first production for the Warner Brothers, Ernst Lubitsch's famous European director, has selected an all-star cast to interpret the roles in "The Man Who Forgave." The leading feminine roles are played by Florence Vidor and Marie Prevo. Among the supporting cast which includes Adolph Menjou, Warner Baxter, Creighton Hale, and Harry Myers.

JASMINE TELLS ONE

Arthur Jasmine, who plays one of the leading roles in "The Man Who Forgave," the R. William Neill production for Grand-Asher, was telling tales to various members of the cast at the studio between scenes.

"Did you ever hear of the actor who wished to gain admittance to Heaven?" asked Jasmine.

"But actors never go to Heaven," replied Mildred Harris.

"Well, to get along with the story, one of Hollywood's little-thought-of screen actors was applying to St. Peter for admittance in Heaven. St. Peter asks of him, 'What was you on earth, my man?'"

"Oh, just a movie actor, replied the man.

"Well, come back in a week or ten days," said the good St. Peter."

FUNSTER FINISHES

Milborne Morante has just finished a comedy character in the Maccabees-Canadian Film Corporation's production, featuring Eva Novak, supported by an all-star cast.

Neale McDowell, popular character actor, is back on the Metro lot again, having been signed to a role in "Face Molly," starring Viola Dana, which will be filmed under the direction of Oscar Apfel, McDowell is one of our most consistent workers.

While enacting a scene aboard the big three-masted schooner, the Swallow, for "Superstition," Spottiswoode Atten was painfully bitten on the ear by Martha Marshall's pet Cuban parrot. Atten was supposed to grab the bird, shall at the word of Director John B. O'Brien, when the scene started, but her parrot objected; hence the "bite" that kept Atten from having any close-ups made for several days, owing to the bandage.

The Darrell-Mounier Productions, Culver City, have completed their five-reel picture entitled, "Betsy Ann." The story features a very much battered auto, around which is a love story. The company recently returned from Lake Arrowhead, where a number of scenes were taken.
TRY THIS ONE

Motion picture makeup as a protection against mosquitoes is the latest discovery.

Edward Martinel, on a weekend fishing trip, found himself be- set with the River's swarm had no way of evacuating. In de- spair, he put on a regular screen makeup, unusually heavy, and was bothered no more on the trip.

Ray Connell, who for the past nine months has been assistant to Laurence Trimble, who directs Strongheart, the wonder- dog, has been engaged as assistant production manager by First National and has left Trimble-Murfin Productions to take up his new duties.

Resident on Havenhurst Drive in fashionable Hollywood were given a real thrill the other day when what looked like a giant wolf came leaping down the street. Women and children fled to their horses while some of the more agile took to trees. But the "wolf" kept right on leaping—looking neither to the left nor the right, and a frantic phone call for the police and fire department, but when a detail of officers finally reached the scene, it was too late.

The "wolf"—the largest wolf they had ever seen—had already been captured. He had loped right into the arms of his owner, Lau- rence Trimble, at the Crescent lab- oratories. The straggler's name was Ali von Felsenheim, half-brother to the wonder dog. Strong- heart, Trimble's champion, was at the moment involved in what was said to be the biggest chase in Hollywood. The animal had lured some of the largest specimens in the laboratory. The animal, although it is the most exercised of any individual in the laboratory, had decided to visit his owner at the laboratories.

Say Yes, a beautiful young Arab woman whom Laurence Trimble is training for the screen picture at some later date, together with Dutch Lady, daughter of the fa- mous racer, Deutshland, will be shipped from Reno, Nevada, in a short time to the Strongheart ranch recently purchased by Trim- ble in the San Fernando Valley. Trimble wishes to have Say Yes, son of Sey Yid, where he can work with him daily.

An elaborate cafe set, the most pretentious yet used in the "Fighting Blood" pictures now being pro- duced at the Strongheart studio, has just been completed for use in the seventh story, to be known as "A Comeback in the West." The greatest part of the action of the story takes place in this setting, so the studio technical department received instructions to "fix it up right," without paying so much attention to the expense account.

H. E. Edington, business mana- ger of the Goldwyn studios, is in New York on business.

CO-OPERTES ON SUCCESS FULLY

Disproving traditions is a regular accomplishment in the office of Miss Dunn, scenario editor at Metro's Hollywood studios. For some time, now, she has been the young- est director of either of important a post at any of the leading film studios; and she has also enjoyed a reputation as one of the busiest. Now she comes forward shattering another well- honored tradition in motion picture circles: the writer shall be barred from the set.

Film history relates the sad experience of a number of promini- gous authors and scenario writers who have been working with the director who is actually filming their brain-children. Somehow, or other, it never seems to work out to anybody's satisfaction. That is, it never has worked out successfully before—but here is Miss Dunn working with director Victor Schertzinger right on the stage where he is filming his own story. "The Man Whom Life Passed By," which Miss Dunn adapted to the screen—and both of the above were worked with by the same director. It is fairly astounding, for such a successful collaboration has heretofore been like the inlander's debut when he saw his first giraffe: "There ain't no such an- imal."

Mary Masals left for the east Friday, to enjoy a well earned rest with her parents and friends. Miss Masals has been sojourn in California for more than a year and while here, has played bit parts in some of the years greatest productions. She has been the inspira- tion of several pleasant parties among her friends and being an expert seamstress, has found her trilby paths around So. California exceedingly delightful. She will return by way of the Panama Canal.

Six months at 10 years of age. Such is the accomplishment of a freckle faced youngster, answering to the name of Julia Brown. Julia doesn't wear them out but merely adopts and discards as circumstances dictate. Thus far the role call reads as follows: Alberta Leigh, Florence Lee, Mrs. Hurren, Misses Medcalf, Fay Lincher and Lydia Knott.


SPLENDID HORSEMANNSHIP SAVES LIFE OF COLIN CHASE

Only the splendid horsemanship of Colia Chase saved his life when two other horsemen collided with him while riding while impersonating a young sheik on the desert near Guada- loup. Recently in the firing of "The Light that Failed." It was in a big mob scene depicting the encounter of the British soldiers and the Indians that two other horsemen collided with the well- known actor almost unseating him through the terrific action of the encounter. If Chase had not been a good athlete as well as a horse- man, he would have had to be unseated. Fortunately the other riders were both unseated in the fray.

This is the second time within the course of a few weeks that Chase has worked in desert scenes at Guadaloupe, the filming time when he was with De Mil's in the "Commandments."

He is remembered for his splendid work as leading man to such well-known stars as Le- nale Urie, Mary Miles Minter, Vivian Martin and Gladys Brock- well.

ICROBATS LEAD YOUNG- STEPl TO STARDOM

From acrobat to a screen star to the story of the sensational success of one of screenland's youngest favorites—Frankie Dar- rington made his initial appearance in the film, "Hail a Dollar Bill," a Max Graf production at the San Mateo studios.

Although he is only six years of age, Frankie appeared on the vaudeville stage since he was able to walk. His parents, internationally known acrobats. When he was still too young to work with them, the tremendous applause that greeted him when he appeared on the stage following the close of his parents performance induced his father to train the youngsters as soon as he was able to understand orders. Frankie's parents have been constantly in demand to French ances- tors, coupled with an early develop- ment of aerials, made him a natural for acrobatic work. Frankie soon became the star attraction of the stage. At the same time while appearing for two local stages that a producer seeing Frankie induced him to forsake the legitimate for the silver sheet. As he screened well, friends predicted a brilliant future for him on the silver sheet. They were not mistaken. One of his first succes- ses was in Palmer's much talked of initial production, "Champion," and "The Youngest Survivors of the Modern"larger magnitude followed as his talent became recognized finally leading to stardom in his present

FORMER INGENUE RETURNS TO SILVERSHEET

On again off again. This phrase might be truly be applied to the charming young actress, Mary Ruby, who three years ago was one of the most well-known actors as Myrtle Stedman and William Farnum, until she took up acting. She returned and believed that she had made her im- mune to the lure of the silversheet forever afterwards. Although a charming little Mary came in the course of time to grace the new home, the young mother found that the yearning for the silver sheet was not killed, but only temporar- ily overshadowed by the greater light of happiness of a wife and mother. Thus she returned to the screen in Viola Dana's picture "The Girl in Red," and says she came back to stay.

Younger Has Screen Record


FIRST LOVE ENSLAVES, YOUNG SCREEN ACTOR

True to his first love. That is what the friends of Yale Boss are saying about him these days as he re-enter into screenland after a lapse of five years which he spent in his studies.

In the early days of the film in- dustry, Yale played opposite such well-known screen celebrities as Viola Dana, Mary Fuller and Gladys Hulette, when the Edison Company was in its glory. Since his return to the camera, Boss has played in "Vanity Fair" and Rupert Hughes "Souls for Sale."

WILLAT BACK

Irvin Willat, who will direct the next Zone Grey production, "The Heritage of the Desert," returned from an extensive location hunt- ing expedition into Utah, where it is planned to film this Paramount picture.

Carl Laemmle, Ernest Torrance and Noah Beery have been named as featured members of this cast. Walter McGrail is the latest ad- dition announced by Jesse L. Lasky, to play "Half a Dollar Bill."
Flowing Gold

Will Cast Soon

Richard Walton Tully will follow "Trilby" with a screen adaptation of Rex Beach's most recent sensational novel, "Flowing Gold," released under the title and produced by Associated First National Pictures. The motion picture rights to this great story have been purchased by Tully at a record price and production will start soon. "Flowing Gold" will be the first Billy the Kid story produced for the screen and, according to any other leading character man on the screen. Beginning with his remarkable portrayal of the mutilated, "Lient. Gov. Lynch, in the Birth of a Nation," he has somehow attracted towards himself big parts in the very biggest productions. Cyrus, the Persian King in Griffith's "Intolerance," was played by George Siegmann, and that role was followed by the hated Von Strohm in "Hearts of the World." Douglas Fairbanks saw in him the re-creation of "The Three Musketeers," which resulted in a consummate performance, breathing with life the spirit of Dumas' indubitable guardians.

In close order came the roles of Sophien in "A Connecticut Yankee in King Arthur's Court"; the brutal Billy Sykes in Jackie Coogan's "Oliver Twist"; and Schani Dube, he will "Merry-Go-Round," which recently attracted the attention of theatre-goers locally.

The role that is said to give George Siegmann his greatest opportunity is one in which he has just finished the part of Dantan, in Rex Ingram's "Scaramouche."

Carew Selecting a Cast to Go Abroad

[Body text is not provided for Carew Selecting a Cast to Go Abroad.]

Heavy Character is Much in Demand


He will be accompanied by first wife, Vivian, and his brother, Aubade Heilbron, who will prepare the scenario.

Carewe is now selecting a cast, which will exceed in caliber any of the previous all-star casts he has used. The players leave November 1st with the technical corps. Wallace Fox, assistant director, will be in charge. Sol Garfinkle will direct the cast in the Algiers campaign, with James Casey as assistant.

Headquarters are to be made at Biskra, Algiers, a city located on the border of the great Sahara, and the place from which the railroad penetrated the farthest into the desert. The temperature there will be around fifty, and the working thirty, will be abroad two months.

For several weeks Carewe has been in conference with Capt. Correll, resident of Algiers for twenty-five years. Correll will go with the expedition as technical advisor. Arrangements have already been made whereby 1000 camels and 2500 Arabian horses can be obtained for the desert battle scenes.

One of the leading actors will be taken along. Players for the smaller parts will be picked up in Italy and Greece. According to Carewe, a load of lighting equipment is now being sent eastward.

Monte Cristo, the Alphonse Lummis character, is much in demand for the role of Dantan, and according to Carewe should be available any day. The work of Carewe's company at Olympic Pictures has resulted in several important parts for the big Italian star, and the production company is now considering him for the role of Dantan, in Rex Ingram's "Scaramouche."

Helene Abandons Screen Work Shortly

Helene Chadwick popular Goldwyn star, is to retire from the screen.

Upon conclusion of her present contract with Goldwyn, Miss Chadwick will forsake her movie career to become a Los Angeles housewife.

Miss Chadwick has dallied in real estate with such success that she has decided the earnings of even a movie star are as nothing compared with what can be achieved in Los Angeles real estate promotion.

Various women have become leading factors in Los Angeles real estate circles, it is pointed out by Miss Chadwick. The actress believes that with her business training acquired prior to the time she entered films, plus her recent experience in local real estate company, she is able to do herself a place for herself in her new work.

"I believe that the real estate business in Los Angeles and Hollywood offers the greatest opportunities available to anyone in Southern California," said Miss Chadwick, in discussing the matter.

"While a motion picture career is fascinating, I believe that there are greater opportunities in the realty business here."

Miss Chadwick has been appearing under the Goldwyn banner for a number of years with marked success. She has been particularly pleased with the Rupert Hughes pictures and has become known as the "Rupert Hughes girl," as a result of her characterizations of this author's leading female characters. Her most recent film for Hughes is "Law Against Law." Mildred and Bunny Davis are home again, ready for work after a two weeks' vacation in San Francisco and Oakland, seeing all points of interest.

M. C. LEVEE, AUTHOR

The Writers' Club will have a new member in the person of M. C. Levee, president of the United Studios and associated with Maurice Tourneur in the production of First National pictures.

For some time it was understood around the United lot that Mr. Tourneur was author of "Jalousie," his newest production, but when the director found this belief in print, he immediately took steps to uncover the modesty of "M. C."

The Boulevard marks Mr. Levee's first effort as an author and despite a multitude of business interests, "Mike" has written an exception. It is according to those who should know.

Mr. Levee, now that he is to be established as a literary person, has another story in work that will soon find its way to the screen.

PLAYS THE SAME CHARACTER TWICE

"The most unobtrusive actor in pictures" is the way friends and co-workers speak of William Moran, who is slowly but surely gaining the recognition on the screen that he earned for his artistic work in the legitimate stage, his latest triumph being his splendid portrayal of the character of J. Wilkes Booth in "The Life of Lincoln," produced by Al and Ray Rockett. This is the second time Moran has portrayed this particular character on the screen, the first time being in the Universal picture of "The Days of Buffalo Bill."

Victor Potel wires from San Diego that he has commenced the second leg of his motor tour into Mexico. The entire peninsula of Lower California will be circled by Potel before his return to Hollywood, when he will undertake the chief comedy role in a feature production.
### Pulse of the Studios

**For Week Starting Monday, Oct. 1, 1923**

**Camera's intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse Editor, 339-349.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<td>BERWILLA STUDIO.</td>
<td>5821 Santa Monica Blvd.</td>
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<td>H. &amp; B. Film Co.</td>
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<td>&quot;Tango Trails&quot;</td>
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<td>CULVER CITY STUDIO.</td>
<td>Ralph M. DeLaC, Mgr.</td>
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<td>Renalles, Inc.</td>
<td>Clarke Renalle, Director General. Frederick Bond, Asst. Managing Director</td>
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<td>Holl 263</td>
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<td>GARSON STUDIOS.</td>
<td>1845 Glendale Blvd.</td>
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<td>Drexel 005</td>
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<td>GOLD SEAL PRODUCTIONS.</td>
<td>A. Rosetti, Studio Mgr.</td>
<td>7405 Roseberry Ave.</td>
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<td>GOLDSTONE STUDIO.</td>
<td>1426 Beechwood Dr.</td>
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<td>Holly 265</td>
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<tr>
<td>Phil Goldstone Productions. (State Rights release)</td>
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<td>GRAND STUDIO.</td>
<td>138 Gower St.</td>
<td>Ben Verschleiser, General Manager.</td>
<td>Holly 01f</td>
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<td>Monte Banks Productions, Inc.</td>
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<td>Sid Smith Productions, Inc.</td>
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<td>Joe Rock Productions.</td>
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<td>Bryant Washburn Productions.</td>
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<td>Elliott Dexter in R. Wm. Nell Production.</td>
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<td>Thurber-Hayman Productions, R. Holby</td>
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<td>GOLDWIN STUDIO.</td>
<td>R. B. Melntyre. Casting.</td>
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**Note:** The table above provides a summary of various studios and their productions as of October 1, 1923, with details on directors, stars, camera, production directors, scenarists, types of releases, and progress notes such as schedules, editing, preparing, and special notes on the nature of the projects or their release status.
<table>
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<tr>
<th>Camera</th>
<th>&quot;Pulse of the Studios&quot;</th>
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</table>

**HOLLYWOOD STUDIOS.** 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr. Holly 1431

- **Harold Lloyd Corporation.** Wm. R. Fraser, Gen. Mgr. Taylor-Neumeyer H. Lloyd
  - Creative Productions. Jack O'Brien All-Star D. Jennings Cy Clegg Frank Beresford
  - I. K. McDonald Productions. Wm. Bisping All-Star H. Thorpe Geo. Webster
  - J. E. Hoffman Productions. B. Minneman All-Star Macenize Glen Belt
  - Cosmolistic Productions. Bob Powell All-Star Al Seigler Geo. Berthelon Schlofield
  - Beverley Productions. J. F. McGowan All-Star Walter Griffin J. E. MacDonald Phillip Hurn

**HORSLEY OFFICE BLDG.,** 1442 Beachwood Dr.

  - Charles R. Seeling. Horace Horner. Elmer Dyer "Stop at Nothing" 1st Week

**NICE STUDIO.** Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City 761731

- Palmer Photoplay Productions. Cortland Productions
  - Assoc. Authors, Inc. W. S. Van Dyke All-Star Jos. Walker R. L. Sander T. Buchanan "Cap'n Dan" Editing

**JUSTER KEATON STUDIO.** 1025 Lillian Way. Eddie Cline, Casting Holly 2814

- LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Holly 2400

- Paramount Pictures. (Famous Players-Lasky Release.)
  - Herb Brennon Palma Negri Jos. Howe George Metzler Jack Cunningham "Every Day Love" 3rd Week
  - Wm. DeMille All-Star Guy Wilkey Geo. Hazzard Clara Beranger "Flaming Barriers" Editing

- James Cruze Productions. James Cruze All-Star Vernon Keays Karl Brown Walter Woods "To the Ladies" 3rd Week

**McNaMARA STUDIOS.** 4011 Lankershim Blvd. Lankershim 132-J

**MAYER-SCHULBERG STUDIOS.** 3800 Mission Rd. Individual Casting. Capitol 2120

- Louis B. Mayer Productions. (Metro Release.)
  - Reginald Barker All-Star Percy Hilburn Harry Schenck J. G. Hawke "Cape Cod Folk" 6th Week
  - John M. Stahl All-Star Harry Schenck A. G. Younger "Why Men Leave Home" 3rd Week
  - Fred Niblo All-Star Victor Miller Doran Cox B. Meredith "Thy Name Is Woman" 1st Week

- Fox. Schulberg Productions (Preferred Pictures Release)
  - Vic Schertzing All-Star Karl Strauss George Vokaham Eve Ussell "The Boomerang" Preparing
  - George Blash All-Star Karl Strauss George Vokaham Olga Vintilas "Maytime" Editing
  - Samuel Pollard Jr. All-Star
  - Victor Schertzing All-Star D. Creighton Chester Schertzing J. Arnold "The Living Face" 3rd Week
  - Robert Ashley Viola Dawn J. Keane "Man Whom Life Passed By" 4th Week

- Rex Ingram Productions. (Metro Release.)

**NATIONAL STUDIO.** 1116 Lodi St. Holly 4470

- Technicolor M. P. Corp. C. A. Willard, Mgr. Ray Rennahan Geo. A. Gale Color Photography Schedule

**PICKFORD-FAIRBANKS STUDIOS.** Individual Casting. 7100 Santa Monica Blvd. Holly 7901

- United Artists Release.
  - Ernst Thiele Douglas Fairbanks Arthur Edeson J. T. O'Donohue Staff "The Thief of Bagdad" 16th Week
  - Geo. Hill Jack Pickford Hesla Staff "Valley of the Wolf" 19th Week
  - Marshall Nelan Mary Pickford Roofer Staff "Dorothy Vernon of Hidden Hall" Preparing

**PRINCIPAL PICTURE CORP.** 7250 Santa Monica. Holly 2806

- Louis Tolhurst Walter Anthony Microscopic Motion Pictures Schedule

- Benny Zeidman Productions.

**R.C. STUDIO.** Melrose and Gower. 780 Gower St. Holly 7780

- Individual Productions. (Film Booking Offices.)
  - Chester Bennett Productions. Leo Garmes George O'Hara Leo Garmes Gilbert Fontes Beatrice Van "Comedy of Terrors" Schedule

- Douglas MacLean Productions. Jimmy Horner Douglas MacLean Max DuPont Art Flaven "The Yankee Conuci" 6th Week

**JEAN RILEY STUDIO.** E. G. Walker, Mgr. 6701 Santa Monica Blvd. 579-440

- Rynerson All-Star William Severin Riley "Light of the World" Casting

- ROACH STUDIO. Culver City. Warren Daane, Mgr. 761-721

- Hal Roach Comedies (Path's release).
  - Jackman All-Star Floyd Jackman W. L. Guthrie Staff "picture" Schedule
  - E. C. H. Holbrook Will Rogers Ross Letterman Staff 2 Reel Comedy Schedule
  - Geo. Jeske Harry Pollard Clark Hennecke Staff 2 Reel Comedy Schedule
  - Len Powers B. Cutrer George C. K. Moorehouse Staff 2 Reel Comedy Schedule
  - Bob McGowan Bob McGowan Harry Gartstda C. Moorehouse Staff 2 Reel Comedy Schedule
  - T. Howe Stan Laurent Frank Young Staff 2 Reel Comedy Schedule
Thib Rosen All-Star Al Swim Chas. Huber "Life of Abraham Lincoln" Editing 

RAY STUDIO. Albert A. Kidder, Jr. Gen'l Mgr. 1425 Fleming St. 

ROCKY RADDOUS. B. D. Russell, Mgr. 1439 Beachwood Dr. 

Geo. B. Sett, Al Swim Jack Polle McManigal Joe Kane Staff 

HERCULES Film Prods., Inc. H. J. Brown Productions 
Fred Thompson Ross Fisher Ross Fisher 

MALFORD Productions. Leo Maloney Bataraka Strauss Editing 

GRABAN Productions. 

SENNET STUDIO. 1712 Glendale Blvd. 

SUNSET PRODUCTIONS. 7425 Sunset Blvd. 

Mack Sennett comedies. (First National Release). 


Edwin Carewe Productions. (First National release). 

Joseph M. Schenck Productions. (First National release) 

Sam E. Rok Productions. First National Productions. 

Frank Lloyd Productions (First National Release) 

UNIVERSAL STUDIOS. Fred Datig, Casting. 

Universal Film Manufacturing Co. (Universal Release). 

Jimmy Aubrey Productions. W. Hayes Aubrey 12008 

Laval Photoplay, Ltd. of Montreal, Canada. L. Ernest Oulim, Wes and Mgr. 

C. Brown Aleister Sennett 

Universal City, $1.00 Club Royal, 300. 

MAIER Studios, 2.50 2.00 

Fairbanks, 75 

Metro Studios, 1.50 

Holly-Fairbanks, 75 

Amassador Hotel, 4.00 

Hollywood, 75 

San Diego, 3.50 

Palm Springs, 4.00 

All Stations, 2.50 

1720 Hudson Ave. 430-258
Acquittal." It was a recent Broadway success. Lois Zellner wrote the continuity.

Boggart will direct a notable cast in the picture. Among the players so far engaged for the first scenes are Ruth Clifford, Charles Clary, Herbert Fortier, Arthur Howard, Joseph North, and William F. Laurence. Casting Director Fred Datig expects to be able to announce the other characters in a few days, and several notable players are in view for the leading roles.

The story is one of mystery, laid in a New York hotel, a newspaper office, and with a number of spectacular exteriors.

Life, love and a chauffeur’s uniform are the interwoven elements of drama and subtle comedy in "There He Goes," an original story by Byron Morgan, which is being made by the Universal Pictures corporation under the working title of "The Spice of Life," as a starring vehicle for Reginald Denny. "The Abysmal Brute," alias "The Leather Pusher," Harry A. Pollard, who made "The Leather Pusher," and an all-star Jewel special, "Flying With Honor," is directing the production. Denny as the hero is a chauffeur with a longing to escape the badge of servitude, fall in love and drive a racing car. This triple ambition is enough to cause good screen entertainment.

Pete Morrison and the "Ghost City" company have returned to Universal City from location at Keen’s camp, in the Sierras, where the spectacular outdoor scenes of the new Western chapter play were taken. Morrison, with Margaret Morris and a large cast, staged a number of thrilling rides in the mountains, daring escapes and other bits of sensational action for the new picture, a Western story in which airplanes and automobiles vie with the riders of the old range for thrills in a modern West.

Al Wilson, the noted stunt aviator, accompanied the company to the location, flying there and back. He made a sensational rescue from a horse and other serial thrills while on the location.

"The Ghost City," from the story by Paul Bryan, is played by a large cast, including besides Morrison, Miss Morris and Al Wilson, Alfred Allen, Lola Todd, Frank Rice, Bud Osborne, and other Western players.

Work has been started on Hoot Gibson’s new special production, "Hooch and Ladder," at Universal City. The opening scenes were taken aboard a cattle train, following which the company has moved to the Los Angeles stockyards for several days on preliminary scenes.

The picture portrays Gibson as a cowboy who comes with a shipment of cattle to the stockyards, deciding to remain in the city, and joins the fire department. A spectacular fire and a rescue will mark the climax of the new picture, which was written by Edward Seligwick, who will direct him.

Mildred June has been selected for the principal feminine role, Philo McCullough, screen "heavy," noted for his portrayals of hypocritical and vacillating characters for the role of Earl Henschaw and Frank Beal for one of the leading principal roles in support of Hoot Gibson in this production.

A lightning flash under water is the latest achievement of the motion picture engineer. It has been perfected at Universal City by Arthur F. Stadur, and has solved a problem that for years has stumped technicians attempting

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**Location Lunches**

**KWIK LUNCH**
to indicate a storm on the surface in a submarine picture. Shadrav invented it for the
typescript in "Beasts of Paradise," where William Deane, as the Captain, is caught
underwater during the storm.

The device is a modification of an aluminum torch encased in glass. It is flashed by means of oxygen which is supplied from the right quantity
of coal to enter into combustion with the powdered aluminum and make the flash, but still with
not so much oxygen as is required, which, all was always the stumbling block in other devi-
ces that sought to get this particular effect.

A delicate valve designed to let the oxygen regulated by the weight of the aluminum pow-
der itself is key to the invention. Shadrav, who is city engineer at Universal City, and a
well known electrical engineer, is the inventor of several other improvements in underwater
lighting that make submarine pictures practicable and inexpensive to handle. Among them is a
submarine arc light and a system of reflecting light under water from the sunlight above.

William Duncan will start work this week on another chapterplay at Universal City.
"The Fast Express," another railroad story, but dealing with the "railroad of the
future." It will have lighter touches than the building of it, as did his just-com-
pleted "Steel Trail," in the new picture.

A screen play will be supported by Edith Johnson as in his first rail-
road story, and the east, with a few excep-
tions, will be predominating in the new first story. Albert T. Smith, Happy Woods,
John Cossar, Harry Carter, and several other
well known players will appear in the story.

The play opens with the ending of rial
finishing the railroad and developing of one half.
The railroad will have its heroes in the play,
out of rival financial interests seeking to lower
the value of the railroad by plotting to interfere with its operation. The hero will have the
play, such as the blowing up of a big railroad
cut in the path of a fast express train, that
thrilling rescue on exactly Bryan's bucket cars, a
collision, and a number of other features.

Arrangements have been made to use a large railroad yard near Los Angeles, and actual
trains, for the story, at which several hundred workmen will appear.

A special train will be used on the tracks at
Universal City for other scenes, this being
rented for several months for the purpose.

The same peculiar ingenuity, natural sort of emotionalism with which Mary Philbin sur-
prised the public in "Merry-Go-Round," the
spectacle picture which is having extended runs in New York, is being exploited in another
spectacle which is drawing interested members of the film colony and newspaper writers to the sets of "My Momie Rose,"
at Universal City.

The new picture, which is her first starring vehicle—although popular appreciation has
raised her in his last starring vehicle in "Merry-Go-Round"—is being directed for the
Universal Pictures corporation by Irving Cummings, William Fildes, who photographed
"White Tiger," "Drifting," "Under Two Flags" and other Universal-Jewel special pro-
ductions, has been assigned to the unit. It is

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The Digest of the Motion Picture Industry

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CAMPBELL

Page Twenty

Announcing
MOTION PICTURE INTELLIGENCER
distributed to Producers and Casting
Directors everywhere. Motion Picture
Intelligencer will carry only

Photographs and Qual-
ifications of Screen
Aspirants

exclusively. Positively will NOT carry
stories nor will it carry news items of
any kind, because we believe such would
only sidetrack attention of both Producer
and Casting Director from my MAIN
business, namely, exploiting YOU.

Booking space for next number NOW.
Please call, write or wire.

Frederick F. Paul
Publisher
521 Hollingsworth Bldg., Los Angeles
Caldwell Signs Up With Selznick Corp.

Director Fred Caldwell, producer of "Night Life in Hollywood," has just returned from New York City, where he concluded a releasing contract with the Selznick Picture Corporation to give international distribution to his entire output of feature comedies for the year, each to have a distinct Hollywood theme. The contract was secured on merit of productions which Mr. Caldwell had completed from original stories from the pen of J. Stewart Woodhouse, which he screened in New York. The first four pictures which will start releases November 1st, are "The Elite of Hollywood," "The Cream of Hollywood," "The Bishop of Hollywood," and The Shiek of Hollywood. These feature comedies include in their cast such well known players as Chester Conklin, Muriel Reynolds, Victor Potel, Gale Henry, Charles Mack, Alice Howell, Raymond Cannon, Violet Schram and Charles Dale. Production will be resumed immediately in furtherance of contract.

Actor Foresees a Bad Week Ahead

Frank Mayo is in for a rough week when Lew Cody returns from New York, according to a wire received by Mayo. Cody backed Dempsey and Mayo chose Fipco. The loser agreed to act as chauffeur for the winner for one week.

Here is the wire received by Mayo:

"Wear a blue uniform and a pleasant smile. Start practicing calling me mister and being polite. You will have the privilege of meeting Mr. Dempsey and myself at the station on our return. He has promised not to sock you for betting on the other fellow, as he always respects my servants. Wait for instructions from your boss, Mr. Lew Cody.

Cody will return to Los Angeles as soon as he finishes work on "Nellie the Beautiful Cloak Model," which Emmett Flynn is filming.

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Hair Goods of Every Description Made to Order.

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POSSIBLY ABOUT U

To be a screen villain of the deepest dye, yet to possess a kind-
ly disposition and the ability to paint with almost a spiritual
quality, is the peculiar combina-
tion presented in Anders Randolf,
who is the "heavy" in Elliott Dexter's
first Grand-Asher produc-
tion, "The Way Men Love," pro-
duced by R. William Neill.

Cullen Tate, who directed
Bryant Washburn in his first
Grand-Asher picture, "Try and
Get It," was once an advertising
expert and his ideas in that direc-
tion stand him in good stead in
his picture work.

Joseph Kilgour, who is appear-
ing in support of Bryant Wash-
burn, in his first starring vehicle
for Grand-Asher, "Try and Get
It," will shortly go to New York,
to appear in a revival of "The
Mr. Kilgour created the leading
male role in the original produc-
tion of this play, which featured
Franco Starr.

Jeanie MacPherson has returned
from her vacation, following the
filming of "The Ten Command-
ments," Cecil B. DeMille's elab-
orate Paramount picture, and is
now adapting May Edington's
"Triumph," which Mr. DeMille
will produce next.

CONWAY TEARLE HAS KLEIG FEET!

And now comes Kleig feet!
Conway Tearle, leading male
player in "Black Oxen" for First
National, is the victim.
A Kleig lamp fell at the United
Studios—fell, indeed, right on
Mr. Tearle's feet.
One foot sprained.
One foot scraped.
Kleig feet.
WHERE THE SICK GO TO GET WELL

Literature pertaining to any disease mailed on request

75 PER CENT of the
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are using my Scientific Method to regain and keep their health.

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The stunt-actor and world's greatest all-round athlete

The Hercules Productions, Inc.,
Take great pleasure in announcing

JACK POLLO

in a series of fast action, clean-cut comedy-dramas for 1923-24, State Right Release. The HERCULES PRODUCTIONS, INC., have just completed the first five-reel feature comedy-drama, written by William E. Wing, entitled, "LET'S GO." They will continue to feature Jack Pollo and hope to make his pictures something new and different.

"LET'S GO!"


Jack Pollo is capably supported by

Eva Novak
Milburn Morante

Joe Girard
Dick Sutherland

Billy Elmer

The second of this series is now in preparation.

Hercules Productions, Inc.

1442 Beechwood Drive

Hollywood, California
Camera!

Los Angeles, Calif. Saturday, Oct. 6, 1923 Price 10 Cents

J. JACQUES EISEMAN---Who takes a foremost place among the patrons of the art of moving pictures
Marguerite La Mont
Who has just finished as Geo. Larkin's leading woman in
"STOP AT NOTHING"
A Charles R. Seeling Production
VERMONT 5780
"Thine Alabaster Cities Gleam——"

To many millions of people the world over the making of motion pictures is a veritable fantasy. To them the cinema is somewhat akin to a myth in the various phases of its production for the simple reason the bulk of these activities have been concentrated in one section, and not spread throughout a vast territory as are other industries. Thus only a very few people, living in the immediate vicinity of this field, are thoroughly familiar with what's what in making the movies. This ignorance upon the part of the public at large has been an instrumental factor in the success of many individuals and institutions, terming themselves friends of the industry and claiming that they render a great and genuine service in the work they do, who are in reality preying upon the public and shielding their misdoings under the mantle of illusion which has always been cast about the production of pictures. For instance, the so-called scenario schools which make exorbitant promises to their prospective pupils in the way of fame and fortune—"take our course in photoplay writing. It's absolutely infallible. Recommended by foremost film producers. Endorsed by great writers and scholars everywhere. You can make thousands of dollars writing scenarios. There is a great demand in Hollywood for new writers. You don't need any special talent. Cash in today! Subscribe now!"—and so on ad lib. Genius with the pen is a God-given gift, not a matter of mechanical proportions. Talent is not a thing sold on the open market. No course is infallible, and as a matter of fact none to date has proved of any great value. No thousands of dollars are spent on stories from correspondence school authors, and there isn't a shortage of stories in Hollywood by any means. This sort of advertising should walk the plank. It is a menace to the well-being of the industry and an affront to the ethics of the profession. Not alone does it apply to scenario schools. It is as easily applicable to the much-limelight ed-of-late farces known as make-up schools. These are under the direct management of parasites who fatten on the ignorance of the public in things pertaining to film making; they also shield their movements under the mantle of illusion. What they need is some rough treatment from the industry and the public at large, and they're getting some right now. And while at it you might also give the gate to some of these fly-by-night film companies. There are plenty of legitimate propositions without them, but those that are legitimate aren't making any wild promises as to what they're going to accomplish. They tell you to your face that it's a gamble. Too many people have been hoodwinked on these brilliant promotion schemes. They must get out, once and for all! This damage has all been done under the veil of fantasy that hovers over us. Let the public know what's what in picture making. Tell them something about the various phases of production, about scenarios and make-up and the organization and operation of motion picture companies. You have heard that song—"Thine Alabaster Cities Gleam; Undimmed by Human Tears". Of these millions Hollywood is the alabaster city where fame and fortune aplenty is to be found. And the only thing necessary to achieve this El Dorado is to just—"enroll now." Tear away the illusion! Discredit the myth! Clarify the fantasy, and do away with the leeches of the industry. For your own sake, if not theirs, GIVE THEM THE TRUTH!
This Week's Theatre Notes

Never before have motion pic-
ture fans had the opportunity to
see the inimitable Mae Murray in
a photoplay so dazzling as "The
French Doll," which is showing at
Loew's State Theater this week.
In a story which deals with soci-
ety life in New York and Palm
beach, and which has to do with
a little madcap who woos the
hearts of all men whom she meets
during her dancing career, Robert
Z. Leonard directed the production.
The supporting cast contains only
well-known Broadway actors and
actresses. In conjunction with "The
French Doll," and because of its
nature appealing to the feminine
eye, especially, Loew's State Thea-
ter presents a smart fashion show with
dozens of mani-
sions exhibiting the latest ward-
robe creations in a gorgeous
setting.

Grauman's Million Dollar

Smashing, pounding seas, mam-
nish in size, relentless in fury.
Raging with the violence of count-
less monsters, awe inspiring to
behold, fearful to experience, the
monarch of a fearful fate. Tight
within its power a diminutive ship,
plunged in its helplessness, a egg-
shell in the hand of a giant to do
with what he will.

Huddled in the tiny craft a
shrieking group of terror stricken
humans. Victims of unjust perse-
ucution, driven to an unknown
land in search of a new freedom for
life and liberty, headed now to a
destiny awful in its most hopeless
course.

Foulmouthed, blaspheming crew,
fearful of neither man or devil.
Crimson, bloodstained hands plot-
ing the end of the brave little
band whose prayers they blame for
their present plight.

An epic in American history.
The Mayflower! Subject of song
and legend, now immortalized by
Charles Ray in the film version of
Longfellow's famous poem, "The
Courtship of Miles Standish.
This first superproduction by the
renowned star is now at Grau-
man's Million Dollar Theatre as
the offering under the new policy
of big pictures and long runs.

Many critics have pronounced
the storm scenes during the voy-
age of the Mayflower the greatest
they have ever seen in motion
pictures. Much of the action takes
place on board the ship before its
arrival at Cape Cod where the
Pilgrims first landed.

Hill Street Theater

Heading an unusually fine bill at
the Hill Street they will have Ruth
Roland, in person. This young
lady with whom everyone is ac-
quainted on the screen has proven
that her magnetic personality and
talent is equally captivating on the
stage. She will present a vaude-
vilé surprise and will be assisted by
Ralph Pollock at the piano.
son, the famous, and Lou Gait, will
offer their set "When Strangers
Meet." "Oklahoma!" Bob Al-
bright, popular western tenor, will
present some characteristic songs.
Kate Leipzig will offer some new
and novel card tricks. The three
Lords will also be on the bill
with their daring trapeze stunts.
Completing the vaudeville will be
Capt. BET'S SEAS, a novelty act.
The feature photoplay showing
will be Katherine MacDonald in
"Heroes and Husbands." Other
features will be the William Dun-
can chapter-play "The Steel Trail"
as a comedy, Hillstreet International
News, and Aesop's Fables.

Criterion Theater

With its new policy of two
shows a day and all seats reserved
becoming popular equally with the
screen attraction, "A Woman of
Paris," at the Criterion Theater,
now playing to capacity houses at
every performance.

The Chaplin picture, in which the
famous comedian does not per-
sonally appear, but which gives
Edna Purviance and several others
an opportunity to achieve visiting
honors, stands as one of the most
revolutionized cinemas the world
has known.

"A Woman of Paris" is a story of
a girl whom Fate separates
from her lover and who becomes
the plaything of a rich bachelor in
the gayest city in the world. How
this girl, willingly or unwillingly,
by the life she leads, brings sor-
row and grief to people forms the
intriguing story which runs to a na-
tural and some ending.

Edna Purviance is supported by
Carl Miller, Adolph Menjou,
Lydia Knott, Charles French, and
others.

Alhambra

Buster Keaton finally arrives at
the Alhambra Theater in his first
multiple-reel comedy, "Three
Ages.

This colossal six-reel production
introduces Buster in an entirely
new entertainment. Abandoning
his two-reel comedies, Buster has
now gone into feature film pro-
duction and "Three Ages" gives
his version of what love has been
since the beginning of time. Buster
introduces love making brought
down to modern days from the
Middle Age. Through three dis-
tinct periods of history, Buster
romps to the delight of his audi-
cences incidently satirizing in a
subtle way some of our biggest
spectacle productions, and finally
giving conclusive proof that the
method of making things today
differ not a great deal from those
used in pre-historic times.

Mae Murray in "The French Doll"

Charles Chaplin in "A Woman of Paris"

Buster Keaton in "The Three Ages"
Resume of a Week at Universal

By WILL C. MURPHEY

On her return from San Francisco, where she was going to complete the picture for which she was signed to the Goldwyn studio by Universal, Virginia Valli is to be starred in another big feature picture at Universal City. This was announced following news that her work with the Goldwyn studio would soon be finished.

Miss Valli was loaned to the other producers on completion of "A Lady of Quality," the picture she is doing in the studio. Her new picture at Universal is to be elaborate dramatic vehicle, the choice of which has not been made as yet. Three big classics are under consideration for Miss Valli.

The star is notable for her work in "The Hook" and "A Lady of Quality," the latter directed from Frances Hodgson Burnett's novel soon to be released.

Another Ziegfeld Follies beauty has decided to seek her chance in the realm of camera and reel lights. And from the way Brenda Lane has started, doesn't look so bad for her. Five weeks ago she arrived at Universal City, California, after little less than one year on the stage in the fallies and George White's "Scandals of 1922." He had never had screen experience on tryout was given two or three small "bits," following this preliminary work and a film at Fred Dutig, casting director of the Universal studio, put her into stock on a six-months' agreement, with prospect of long engagement after the completion of that.

Since then she has played the feminine lead in "The Idea Man," a comedy starring Bert Coch, directed by William Watson and superintended by Thomas Grey.

It is a safe thing to assume that playwrights, nth years of the stage and its traditions behind them, will generally pick among motion picture stars those who have had stage training, for their favorites. The reason is that they see in the ex-stage player a finesse and polished technique that the screen player without a stage experience does not always have. Of course there is a sense of loyalty to past associations involved.

It is typical of the attitude of a stage author to the screen that George Middleton, famous playwright, when asked to give a few words of advice to Miss Phillin, the "Merry-Go-Round" and "Discovery," under contract with the Universal Pictures Corporation, asked one question instantly: "Has she not a voice of her own?"

That of course couldn't be answered affirmatively, for Miss Phillin is not a stage actress, and hasn't acquired the "stage voice." Her voice has infinite possibilities, but it has not been moulded by the stage.

The other day Middleton visited Universal City. He passed through the chief departments and sections of the 600-aere studios, and visited the sets of many units. But of all the things of the varied atmosphere, the most interesting feature of the unit was for him the observance of Miss Phillin in an emotional scene of "My Merry Men," directed by Irving Cummings.

After a good while spent on the Cummings set, his final observation was, "I can't understand how without stage experience and without more age and experience, this girl can act as she does. 'Merry-Go-Round' was a revelation, and watching Miss Phillin on the set has been a further one."

"Of all the younger, newer people on the screen, Mary Phillin is to me by far the most promising. I think no one of the newer figures can possibly be compared with her."

Midren Juen, trained the way many of the popular women stars of today were trained—

(Continued on Page 20)
SAN FRANCISCO, CAL.

"Greed" is finished. After six months and a half, twenty-eight weeks of actual shooting, the last foot of film for Erich Von Stroheim's great screen version of Frank Norris's famous classic "McTeague" was filmed last Saturday in Colfax. The work of editing the picture will begin at once on Von Stroheim's return to Los Angeles, and November 25th, is set as the date of release. Ernest Traxler, production manager, arrived in San Francisco Saturday night, and will be here for a week finishing up the last of the business details connected with the production.

Frank Lloyd and the company filming "Black Oxen," made better time than they had expected, and completed their scenes in San Francisco in one day, and returned to Los Angeles on Tuesday. The scenes made here were all shot on the decks, with Corinne Griffith, Conway Tearle, Harry Mestayer, Clara Bow, one or two of the cast playing small parts, and about a hundred local extras.

Belasco Productions, a San Francisco and Los Angeles corporation, through its president, Edward Belasco, has just purchased the screen rights to Carson Hoffman's great stage success, "Welcome Stranger," which with George Sidney in the leading role, had a successful run of almost two years in Chicago and New York. Mr. Belasco says that it was a long, hard fight to get it away from the big producers, but at last they succeeded, and they feel that it will be one of the biggest pictures of the year. It is probable that George Sidney himself will be secured to play his old role.

As soon as the deal was consummated Mr. Belasco and his general manager, A. H. Sebastian left for Los Angeles to secure a director, and select a cast for the production.

The Rellimco Film Syndicate of San Francisco, have leased the studio of the Principle Pictures Corporation, and began work there on Sept. 24th, on the second picture to be made by the organization. The picture will be called "The Yellow Stigma," and is an original story with most of the scenes laid in China, both story and continuity from the pen of Grace Sanderson Mitchie. Cohn Campbell is directing, with an all-star cast including, Wyndham Standing, Rosemary Theby, Raymond McKee, Tully Marshall, Sam De Grasse, Barbara Bedford, June Elvidge, and John Patrie.

This will be the second big picture produced by Rellimco the first now titled "Defying Destiny" will be released by Selznick in New York this month, it was also written by Grace Sanderson Mitchie.

The Granada Film Corporation, has just finished a comedy drama entitled "Eight Bucks," featuring Raymond McKee, supported by Marjorie前期d, Gertrude Clair, Albert Mann, Dick Gordon and others. Fred Windamere was director with Lenwood Abbott at the camera. The film is now in the cutting room and will soon be ready for release. The Granada Film Corp., has as its president William Drummond, vice-president Grace Sanderson Mitchie, Treasurer J. G. Mitchie, all of San Francisco.

Tom Forman was among the Sunday arrivals at the Plaza Hotel, and is spending several days in town on business.

A long felt want in San Francisco has been filled by the recent organizing by Miss Ora Hayes, of a moving picture orchestra, for the use of the local picture units, and southern companies here on location, who do not carry their own music with them.

After almost a week's work here and out at sea on a yacht, King Vidor and the company filming "Wild Oranges" for Goldwyn, finished the sea scenes on Tuesday last, and left for the Sacramento river to do further location work. Considerable local interest was attracted on Sunday night when they filmed a storm at sea off Pier 41, and a large crowd gathered to watch the yacht and the making of the mock storm.

San Francisco's waterfront was very popular last week, and to add to the other companies already working, the Dillon company, consisting of some twenty-five members of the cast and staff, arrived from the South on Monday, and worked on a ferry boat tied up at the slip all night Monday and Tuesday nights. The all star cast included Elaine Hammoner, Wallace Berry, Jack Mulhall, Eddie Dillon, and others.

Louise Lovely, and her movie making art has returned here as the headliner at the Golden Gate Theatre this week.

Robert McKee was a guest in San Francisco over the week-end.

The Capitol Theatre recently taken over by the Roshild interests, who control the California, Granada, etc., will be opened under the new banner Oct. 7th, with the super-production "The Hunchback of Notre Dame." The theatre has been improved and redecorated, and in the future will be devoted to super-attractions.

The Catholic Art Association of New York has opened a brash office in the Phelan Building, San Francisco, and expects to produce pictures here at a later date. Their latest picture "The Victim," was previewed at the Kivool Theatre last week before an invited audience, including prominent business men, clergymen and club women. It is a powerful production and one of the most human and dramatic film to be shown here in a long time.

An unusual project is afoot here, with the forming of the Markkian Pictures Corporation who will begin work almost at once on the first of a series of Chinese pictures. The first picture will be made from a story published in the Ladies Home Journal, by Charles Caldwell, Bobbie Dobie, under the title of "Young China." The name of the film however, will be changed to "Little Lili Gee." Forrest Creighton will direct, continuity by Jane Roland. Chinese capitol is back of the project, and all the scenes will be shot in Chinatown.

CASTS OF THE WEEK

Famous Players Lasky presents

"FLAMING BARRIERS"

Directed by Geo. Melford.
Photographed by Chas. Clark.
Scenario by Harvey Thew. CAST:
Jacqueline Logan
Antonio Moreno
Charles Ogle
Robert McKim
Luke Crograve
Warren Rogers
James Cruz Productions present
"TO THE LADIES"
Directed by James Cruz.
Photographed by Vernon Keays.
Scenario by Walter Woods. CAST:
Edward Horton
Z. Wall Covington
Theodore Roberts
Patricia Palmer
Helen Jerome Eddy
Arthur Hoyt
Louise Dresser
Jack Gardner
The Granada Film Corp. presents
"EIGHT BUCKS"
Directed by Fred Windamere.
Photographed by Lenwood Abbott.
Story by Fred Windamere. CAST:
Raymond McKee
Allien Manning
Marjorie Meadows
Dick Gordon
Gertrude Clair

Muriel MacGormac, eminent film starlet, has just completed one of the principal roles in the production tentatively entitled "The Street of Painted Women," which is being made under the direction of Bruce Mitchell at the Lee studios in Culver City. This little lady is one of the most consistently successful of Hollywood's younger cinema set, and even as the lovable expression with which she endows her portrayals has endeared her to a multitude of fans, so has the high and undevaing quality of her work established her in the eyes of producers and directors as salient among her kindred screen players. She possesses that personality, that "something," that will lead her to the heights.

CASTS OF THE WEEK

"STOP AT NOTHING"
Directed by Chas. R. Seeling.
Photographed by Harry Cooper. Story by Jeanne Poc. CAST:
Shadow Brice
Geo Lark
Alice Burnham
Marguerite La Mo
Sidle Sadle
Ollie Kit
Barley Walters
Otto Metz
Spike Egan
Victor Metz
Lefty Hogan
Billie Keth
Shorty Clark
Michael B.
A Secretary
Kenneth Gre
A Detective
Jack Hou

The Rellimco Film Syndicate presents
"THE YELLOW STIGMA"
Directed by Colin Campbell.
Photographed by Joe Brotherton. Story by Grace Sanderson Mitchie. CAST:
Wyndham Standing
Sam De Grasse
Rosemary Theby
Barbara Bedford
Raymond McKee
June Elvidge
Tully Marshall
John Patrick

"The Digest of the Moving Picture Industry"
**A Dissertation of Memory**

if there is such a thing as life after death
there is an indefinable quality of human exis-
tence that will be carried across the great
yard by every man and woman—and at the
same time left behind them as a legacy to their
bodies.

Like unto love this peculiar offspring of our
determination to be or what ignorance and
discovery of forces cannot smother it nor abbrevi-
ate its presence.

Like love, too, has sent men to the gal-
seys and to the thrones. It, too, has driven strong
for weakness and intelligent men to mad-
ness.

But for all of that it is one of the most
prized of divine gifts.

Imagining, if you can, a world without Mem-
ory, imagine men and women waking each
morning with every trace and thought of yest-
day obliterated as by one fell stroke of an
insensitive Magician's wand.

All men would be as children. Civilization
would vanish. Commercial progress would be
impossible. He could suddenly take on posi-
tions, possibly on all fours, with the rest of
the animal world.

But aside from these more material phases
of existence the sentimental value of Memory
is beyond compare. A mother's or father's
memory of their children—the memory of their
own childhood—of their courtship—the father's
memory of his early struggles in business—

isn't this the most cherished of all human
things?

The other day three noted actors of the
screen met at the Metro studio. They had met
before, often. But they had not labored at the
task of acting in the same picture and by the
way, isn't a picture a Memory, after all?

—they had not appeared in the same film for
nearly ten years—a decade fraught with fond
and bitter memories. Owing to the extreme
adulthood of the motion picture ten years
seems a long time and actors who have retained
their foothold in this make-believe world for
this length of time are few and far between.

These three player folk had last appeared
together in a strange and fascinating picture
called "The Avenging Conscience." It had been
made by a man named David Wark Giff-
thof, who had since attained great wealth and
fame. Indeed, nearly all those associated with
that group had attained similar rewards.

If these three had never uttered a word upon
meeting they would have looked back upon
the panorama of life and with a wistful eye recall
the struggles and heartaches of their begin-
ings. In those days they were but harlequins
striving to find themselves. Today their names
are known wherever civilized people congre-
gate.

Well—three did tell and they drew upon
their memories of those long gone, unfor-
gettable days. They spoke of their colleagues, a
Mac Marsh; one Arthur Johnson, since de-
parted this world; a certain Mary Pickford,
rather well-known; the demure little Gishes;
Lionel Barrymore, a familiar name; and many,
many others. What memories they possessed!

We wonder if George Siegmund, Blanche
Sweet or Henry B. Walthall would barter these
memories for a pound of gold—for it was they
who held such a reminiscent season "heath the
charmed life the heavens out Hollywood way.

Memories—
Of such stuff is Life.

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**Published Literature vs. the Original Story**

At the present time, and undoubtedly more
usual, there is much discussion among
producers relative to the value of the published
story, or novel, as against the original story
or screen production.

An inventory of the pros and cons shows that
opinion is about equally divided, despite the fact
it is a novel or other published work, by the
fact it has been adapted for the screen, is in
ality an original story.

Dwelling on the subject with Mack Sennett,
well-known and pioneer producer was most
philistic in his choice of screen material. "To
tell with," said Sennett, "It must be ad-
mited, the story is the thing. We need bigger
ideas and stronger themes with which to make
bigger and better pictures. There is a crying
need for more wholesome plots and greater
action in pictures.

"Personally, I prefer an original story for
screen material, probably owing to the fact
that have made a special study of the effect
my own productions have had on the public.
I am quite sure that I am acquainted with a
more particular demand, which I am supplying.
Such plays like "Mickey"; "Molly O"; "The
Crossroads of New York"; "The Shriek of
Araby"; "Suzanna" and "The extra Girl",
recently completed, and which were all produced
from original stories, resulted in big, interest-
ing and human screen plays and met with pop-
ular favor wherever they were presented, and
already I am being deluged with information
regarding the next play to be produced with
the same star. Certainly that is proof enough
that as far as my own productions are con-
cerned, the original story is being accepted by
those whom we all try to serve—the public.

"As a matter of fact," said Sennett, continu-
ing. "I would much rather visualize a person-
ality in a particular role, then have a special
story written for both, than to wade through
dozens of books for a theme which struck my
fancy and have it rewritten for the screen."

**Stick Whitters**

By DONALD H. CLARKE

Did you ever see one of those old chaps,
looking in the sun on the platform of a country
road station, who is willing to tell any one
who may listen exactly what is the matter with
the way the country is run?

These are, if you did, that the old chap in-
itably was whittling a stick. Chances are
that, as a stick whitter, you cordially

agree that the President of the United
States, the Congress, the Brooklyn Bridge,
and so forth are all as beautiful as Beethoven
might some

A stick, no matter how charmingly whittled,
little interest to most persons. But in the
ranks of the old critic who is our subject, it
might be considered to carry valuable symbol
ic weight.

This was brought to mind recently when
it was screen version of Rex Beach's great
story, "The Spillers," was presented for the
first time. The first version, made a
two decades ago, was generally considered one of the
Demoiselle de l'Ange. And the author,
when the story, "The Spillers," made by Gold-
man, was presented, there were one or two
sides who said: "It's good; but it's not as
different as the other "The Spillers.

In the sense that persons who made that and
similar comments haven't anything to do
with the making of motion pictures during the
last ten years, they well might be called "stick
whitters." It doesn't make any difference what
variety of sticks they had been whittling—
stocks and bonds, prime cuts of roast beef, or
choice slices of real estate.

If they could have seen the two versions of
"The Spillers" run one after the other they
would have realized—as all those connected
with the motion picture industry, including
critics of it, have—that this picturization of the
epic story of the Kondoike, is one of the best
proofs to be had of the astounding progress
that the art of picture making has made in the
last ten years.

Except to the stick whitters there is no ques-
tion of the amazing growth of this remarkable
drama chamber of the last decade.

Remember the stick whitters who watched
the first clumsy automobile rattle-bang by, and
said, "Well, I'll stick to horses"?

Remember the stick whitters who heard that
the Wrights really had flown for the first
time, and said:

"That's all bunk."

Stick whitters had nothing but caustic com-
ments to make about the first steam engine,
the cotton gin, the spinning Jenny, the steam
boat, the submarine, the telephone, the tele-
graph, the general mutation of the earth, the
fact that the earth revolves around the sun—
everything new and worth while, in fact, in-
cluding the fact that the world and everything
connected with it is getting better and better
every day.

They had the same sort of thing to say about
motion pictures when they first were evolved
within the memory of most of us.

The trains don't bustle by the stick whitters
past entrancing views towards a romantic
destiny at a pace faster than the workers in any
field of human endeavor hurtle on towards
greater achievements.

The man who makes the world go round is
the worker. The man who makes the movies
move is a worker.

They talk about "throwing sand in the gear
box." Maybe sand is only another name for
the shavings from sticks that fall softly and
practically unnoticed, in various guises, every-
where in the world.
FILM WILL REVEAL SECRETS OF ETERNAL YOUTH

Mozdumar, the Hindu metaphysician who is now producing "Beyond the Veil," promises that his second motion picture will reveal the secret of eternal youth.

In the Orient—especially in India, where Mozdumar was originally a member of the royal family in the Province of Bengal—the prolongation of life is a recognized fact, at least, among the native philosophers and their disciples. The mental power of the religious ascetic along these lines is regarded as a higher corollary of the fakir’s tricks of growing a tree before your eyes, or of throwing a ladder into the air and having a small boy climb it and step off the top rung—into nothingness.

It was undoubtedly stories of Hindu mysticism, brought back from the Orient by Marco Polo and men of his ilk, which started Ponce de Leon on his Eastward journey in quest of the "Fountain of Youth."

According to Mozdumar, it’s all a matter of our realization of the eternal life principle back of all growth and transition. “Since all flesh is fundamentally spiritual, like everything else in the universe,” he says, “even though it is present to us as a visible concept, the nascency which comes in the realization of the life force can be developed to such an extent that the flesh can be spiritualized until it goes beyond the vision of the ordinary man. But very few of us in the whole world are anxious for such transference, although practically every mortal wants to enjoy a fuller span of life and with preserved youth.”

This universal desire is attainable, according to Mozdumar; in fact, his followers declare that this man who looks not a day over twenty-five years of age, can prove by records that he is now over sixty. In any event, the Hindu metaphysician promises that his second film will reveal—as a secondary current to its innate dramatic plot—how the average man and woman can attain this realization of the eternal, constant and all-embracing life-force which will give him, or her, the power to retain youth for a comparatively indefinite period.

GEORGE M. COHAN SONG HITS TO BE REVIVED

The music score for "The Meanest Man in the World," screen version of George M. Cohan’s stage success of that name, will be a composition of his most popular song hits.

Renee Williams, conductor of Loew’s Symphony Orchestra, is working over "Forty-Five Minutes From Broadway," "Little Johnny Jones," "So Long Mary" and Fifty Mile from Boston. Principal Pictures Corporation’s motion picture version of "The Meanest Man in the World," according to the New York critic, has preserved all the Coehnesque humor and spontaneity. One critic says in part, "we want to express our heartfelt thanks to everyone from the director to the property man for not trying to improve on Cohan’s... we offer congratulations for the admirable way in which the lightness and spirit of the play has been sustained in the picture."

Kirkwood-Lee To Head Select Cast

James Kirkwood has returned to screen work and playing opposite him in the feature is Thomas H. Ince’s wife, Lila Lee. The announcement was made following the completion of the cast for a Bruce Mitchell story temporarily titled, "The Street of Painted Women," and includes Wallace Beery and Matt Moore. Bruce Mitchell is also directing the feature.

The story is laid on the West American Coast from San Francisco to Mazatlan, Mexico, with a Mexican locale predominating. One of the most beautiful estates in the quaint West Coast Mexican city will be introduced for the big scenes of the feature. The entire company will leave Los Angeles next week for San Francisco where the first scenes of the picture will be made.

Another physician for Kirkwood pronounced him entirely recovered from his serious accident which sustained a fractured foot. It was thought for a time that he would be unable ever again to appear upon the screen. The incident occurred at the Beverly Hills stable, where he was thrown from a horse, just four weeks after Miss Lee and he were married and while they were enjoying their honeymoon.

Miss Lee, Kirkwood, Wallace Lee, and Matt Moore comprise one of the most remarkable casts in a year, according to film experts.

ELABORITIES ATTEND HOUSE WARMING

One of the most notable gatherings of stage and screen celebrities took place when Mr. and Mrs. Conway Taree tendered a housewarming at their new home on Orange Drive in Hollywood.

Various features of entertainment marked the occasion, including the appearance of popular and local vocal numbers by Mrs. Earle, better known among followers of vaudeville as Ade Cowley.

The new Taree home is one of the most artistic estates in Hollywood and has just been completed. The Tarees will make their permanent home and have installed brierous furnishings from their Long Island home.

Among the guests were Ethel Barrymore, Mrs. Leslie Carter, Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Cyril Chadwick, Mr. and Mrs. Kraford Kent, Mr. and Mrs. Orin Trevillion and Mr. and Mrs. Frank Kane.

Duncan Sisters Sign

Louis Graf, president, and Max Graf, supervising director of the Graf Productions, operating at San Mateo, Cal., consummated negotiations yesterday when they placed the internationally famous Duncan Sisters, whom they will present on the silver screen in a series of pictures. It is difficult to say who are more elated over this contract, the most interesting ever signed in filmmaking—the Graf Brothers who consider Rosetta and Vivian Duncan the biggest of as silent stars, and the girls themselves, eager for still another outlet for their captivating art.

Some of the pictures have already offered the Duncan Sisters, but the proposition offered by the Graf organization was most appealing.

Said the sisters, all aglow over their debut on the screen as they discussed it off stage at the Acazar, San Francisco, where their production "Topsy and Eva" has broken all records in the history of the theatricals there:

"While we have had many flattering offers, we wanted to give to the screen the same kind of work and upholstered in the same manner that has given us a name in this country and abroad on the stage. We must find the opportunity to be free to create in our own way. This is what we can do sponsored by the Graf for they are fully in sympathy with us."

The Graf Brothers, have been watching the success of the Sisters since they first appeared in vaudeville and analyzing their remarkable popularity.

"They are unique and delightful artists, and we are pleased to have such a project and filling a most important place on the stage," said Max Graf. "But since the screen has nothing like them for them are inimitable, we felt that they should fill this niche with S. F. Producer as well and take their art wherever motion pictures are shown."

"What plans are already made to time production will be devoted to, and were, due to the record breaking run of "Topsy and Eva" which filled the place of other productions, it is more than likely that the first vehicle will be produced in New York for "Topsy and Eva" is scheduled for Broadway when San Francisco will let it go. Max Graf will supervise the production and is now negotiating for the organization staff. Mr. Graf has signed no director, but has in mind a well-known director who has long known the Duncan Sisters all their lives and who is most sympathetic with the ideas which will have full reign.

Another interesting thing about the plan is the first co starring vehicle which in all likelihood will be "The Unheavenly Twins" of which Rosetta Duncan, the older sister, and Miss Rosetta, the younger, will be the principal and the climax, while Vivian will keep the same character she has established on the stage.

When "The Fog" which will shortly be shown in Los Angeles was being produced at San Mateo, a scene in the Spring, Max Graf took a screen test of the Duncan Sisters and results proved so wonderful that their art was just as captivating in pantomime as on the speaking stage. The Graf Brothers had but one thought—to place them under contract. The Sisters were interested but were too full of work on the stage to sign any contract at all. But now that everything is settled, they are bubbling with enthusiasm and the Graf Directors feel sure that the public will hold its breath until they begin and hold it again when their work is flashed on the screen, for they are veritable whirlwinds!

Nibo Praises Ray's Late Offering

Fred Nibo, being interviewed by the correspondent of 643 newspapers, spent the entire time talking about Charles Ray and "The Courtship of Miles Standish" in which he appeared.

"It is Great—Great—Great—"

"What is your own favorite picture?" asked the interviewer.

"Toss up between 'The Three Musketeers' and 'Strangers of the Night,'" he answered, "but want you to see Charles Ray in "The Courtship of Miles Standish.""

Because Mr. Nibo wrecked his own interview, it is incumbent upon his publicity department to state something about the subject of "Strangers of the Night" and that he is preparing to film "Thy Name is Woman," a stage play of modern Spain.

"Glad you liked it," said Nibo, "and I am not prejudiced because my own lovely Ethel Bennett played 'Priscilla.' The entire production is tremendous in its artistry and power. Every player lives in it. It is Great—Great—Great—"

"What is your own favorite picture?" asked the interviewer.

"Yes", answered Nibo, "and I want to tell you that when I saw the book of "Strangers of the Night" unfolding on the screen, I wept with the joy of being an American and rejoiced in knowing Charles Ray."

The Famous Mrs. Fair was a splendid picture," said the interviewer.

"The title is a sub-title," answered Nibo.

"Nibo Comments To Be Held At Auditorium

On Monday night, October 29, the auditorium will be the scene of a grand benefit performance to be given by the motion picture branch of the Actors’ Fund of America.

Preparations are already under way to make the event the most brilliant and elaborate of the theatrical season. Fred Nibo, prominent director is in charge of the staging while George Foster Platt, celebrated writer, will supervise the selection of plays and will personally direct three of the numbers.

Nely Dickson is to stage a dance pantomime unlike anything heretofore seen in Los Angeles. Many prominent actors and stage and screen will partake in the show which according to announcement will be in the nature of a huge extravaganza.

The Actors’ Fund Benefits are the only events sponsored by the entire theatrical profession and the Actors’ Fund of America, which is operated by the Actors’ Fund of America, is the only charity which benefits the entire profession of the theatre to which the profession subscribes. All the performers, directors, and those handling the business affairs of the Benefit are donating their services. The Auditorium has also been donated while the government has exempted the tickets of admission from war tax, thus making it nearly a free hand.
British Magnates

Here on Business

John H. Taylor of London and John Maxwell of Edinburgh have arrived in London in connection with the British Institute of Film and Television. They are working on the production of a documentary film dealing with the history of film in Great Britain.

Mr. Taylor is managing director of London Film Sales, Ltd., who have been successful in their attempt to bring the documentary film to an international audience. Mr. Maxwell has been working closely with the Institute to ensure the film's success.

Mary Pickford Will Go To San Francisco

Indications are now that Mary Pickford will go to San Francisco shortly for a number of important assignments. She will be in charge of the business affairs for her company, Douglas Fairbanks Productions, and will be responsible for the success of the company's productions.

In addition to her business duties, Miss Pickford will likely make appearances at various events and functions in San Francisco, further cementing her status as a prominent figure in the film industry.

IRENE IN NEW MOMENT ROLE

"The darlingest part I ever had the opportunity to portray," Irene Rich expresses her appreciation of the role offered her by K. McDonald for "The Darkest Hour." It is a new moment role for Miss Rich, and she is looking forward to the challenge of playing this character.

Investigation by Karrigan's assistant disclosed the fact that the "Economical Construction Co." is Robert Fairbanks, Doug's brother who likes a joke just as much as Doug. His assistant, "Economical Amusement Co.," is an assistant to the "Comedy Amusement Co."

Ordinarily printing, from which producers' averages are compiled, includes the average of all terms, including financial quotations, business correspondence, scientific work—all of which contain words and quotations of letters seldom found in titles.

The average age of the producers of British magnates who were interviewed during the five years of the study was 45. This indicates that the British film industry is experiencing a period of stability and growth.

Three generations of the Pickford family have been involved in the film industry, with Mary Pickford following in the footsteps of her grandmother, Mary Pickford, and her mother, Mary Pickford. The family's legacy continues to this day, with Mary Pickford's children actively involved in the business.
Landis To Star In New Formed Company

Cullen Landis has now begun arrangements for his first starring vehicle in the picturization of "The Sin'd Kid From Powder River," by H. H. Knibbs, the scenario rights of which he owns. J. Ed- win New, Mr. Landis' business manager, and Robert Ensinger, who will direct the film, have left for Arizona to establish the loca- tion sites for the production and to make reservations for the com- pany.

Upon reaching the first lap of their journey, Messrs. New and Ensinger will travel 200 miles further by automobile into the in- terior in the very last stage used for the setting of the Knibbs story. The cow region and the desert will form the background of a picture which will be made in accordance with Mr. Landis' long-felt wish that a Western should be produced.

Production is scheduled for Octo- ber, 1918, and the casting will commence immediately upon the re- turn of Messrs. New and Ensinger. Mr. Landis will be sur- rounded by the strongest cast ob- tainable, while Mr. Knibbs, the au- thor, will accompany them on loca- tion and act in a supervising capa- city.

Mr. Landis is now appearing in Messrs. MacDermott's motion picture "Life Passed By," in which he is playing juvenile lead.

GIVES VIEWS OF SCREEN

Edward Burns, who plays one of the featured roles in "Superstition," has been hard at work in pictures with the Fox organization about six years ago," declared Edward Burns in a recent interview. "The legitimate stage was of much ma- terial value in securing film en- gagements. Actors with stage ex- perience are in favor with studio managers and casting di- rectors. The high salaries and pleasant work added in the enlist- ment of a great number of well- known stage players to the screen.

"After a time there was a call for new screen faces and producers and directors began scouting around for new talent. Beauty contestants were given ample attention at the current times all over the country, and when producers became 'fed up' with the same fad, everyone agreed that the new screen 'finds' with abili- ty became the cause of a high ear in film salaries among the newcomers.

"Consequently it is becoming more and more difficult for in- experience players to enter the film work, and yet musical comedy stars and other persons, who have become used to public appearances and therefore have gained poise, do not find many bridges to cross be- tween the stage and screen work," concluded Burns.

Sorry Old Man, Nothing Doing Today!

A crescent-old man walked away from the casting director's window at the Fred Niblo studio with faltering steps. But- ler did he pass out of the building than a broad grin broke over his face. Then followed a hearty peal of laughter as the aged actor sat upon the curb doubled up with mirth.

"That's the best yet," said the transformed old gentleman to him- self. "And I never used to believe those stories about the studio gate- man holding up the actor because he didn't recognize him in his make-up.

And "Bill" Mong slanged his leg and resumed his laughter. For it was none other than the famous character actor who was sympathetically turned away by the cast- ing director of the Niblo. When he stopped at the casting office to pay his respects to those within, when he was greeted with "Sorry, old man. Nothing doing today."

And be it known, this is not a modern version of the famous though decrepit 'gatemen' story popularized in the text of the press agent's primer. It's facts—plain facts, says William V.

Uses Loud Speaker to Direct Crowds

A complete change in the sys- tem of direction of huge mob scenes in the big spectacular pic- tures is taking place, due to the success an idea, adopted as an experiment, met with in the pro- duction of the "Hunchback of Notre Dame." The big scenes hereafter will be directed at all West Coast agencies by a telephone loudspeaker.

When Wallace Worsley who made "The Hunchback of Notre Dame" faced a scene that he tried to handle in the old way—that is by standing by the camera, arranging his actors and directing his assistant directors who were down with the mob. After running through several times and failing to get the action he wanted, he hit on the idea of the loudspeak- er.

The camera was on a huge stand seventy feet tall and a quarter of a mile from the center of the square. The scene in which the mob was to mill around, loudspeakers were con- cealed in the doorway of the cathed- ral and at three other points.

Jackie Coogan has three more pictures to make on his present contract with Metro Pictures. The first, "Long Live the King," an adaptation of Mary Roberts Rinehart's novel of the same name, will be released in November. The story is a new departure for Jackie, and he is seen in a role entirely at variance with those involving the young cap, the torn breeches and the all-enveloping sweater.

Six years with Edison; two years with Vitagraph; two years with Fox; two years with Para- mount—five years ahead for pic- tures—this is a partial record of Marc MacDermott's career before the camera. MacDermott is now playing the character lead in Mabel Forrest's first staring pic- ture, "The Satis Girl," a Ben Wil- son production for Grand-Asher, directed by Arthur Rosson.

Melrose avenue where Mong is es- saying one of the leading roles in Louis B. Mayer's production, "Thy Name Is Woman." Mong had no intention of per- petrating a joke on the casting of fice as he walked through the stu- dio administration building in his costume for the production. At- tired as an elderly old gentleman,

Cameramen To Hold Frolic At Biltmore

The American Society of Cinemato- graphers will present the new Biltmore's premiere motion picture ball to be given at Biltmore, Octo- ber 27th, according to an an- nouncement made by the Board of Governors of the cameramen's or- ganization.

The A. S. C. function will not only be the premiere motion pic- ture affair at Southern California's new hostelry but will be the open- ing cinema season of the palace in Los Angeles or Hollywood.

This will be the fourth annual ball of the organization since the American Society of Cinematog- raphers was founded in 1919. The previous functions of the society rank annually as one of the moston ever given within the film profes- sion; and the forthcoming ball, it is stated, will surpass its predeces- sors in brilliancy.

Where heretofore the A. S. C. functions have been virtually con- fined to those of the society itself, the general public, for the first time, will be accorded the op- portunity of attending the cinematog- rapher's Biltmore affair.

General arrangements for the ball are in charge of Jcln F. Seitz, first vice-president of the society.

SEASTRON'S FIRST

Victor Seastrom's first American production—a story by Sir Hall Caine, on which the director has worked for six months—will be released under the title, "Name the Man!"

Sir Hall Caine personally has approved the title and believes it as in its selection, Goldwyn announce- ments.

The story was published under the name of "The Master of Man" but, to avoid confusion with pic- tures with similar names, was made under the present title. "The Judge and the Woman," while the permanent title was be- ing decided.

A brilliant cast enacts the dra- natic roles of "Name the Man!" with Mae Busch, Conrad Nagel, Creighton Hale, Hobart Bosworth and Patsy Ruth Miller.

The story revolves around the romance of two girls and a young judge, reaching its dramatic in- tensity in a girl's passionate fight for her life in the big courtroom scene.

Bryan Washburn, Grand-Asher star, claims he has written the shortest continuity on record. To prove his claim he submits the fol- lowing:

Sec. 1. Powder magazine. Man cuts. Sits near keg of powder which has been opened. Man lights powder. Scene The End.

This could be recommended for the use of inexperienced requiring to make a short reel subject.
Weekly Wake-Up—CAMERA'S News Section

Film Stars Form Unique Club For Girls

Virginia Brown Faire, under long term contract with First National as featured player, who will shortly be seen in “The Thundergate” put a big idea in operation Monday night at her Hollywood home, 1714 Garfield street, when the first meeting took place of the newly launched, “The Regulars.” When Miss Faire, with other recent twinkleys, took part in the latter, it was to the behind the scenes. The plan is to get together once a week, discussing the best plays and pictures and also work with books. The plan is to see every good play and picture that comes to Los Angeles, to study and try to get in on the screen. As interesting things comes up in the screen work of each girl, these will be discussed.

“Barrymore makes his Western Debut

John Barrymore, a member of the famous Barrymore theatrical family, arrived in Los Angeles recently to play the star role in “Beau Brummel”, which Harry Beumount will direct for the Warner Brothers. This is said to be the first trip Barrymore has made to the West from his London home in the last one having been made as a pleasure jaunt. At the depot to greet the famous theatrical star were Harry M. Warner, Jack L. Warner, Director Beumount, and a host of screen friends.

For the leading feminine role in support of Barrymore, the Warner’s, through an arrangement with Famous Players, have secured the services of Mary Astor. Other prominent players thus far engaged are Irene Rich, Carmel Myers, George Siegmann, William Humphrey, Alice B. Francis, Andre de Beranger and Michael Dark.

“Beau Brummel”, based on the historical facts and play by Clyde Fitch, has been adapted for the screen by Dorothy Fahrman.

Welcome Marie

Marie Walcamp returns to the silver screen after an extended trip abroad, spending almost a year in Japan.

Miss Walcamp has long been recognized as a star and through the nature of the leads she played won the sobriquet of "dare devil."

Our Boy Scouts Are Movie Heroes

One thousand Boy Scouts in Los Angeles were invited to take part in the making of a motion picture, and every one of them accepted the invitation.

The picture was “The Good Bad Boy” for which Ben Turpin has been cast in Principal Pictures Corporation, and Joe Butterworth plays the role of the juvenile villain. The story, it is said, is the bugler of his company, and in a thrilling episode wherein the villain is carrying off a little girl, Joe Turpin rings his bugle and the thousand scouts respond. They dash to the rescue of the little girl, bind and gag the villain and take him on their shoulders to the police station.

This sequence of the story was taken on the corner of Hollywood Boulevard and Western Avenue, one of the busiest in this traffic-jammed community. The Boy Scouts had no difficulty in making their dash after the speeding automobile of the villain, for from a fifteen year old platoon—took his place at the center button and held up traffic for less than a minute as the young scouts raced across the street.

Edward F. Chieh, who directed Buster Keaton’s “Three Ages”, “Cirrus Dug” with Turpin, and will soon begin on Baby Peggy’s first feature for Principal Pictures, directed the Zeidman production of “The Good Bad Boy”. Forrest Robinson has the principal role in the story, with Lucy Beumount, Richard Mayne, Mary Jane Irving, Arthur Hull and Edwards Davis in support.

Rapidly Gaining Recognition as Portrayer of Great Characters

The rapidity with which J. C. "Jack" Fowler successfully portrays character upon character, each of a vastly different cast, easily places him as king of the grease pots, and with a versatility second to none in the profession. On his return to Hollywood last week after completing the role of the crook gambler and card shark in the ship scene of "The Street of Painted Women," taken at sea between here and San Francisco, with director Bruce Mitchell and members of the cast on board including James Kirkwood, Lila Lee, Kiss Price and others, he was at once snapped up to enact the role been secured by the Renauld Hoffman production in their efforts to find a character actor with facial lines somewhat resembling the great poet, Whittier, and while Fowler has no particular likeness until after he had finished with the old make-up box and a silver grey beard, and then the resemblance was actually starting with every authentic detail.

of the poet, John Greenleaf Whittier, author of "Maude Muller."
Who's Who and What's What in Filmland This Week

Injured In Auto Accident

While driving near Elsinor Fred Guiol, director, and Jimmie Parrot, who is known on the screen as Paul Parrot, both of the Hal Roach lot, they were hit by a larger and heavier car than theirs and hurtled from the road. Guiol suffered a head wound, and Parrot's nose was broken as a result of the crash. They were en route to San Diego.

Ralph Lewis located the first United States mail wagon ever sold by a carrier in California and sold it in making additional scenes for his "Mail Man," in which he plays the titular role. The vehicle so small it couldn't carry the mail that is delivered in one square block in Hollywood today.

E. G. Patterson, business manager of the Standard Film Laboritories left Hollywood for a sight-seeing business trip to New York City, accompanying him is F. C. Conklin, who has been engaged to take charge of the Standard's New York offices. Patterson will return to the lot this month.

Severing his former connections, W. Irving has taken offices at the Standard Film Laboratories building on Seward Street, and announces that he will make a series of four W. I. Irving Productions or Selznick release. He will work in the Hollywood Studios. Irving has just returned from a Big Bear country hunting location for his first picture, "The Love of Women," a gripping romance of the mountains of Virginia. This first production will star an all-star cast.

Peter Burke has been cast for riding man in "The Elk's Tooth," the feature production of Rel-lexe, Inc. Mr. Burke has just finished playing the male lead opposite Jane ovak in "The Lullaby." In the interim, Burke is vacating in a Santa Monica canyon where he is building a palatial cabin of which is designer, architect, constructor, plumber, electrician, interior decorator, landscape architect and he says he will be sole occupant.

Apart from his ability to play role parts, Mr. Burke is known on the Boulevard as the only actor who can tear a full pack of playing cards into eighty with his bare hands.

Frank Boragne, who was recen-tized by Producer Joseph M. Heneck to direct Norma Talmadge in her next film, "Secrets," in Cleopatra, has been very busy, in addition, Rand Dull, to view the stage production of "Secrets," which is now playing in the Ohio metropolis.

De Graze To Direct "Flowing Gold"

The gods are kind! A Richard Walton Tully production of a Rex Warner play under the direction of Joseph De Graze, for First National release! That is to be "Flowing Gold," Tully's next offering to the screen.

The Tully office announces that De Graze has signed to direct this epic of the oil fields of Texas. No better choice could have been made than this veteran who has been constantly in the harness since 1909, when he entered the Pathe ranks as actor-director. Some of his most notable successes have been "Heart of the Hills," "My Friend's Wife," "The Undertow," "The Girl I Loved," and "Thunder-gate," in his current First National picture.

Mr. De Graze is at present enjoying a short vacation at Well-lington, standing the return from New York of Tully, and actual production will start within a couple of weeks.

Chaplin and Schildkraut Land Goldwyn Directors

Erich von Stroheim and Victor Seastrom, famous Goldwyn directors, who have received considerable applause from two of the best known men in the films.

In a recent article in a Los Angeles paper, Charles Chaplin said: "Seastrom distinguishes himself with a finer feeling and better taste than the rest of us."

From Joseph Schildkraut, star of "Lilomi" and "Peer Gynt," comes this straightforward compliment to the genius of von Stroheim: "In my opinion, Erich von Stroheim is the greatest man in motion pictures."

Production is now in progress at the Hal Roach Studios on the new two reel Stan Laurel Comedy. The story has for its locale, Old Ireland Herself. There is to be a regular Irish "Wake" in it.

Among the supporting cast are: Mae Slender, Eun Gregory, Jimmy Finlayson, Glen Tilton, Helen Gilmore, and Jack Ackroyd.

Len Powers, director for the Hal Roach "Dippy-Doo-Dads" comedies, is now deep in the mysteries of producing a picture that deals with the divorce question—from a monkey's view point. There will be a wedding scene and a trial at court.

Louise Fazenda already has been signed for a featured role and the supporting cast will be augmented by Del Andrews who directed the steeple chase for "The Hottentot" and will夸张 the production for which he has written the continuity. The story was adapted by Will Lambert from Knute Adam's story "Friend Wife."

Jack Pickford Finishing Film

Jack Pickford is placing the final touches on his second Allied Distributors and Producers Corpora- tion production of the shooting at the Pickford-Fairbanks Studio in Hollywood this week.

One section of red filming, Jack will begin titling, cutting and editing it in order to have it ready for final release.

When the first print is completely ready, Jack will stick it in his suitcase and catch the California Limited for New York City, where he will rejoin his wife, Marilyn Miller, now starring on Broadway in "Sally."

The young star and independent producer contemplates producing a picture while in the East. The title has not been announced.

Barker's Latest

With Huntly Gordon as the father, Mary Alden as the mother and Norma Shearer and William Soller, Jr., as their two children, Robert Barker has correlated a quartet of experts in the art of visualizing the American family spirit when at peace and at war. These four popular players pay the principal roles in Mr. Barker's latest production, "Pleasure Maid," which Louis B. Mayer will present through Metro. The thrilling adventures of a plain family in being lifted suddenly from poverty to opulence only to find happiness more elusive in the land of plenty than it is in the realm of want constitutes what is said to be one of the best photoplays Mr. Barker has ever made.

Lesser Speaks in London

Sol Lesser, president of Principal Pictures Corporation, was invited to speak at a dinner given in his honor by the Author's League of England, in London. Ralph Pugh, London representative of Associated First National Pictures, made arrangements for the film chief to address the newcomers' organization of that city as well.

Lesser has chosen as his subjects, "The Screen and Proper Stories" and "A Film-Fer Band between Europe and America."

After touring the European capitals where he expects to make foreign connections for Principal Pictures Corporation, Lesser will return to his studio in Hollywood where "The Winning of Barbara Worth" will go into production immediately upon his arrival there.

The Premium Pictore Co., of Boulder, Oregon, are in the closing scenes of the "Harbor Patrol" and will start their next production during the current season. Frank Whiston is playing the featured heancos in the production.

Robert McGowan, who directs the Hal Roach "Our Gang" comedies, is entirely absorbed in getting costumes and sets ready for his next production, in which the "Gang" will appear as pirates bold.

A comedy special for First National release which he declares will "knock the spots" off the rec-ent hit serial by "The Hottentot" last year will be Thomas H. Ince's next production.

Ince today announced that he is casting "The Galloping Fish," a story for laughing purposes only. With "Anna Christie" in the cutting room, the producer has turned to an entirely different field and proposes to put out a comedy that will make the laugh specialists sit up and take notice.

A trained seal will be one of the star performers in this tale which is said to have been the "different" angles as original as they are humorous. There are numerous sequences built around spectacular water stunts that promise a laugh a minute. Camera work will start in ten days.

Cause and Effect

On her return from location in San Francisco, Virginia Valli, featured in King Vidor's produc-tion for Goldwyn, "Wild Oranges," will find her wardrobe hereet of three new gowns recently pur-chased. And it is probable the fol-lowing will be found in the pages:

"For Sale—or will give away—one playful bear cub. Perfect house pet if playful tendency toward exploring clothes closets can be curbed.

Wanda Gets Shiek's Outfit

Contrary to every time-honored tradition of the Bedouin race, a complete, typical shiek's outfit has been sent to Wanda Hawley as a memento of her stay in Egypt, during the making of one of her foreign starring vehicles on the Sahara desert. Shehky—this is the correct spelling—Sid Achem el Gahir, of Mena village, where the Pyramids of Ghizeh are situated, sent Miss Hawley the complete outfit, which is an exact duplicate of his own. It consists of a linen undergarment, high shoes of goat-skin, a gaily striped tunic, a bonnet of real camel's hair, a square of silk for the head and the corded ribbon which binds it about the brow—god for all weather, im-permeable to wind and sun and seem-ingly indestructible.

Fortunately—since Wanda enjoys a reputation as one of our most modishly dressed stars—the same express wagon also brought her a Shiek's outfit out of Egypt, which she ordered at the French capital enroute home.
**Weekly Wake-Up—CAMERA's News Section**

**Who's Who and What's What in Filmland This Week**

**THOSE TERRIBLE MOVIE PEOPLE!**

“Who said movies are only for the ‘terrible’?” remarked overheard by Helene Chadwick, as she passed a tourist couple from Iowa in the lobby of her family hotel at three A.M. the other morning.

For five nights—or rather mornings, Miss Chadwick had been arriving home between three and four o’clock. Attired in evening dress on each occasion, Miss Chadwick apparently spent her evenings at parties.

Had the Jovians been acquainted with the fact that her early morning homecoming marked the end of a day’s hard work in each instance and that Miss Chadwick has been among the stars at the studio for nearly a week until the small hours of the day—but then this is only another miscalculation of movie folks.

**CHANGES NAME**

Marion Feducha, boy screen actor, didn’t like his name.

So Maurice Tournier has changed it for him.

From now on, he will be known as “Peter Marion.” Marion Feducha is a poor screen name; people don’t remember it, Tournier decided, when he engaged the boy for an important part in “Jealous Fools.” Marion has been in pictures for more than five years, working first with Mary Pickford and later with Charlie Chaplin and other celebrities.

The boy’s mother agreed with Tournier, so he grabbed a paper cup and captioned a farm boy from the nearby cooler and sprinkled the lad.

“Now go, change your clothes and get to work, Don,” he ordered.

**BIGGEST GALAXY OF STARS IN HISTORY**

The most notable galaxy of stars since the inception of the United Studios in Hollywood, “the home of the independent producer,” is now evident.

Despite the cry of “wolf” and “dump,” the official words of the M. C. Leve plant, one of the largest in the world, in housing capacity activity. Among the celebrities appearing before the cameras there at present are Norma and Lester Halmage, Colleen Moore, Buster Keaton, Jane Novak, Earle Williams, Conway Tearle, Corinne Griffith, Owen Moore, Lloyd Hughes, Anna Q. Nilsson, Sylvia Breamer, Joseph Schildkraut, Ben Alexander, Hollace Camp, Marion Bliss, Harry Meyers, Jack Mulhall and many others of similar fame.

**HER WISH GRANTED**

For a number of years Mabel Forrest, who stars for Grand-Asher in “The Silent Girl,” has been an ardent admirer of Marc McDermott’s screen art.

“When I was a girl in Chicago, I was Miss Forrest’s fan,” she says. “But to see every picture she is in, even if I had to go to some obscure theatre behind the footlights, from which he graduated into the movies.

Elliott Dexter had an uncle who started out to be a circus clown. Instead he became a minister. Mr. Dexter, now making pictures for Grand-Asher, started out to be a minister and became a stage and screen star. “The best way to keep from being eaten by mice and men is to go agayag.”

**FINISH IN HISTORY**

For some time now, H. Van Loan, perhaps the most prolific screen writer in the motion picture field, has been busy instructing would-be followers in his footsteps. He has recently returned to the fold and his trusty typewriter is busy as ever as calling out original stories and adaptations that are worthy successors to his “Virgin of Stamboul.”

Van Loan has just completed the film version of that famous classic “Nellie, the Beautiful Cock Mock,” for Golden Gate’s “Flapper,” for the Mission Film Company, “Some of Us,” for C. B. C. and “Let’s Get Married,” by Bryan Washburn’s third for Grand-Asher, have also recently come from him.

In future days he will be showing his adaptation of “The Drivin’ Fool,” released to Fantages by Hodkinson, and “Up Side Down,” Hodkinson’s latest Universal vehicle.

Van Loan’s active return to the production of scenarios is a complete indication of the active state of production on the West Coast.

**TULLY COMPANY START**

Phil Kolha, business manager for Richard Walton Tully, accompanist Julian R. Carstairs, producer, and often Mr. Tully, has already left for Dallas, Texas, where they will secure atmospheric scenes and local color for the next Tully production, “Flowing Gold,” from the famous Rex Beach novel, which is scheduled for release by First National.

They will be joined in Dallas by Mr. Tully, who is at present in New York, and the party will visit Ranger, Burbank and other Texas oil fields before their return to Los Angeles. Actual production will start here immediately upon their arrival.

“Flowing Gold,” gives rare promise as a photoplay production. The story is typical of the famous Beach style, and is a thrilling drama of the recent oil rush into Texas.

William de Mille is directing Arthur Bancroft, Jack Holt, Colleen Moore, Theodore kosloff. “Every Day Love,” the picturization of Julian Carstairs’ “Kita Coventry,” which Clara Brieranger will be starring. A lavish safe setting furnished the opening scenes of this story.

Arriving in Hollywood from London, England, this week, will be John Flinn, this week from his successful opening of “The Covered Wagon” in London to prepare for the big New York premiere of “The Treemanagers.” He will go into immediate conference with Mr. De Mille on the handling of this big picture.

David Dunbar will play the part of Louis Ragout, a heavy lead, in Renalles, Inc., big out-door picture, the “Elk’s Tooth,” a character which Manhattan has been cast in Renalles, Inc. “The Elk’s Tooth” for the part of Cy Jokinis, the combination postmaster, undertaker, constable veterinary and information bureau.

Worden Bethel, the prominent artist, has been engaged by Renalles, Inc., to supervise the art department of that producing company. Mr. Bethel’s crayons have elicited the praise of all California critics; his “Dory at Sea” is a remarkable impressionistic charcoal study.

Mr. Bethel’s experience as a woodman and as a cowboy, in combination with his artistry, led to his connection with Renalles, Inc., whose picture “The Elk’s Tooth,” largely an out-door production of the Elk country of the northwest, lends itself admirably to scenic effects and art-titles.

**THE TULLY’S GO EAST**

Mr. and Mrs. Richard Walton Tully have left on a flying trip to New York, where Mr. Tully will confer with his general manager, James G. Peede, regarding plans for the next Tully production, an adaptation of the Rex Beach novel, “Flowing Gold,” which is to be released by First National.

Mr. Tully will stop for a few days at her old home in Toronto before rejoining her husband in New York.

**MEET THE WIFE**

Conway Tearle is the husband of Adele Rowland, famous musical comedy star and vaudeville headliner.

Lloyd Hughes is the husband of Gloria Hope, a screen artist noted for her ability to visualize pathos.

Marshall Neilan is the husband of Blanche Sweet, a great favorite of photoplay fans since the days of early priority as a D. W. Griffith star.

**BELASCO TO START**

Belasco Productions, Inc., have purchased the screen rights to Aaron Hoffman’s greatest play, “Welcome Stranger,” which will be made on an elaborate scale. Belasco Production to be announced later.

**BLACKMAIL IN HOLLYWOOD**

Officers, attention—King Baggot is about to do blackmail! But you must spell it with a capital “B” and put quotation marks around it, for “Blackmail” is the name of the latest melodrama the former matinee idol is to direct at the Universal City with an all-star cast.

The story was written by Ria Lewison and Ward Baggot, who have each well-known players as Ruth Clifford, Charles Clary, Herbert Forrester, Arthur Howard, Joseph North and William E. Lawrence. Baggot’s “Who’s Baby Am You?” starring Baby Peggy, is soon to be released as a Universal Super Jewel production.

**OLD TROUPE IS UNITED AT METRO**

With the engagement of the Wide Eyed News chief cinematographers and Wyatt Bruster as assistant director for “The Man Who Life Passed By,” a new Metro all-star special is in development, which is directing a well-known cinema triumvirate is reunited after a separation of several earl.

C. S. Painter, Lyons and Bruster served in their present capacities in the production of many of the Metro’s most successful pictures and also at Gold win’s when Mabel Normand was one of that company’s stars.
Director Turns Inventor Of Machine

Drop a dime in the slot and have your own motion picture there.

That is what it is coming to, for one man theatre is about to be placed on the market. It isn't exactly a movie theatre but actually a projection machine—automatic in operation, to be used by any one at any time, and the film he or she may select from a rack of a dozen or more.

Geoffrey Champ, who is now guiding Viola Dana through "Revelation" for Metro is the sponsor of the machine, which is being done in a Hollywood laboratory.

"Many of the people,” said Bak-

er, "just about a year and a half ago, at ferlandings and other

similar places will patronize the mechanism which is based on the ideas that used to have the old penny arcade type of machine, where one could drop a penny in the slot and see a tale and sometimes salacious pic-

ture.

"Then along came the movies. The arcade machine was improved and it ceased to count com-

mercially because it wasn't good enough. The little device on which I am working will show pictures just as clearly as they are shown in the big screen. Each will have rack of about a dozen films. The patron will select the film he wishes to see, drop his coin in the slot and go on. Then he can catch his rain. The films will have to be

hanged every twelve days at east if the news reels are shown.

"We have experienced quite a few mechanical difficulties but have all at least about a year and a half of the machine shows what is being mounted. The machine, in order to have value, will have to function perfectly, without adjustment of any sort, and believe me, if you think the making of such a machine is easy try it. We have had our machine a half dozen times and each time, after experimentation, weaknesses was revealed. But we've about mastered them."

AS IT WERE

John Francis Dillon, directing a
cine in "Flaming Youth," his first National picture, now completed, wished to characterize Patricia Polnirte, the leading part played by Colleen Moore, as in ultra-sophisticated young

woman. He put up a copy of "Black Oxen," the present sensational best-seller, in her hand.

The scene opened, showing Pa-

cies intensively interested in this

popular Gertrude Atherton story.

Frank Lloyd, producing "Black Oxen," was on the screen, returned the compliment.

In one of his scenes, in which Carol was completely submerged, then "flapper," plays a prominent part. He characterized the young woman by saying her reading "Flaming Youth."
Pulse of the Studios

For Week Starting Monday, Oct. 8, 1923

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-369

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Feature</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLIA STUDIO. 5821 Santa Monica Blvd.</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Lyons Productions (Arrow release).</td>
<td>Eddie Lyons</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Collins</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Deardorff Productions.</td>
<td>Francis Ford</td>
<td>Edmund Cobb</td>
<td>Al. Gooden</td>
<td>W. McCaug</td>
<td>5-Reel Western</td>
<td>Editing</td>
<td></td>
</tr>
<tr>
<td>Neva Gerber Productions</td>
<td>Dick Hatton</td>
<td>Neva Gerber</td>
<td>All-Star</td>
<td>La Snee</td>
<td>&quot;The 7th Sheriff&quot;</td>
<td>6th Week</td>
<td></td>
</tr>
</tbody>
</table>

| BRENTWOOD STUDIO. 4811 Fountain Ave. | 599-146 |

| BRONX STUDIO. 1745-51 Glendale Blvd. | Kenneth Bishop, General Mgr. | Drexel 1000 |
| H. & B. Film Co. | | |
| Taue, Wright | All-Star | Bill Beckway | "Tango Trail" | Preparing |

| BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd. | |

| FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd. | 593576 |

| Century Comedies (Universal release). | |

| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | Hollywood 4076 |

| CHOOSE STUDIO. 6044 Sunset Blvd. | 439-76 |

| All Christie | Bobby Vernon | Angle | Hapsham | Frank Conklin | 2-Reel Comedy | 9th Week |

| CULVER CITY STUDIO. | Ralph M. DeLacy, Mgr. | 6529 Venice Blvd. | Culver City | Culver City 564 |
| Renalles, Inc. Clarke Renalle, Director General. | Frederick Bond, Asst, Managing Director | | |

| DARRELL-MOUNIER STUDIO. J. F. Mounier, Gen. Mgr. Washington and Ince Blvds., Culver City |
| Darrell-Mounier Productions | |
| Darrell, H. Daves | Edna Mae Cooper | Allen Davis | Chas. Kerr | Staff | Feature 2-Reel Comedy | Preparing |

| FINE ARTS STUDIOS. 4500 Sunset Blvd. | E. H. Allen, Gen. Mgr. | Scotty Cleethorpe, Casting. | 593-165 |
| Jack White Corp. (Educational Release) (Mermaid Comedies) | |
| Taue | Neely Edwards | Meechan | Cullen | Staff | Special | 7th Week |
| Jack White Corp. (Educational Release) (Novelty Juveniles) | |
| Pratt | Lloyd Hamilton McGill | Javors | Staff | Special | 1st Week |

| FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. | Fred Kley, Studio Mgr. | Hollywood 3000 |
| St. John | Rim Surruperville | Stock | St. John | J. A. Schmidt | 2-Reel Comedy | Schedule |
| Richard Lee | Noel Smith | Early Rodney | Si Wagger | 2nd Week |
| Tom Buckingham | Lambert Hillyer | Tom Mix | Van Clark | Mark Sanderson | Staff | Schedule |
| EDMOND MORTIMER | David Solomon | Shirley Mason | Werner Heron | "The Beast" | 2nd Week |

| FRANCIS FORD STUDIO. 6040 Sunset Blvd. | Hollywood 663 |

| GARSON STUDIOS. 1845 Glendale Blvd. | Drexel 009 |

| GOLD SEAL PRODUCTIONS. A. Rosetti, Studio Mgr. | 7405 Roseberry Ave | |
| Greville Hughes | Leavens | Hale | L. C. Hughes | Emily Greville | "The Man From Thunder Gap" | Preparing |

| GOLDSTONE STUDIO. 1426 Beechwood Dr. | Hollywood 269 |
| Phil Goldstone Productions. (State Rights release). | |
| Duke Worne | Wm. Fairbanks | Rolland Price | A. Tenbrook | "The Doctor" | 3rd Week |

| GRAND STUDIO. 1438 Gower St. | Ben Verschelser, General Manager. | Hollywood 016 |

| GOLDWYN STUDIO. R. B. McIntyre, Casting. | Culver City | 76171 |
| Von Strebelin | King Victor | All-Star | Von Reynolds | King Victor | "Wild Oranges" | Editing |
| King Victor | King Victor | All-Star | J. A. Schmidt | Carey-Williams | "Nellie, the Chick Model" | 2nd Week |
| Ray Flynn | Ray Flynn | All-Star | Carey-Williams | "Three Weeks" | 2nd Week |
### Pulse of the Studios

<table>
<thead>
<tr>
<th>Camera 1</th>
<th>Star Cameraman</th>
<th>Asst Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Productions.</td>
<td>H. Lloyd</td>
<td>D. Jennings</td>
<td>&quot;Superstitious&quot;</td>
<td>Editing</td>
<td></td>
</tr>
<tr>
<td>J. K. McDonald Productions.</td>
<td>Geo. Webster</td>
<td>C. Clegg</td>
<td>&quot;Misunderstood&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>Renand Hoffman Productions.</td>
<td>H. Thorpe</td>
<td>Clegg</td>
<td>&quot;Maud Moller&quot;</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>Cosmopolitan Productions.</td>
<td>Mackenzie</td>
<td>Souris</td>
<td>&quot;The Whipping Boss&quot;</td>
<td>Editing</td>
<td></td>
</tr>
<tr>
<td>Beverage Productions.</td>
<td>Walter Griffin</td>
<td>J. E. MacDonald</td>
<td>&quot;Town of Love&quot;</td>
<td>1st Week</td>
<td></td>
</tr>
<tr>
<td>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horner</td>
<td>Geo. Chestero</td>
<td>&quot;The Isles of Paradise&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>&quot;ROY HUGHES PRODUCTIONS. 840 S. Olive.&quot;</td>
<td>Elmer Eyer</td>
<td>&quot;Stop at Nothing&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gene Stratton Porter Productions.</td>
<td>Howard Anderson</td>
<td>&quot;The Girl of the Limberlost&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assoc. Authors, Inc.</td>
<td>Jeanett Porter</td>
<td>Gene S. Porter</td>
<td>&quot;My Man&quot;</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>Thomas H. Ince Corporation.</td>
<td>Henry Sharpe</td>
<td>Edw. Renshaw</td>
<td>&quot;Cape Cod Folks&quot;</td>
<td>7th Week</td>
<td></td>
</tr>
<tr>
<td>Bruce Mitchell Productions.</td>
<td>Chas. Clark</td>
<td>Fred Robertson</td>
<td>&quot;Why Men Leave Home&quot;</td>
<td>6th Week</td>
<td></td>
</tr>
<tr>
<td>Bruce Mitchell Productions.</td>
<td>Sierra. Wray</td>
<td>A. G. Younger</td>
<td>&quot;Thy Name Is Woman&quot;</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>JUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting.</td>
<td>James Howe</td>
<td>Doris Schroeder</td>
<td>&quot;The Boomerang&quot;</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS. L. M. Goodstail, Casting. 1520 Vine St.</td>
<td>James Howe</td>
<td>&quot;The Call of the Canyon&quot;</td>
<td>9th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paramount Pictures. (Famous Players-Lasky Release.)</td>
<td>J. G. Hawks</td>
<td>&quot;Man Whom Life Passed By&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Louis B. Mayer Productions. (Metro Release.)</td>
<td>J. G. Hawks</td>
<td>&quot;Man Whom Life Passed By&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. P. Schulberg Productions (Preferred Pictures Release)</td>
<td>J. G. Hawks</td>
<td>&quot;Angel Face Molly&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kelly, Casting.</td>
<td>J. G. Hawks</td>
<td>&quot;The Human Mill&quot;</td>
<td>8th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Ingram Productions. (Metro release.)</td>
<td>J. G. Hawks</td>
<td>&quot;The Living Past!&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JACKIE COGAN PRODUCTIONS, INC.</td>
<td>J. G. Hawks</td>
<td>&quot;Man Whom Life Passed By&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allen Holubar Productions.</td>
<td>J. G. Hawks</td>
<td>&quot;The Thief of Bagdad&quot;</td>
<td>17th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATIONAL STUDIO. 1116 Lodi St.</td>
<td>J. G. Hawks</td>
<td>&quot;Valley of the Wolf&quot;</td>
<td>11th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.</td>
<td>J. G. Hawks</td>
<td>&quot;Dorothy Vernon of Haddon Hall&quot;</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R-C STUDIO. Melrose and Gower. 780 Gower St.</td>
<td>Jack Pickford</td>
<td>&quot;Light of the World&quot;</td>
<td>Casting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual Productions. (Film Booking Offices.)</td>
<td>Jack Pickford</td>
<td>&quot;Comedy of Terror&quot;</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Easonett Productions.</td>
<td>Jack Pickford</td>
<td>&quot;The Yankee Conant&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Douglas MacLean Productions</td>
<td>Jack Pickford</td>
<td>&quot;Light of the World&quot;</td>
<td>Casting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROACH STUDIO. Culver City. Warren Deane, Mgr.</td>
<td>Jack Pickford</td>
<td>&quot;Comedy of Terror&quot;</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAL ROUCH COMEDIES (Path release).</td>
<td>Jack Pickford</td>
<td>&quot;The Yankee Conant&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141

RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr. Holly 7945

Logan-Bayham Productions.
C. W. Patton Productions. H. F. MacPherson, Mgr. Geo. B. Smith, Murphy Miller Walker Cooper

Hercules Film Pros, Inc.
Jack Nelson. Jack Pollo MeManigal

H. J. Brown Productions.
Al. Rogell Fred Thompson Ross Fisher Curley Dresden

Maidof Production.

Grauman's Productions.
Howard Davies Productions.

Milton Farnum Howard Davies Carl Woolland

SENNETI STUDIO. 1712 Glendale Blvd. Mac Sennett Comedies. (First National Release).

SUNSET PRODUCTIONS. 7425 Sunset Blvd.


Frank Borzage Productions, Arthur H. Jacobs Corp. (c. n. National release.)

Edwin Carewe Productions. (First National release).

Joseph S. Mechenb L. Productions. (First National release)

Marston-Franklin Norma Talmadge Tony Gaudio

Washington-McMillan Constance Talmadge Glen McWilliams

Sam E. Rork Productions.

First National Productions.

Méliés Chapman All-Star

C. B. Wagner Brian Nourse Berquist

Maurice Tourneur Productions.

Frank Lloyd Productions (First National Release)

Frank Lloyd Griffith-Torke Northcott Brodin

UNIVERSAL STUDIOS. Fred Datig, Casting.

Universal Film Manufacturing Co. (Universal Release.)

Wm. Elsworthy Desdem-Sedgwick

Rex Marchant Mr. T. Morris

Roth, N. Bradley Jack Heale

King Baggott All-Star

Harry Pollitt Reginald Denny

LeRoy Chalmers Mary Philbin

Wm. W. Prentiss

John G. Gowitt

C. Brown All-Star

Jess Robbins Baby Peggy

Holbrook Henley All-Star

Billie Hils. All-Star

Jimmie Aubrey Productions.

Wyatt, Dayo. Aubrey

Laval Photoplay, Ltd. of Montreal, Canada. L. Ernest Quinet, Pres and Mgr.

P. Cazenove Andre Lafayette Gene Bennett


WALTZER, Louis. S. E. Mgr.

WARNER BROS. STUDIOS. 1542 Sunset Blvd. Holly 4181

Warner Brothers Productions.

Hines Grinnin Johnny Hines Chas. Gibson

C. Cohaner John Marling

Harry Beaumont John Barrymore

Sidney Franklin Productions.

Ernest Lubitsch Productions.

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POSSIBLY ABOUT U
Hughes Leaves For Location

Miles Arlette Leavens and Donna Hale who are starring in "Ashes of Waste" the latest Roy Hughes Production are scheduled to leave this week with the company to shoot exterior scenes in Arizona and Mexico.

The company will headquarter in Phoenix and will spend about six weeks on scenes laid in the south. Hughes will start his next production about December 1st in Los Angeles.

Four completed Goldwyn pictures are now in the studio for final editing. They are: Rupert Hughes' own story, which he himself directed, "Law Against Law"; "Name the Man"; Victor Seastrom's picturization of Hall Caine's novel, "The Master of Man"; Ted Browning's first Goldwyn picture, "The Day of Faith," and "Slave of Desire," which George D. Baker filmed from Balzac's famous novel, "The Magic Skin."

Emmett Flynn, directing "Nellie, the Beautiful Clerk Model," with Claire Windsor, Lew Cody, Mae Busch, Edmond Lowe and Raymond Griffith, will return from New York October 8, where exterior scenes for the film version of the spectacular stage play have been made. Another month will be spent on interiors at the studio.

The "Wild Oranges" company, headed by King Vidor, returned from San Francisco where they filmed scenes on a large, private yacht. Frank Mayo, Virginia Valli, and Ford Sterling head the cast.

Work has begun on "Three Weeks," which Alan Crosland is directing from Elinor Glyn's famous novel, and more than two months will be spent in making the production. Aileen Pringle and Conrad Nagel are playing the leading parts.

Two Tiffany productions are also in the making at Goldwyn, one starring Mae Murray, under the direction of Robert Leonard, and the other starring Elaine Hammerstein, with Edward Dillon directing.

According to Syd Chaplin, who has now returned to screen acting "for good," the present task of the film comedian has changed from his function in bygone days. And surely he should know, for he enjoyed a high standing in London as a comedian and his own pictures and film characterizations made here demonstrate beyond a doubt that he was—as one commentator put it—"The clever brother of a clever brother."

Ben Wilson is making extensive alterations at the Berwilla Studio, where he is producing features for Grand-Asher. His plant will be one of the best equipped in Hollywood, when completed.
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Production Supervisor
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"The Digest of the Motion Picture Industry"

FROM U TO YOU
(Continued from Page 5)
in comedies—has been selected by Edward Sedgwick, director of Hoot Gibson, for the leading feminine role opposite Hoot in the new Universal-Gibson special production, "Hook and Ladder." The story is that of a fireman's life, a subject which allows of thrills, humor and human interest of a natural sort.
"Hook and Ladder" is now in production and will succeed "Blindly," "Out of Luck," "The Kambin Kid," and "The Extra Man" in the schedule of Universal-Gibson specials.

"Wyoming" is the name of the story and "Wyoming" is where they'll go to make the motion picture.

That's the latest news about the Jack Hoxie unit at Universal City, of which Robert North Bradbury is the director and Isadore Bernstein the scenarist. The leading woman in "Wyoming" is Lillian Rich.

Medicine Bow, Wyoming, or rather, territory near it which has never been recorded on the screen, will be filmed for backgrounds of the new Hoxie picture. Part of the story is laid in Wyoming, and it is the policy of the Universal Pictures corporation to get the authentic atmosphere wherever the conditions allow.

Already there has been two weeks' shooting on the picture, fighting in and around Pine, California, but for the big stuff on sheep ranches the actual locale in Wyoming will provide the only perfect atmosphere. The company will leave very soon.

Clover Field, important aviation center in Los Angeles, was the location for many days of the unit from Universal City which is filming "The Ghost City," a chapterplay of adventure co-starring Margaret Morris and Pete Morrison. Merchant is directing.

The sets built at Universal City, the mountain sets constructed by Nature at Keen's Camp, the hills a few miles from Universal City and the open lands where aeroplanes may be landed, have been the principal locations.

Following nineteen strenuous weeks among lions, alligators, an elephant and a few other perils, Ruth Royce will leave Universal City soon for a vacation in New York. Miss Royce has just finished a six-week consecutive chapterplay at Universal City, and this is her first vacation in three years.

New York's famous elevated railways are being built in California now. An exact reproduction of the L. T. is under construction just outside Universal City and the actual trains being reproduced for "My Mammie Rose." Mary Philbin is the star.

King Baggot has started work on "The Co-Respondent," a mystery story based on the play by Rita Weisman, author of "The Accidental." An elaborate living room, offices and hotel set have been constructed for the large scenes of the new play.

Lola Todd is Universal City's latest "discovery" in heavy roles. Miss Todd, the daughter of one of the veteran employees of the New York office, was sent to Universal City for a "tryout." Her beauty won her recognition, and she is cast for an important role in "The Ghost City," Pete Morrison's new Western chapterplay.

Lon Chaney admits he had stage-fright in New York. It's peculiar, too; he's played New York many times while on the stage; but the crowd that viewed the premiere of "The Hunchback of Notre Dame" was too much for him. That same evening he refused to light with his return to Universal City following his trip to New York to see the picture presented at the Astor Theatre.

After the performance the crowds clapped the sidewalks before the theatre until midnight, calling for Chaney, who had been in the theatre during the screening of the picture. They shouted and cheered, and the police finally had to clear the streets. But no Chaney.

"What happened? Where were you?" Jali- lou Berrigan, general manager at Universal City asked him on his return.

As a matter of fact, I got cold feet!" admitted the actor. I guess it was stage-fright, but I just couldn't come out of the new that wound out there. So—I sneaked out by the stage door and grabbed a taxi, and sneaked back to the hotel. I told the operator to say hadn't come in—and he did it.

Every day is Saturday on Bill Desmond's set at Universal City. For a whole week Des- mond, Eileen Sedgwick, and the rest of the cast in "Beasts of Paradise," the new chapter- play, did "water stuff." Desmond fought a slug under water, with a knife, for two days, then did several under-water swims, escaped from a submarine cage, rescuing Miss Sedgwick from a floor and then they—the couple in the water scenes to be done. He and Miss Sedgwick were in the water several hours a day.

"When I'm not in the water they make me fight lions, alligators, and elephants," complains Desmond. In these chapterplays it's a case of four men in the water.

Among the other things they did a scene with "John L. Sullivan," a big elephant borrowed by Universal from a circus for a "Beasts of Paradise" show. The elephant was a famous circus this is the first time in history that a circus elephant has been rented, taken away from his circus and used for several days in a picture studio. The big brute chased Eileen Sedgwick up a tree, then tore up the tree, and Desmond rescued her from the pursuing pachyderm. Also—he fell and pachyderm about six pounds of peanuts between scenes, and it's hard to tell who got the biggest kick out of it—Desmond or John L. Sullivan.

Three members of the cast of the remarkable "Merry-Go-Round" are finding new and bigger opportunities in California today, where "Merry-Go-Round" was made.

Mary Philbin, the heroine, is working in her first Universal-Jewel Pictures play under the direction of Harry A. L. Cummings. It is "My Mammie Rose," Owen Kildare's old novel of 1895, and a remarkable cast supports her.

Norman Kerry, leading man, just recently completed the leading masculine characterization in "The Accidental," a mystery drama directed by Clarence Logan, a play that has been previewed successfully with fine criticism. He is now awaiting another featured role in a new special.

George Hackathorne, the pathetic hunchback character of "Merry-Go-Round," has defied the makeup artifices of character and is playing a role that has great character in it, but is not dependent on any devices of makeup. It is Bibles Sheridan of Booth Tarkington's, The Turmoil, which is being filmed as a Hal Roach production.

All three have materially benefited from the publicity and critical comment about "Merry-Go-Round," and for Mary Philbin particularly, it has opened the door to unusual success.

Hallam Coley has played in so many Uni- versal pictures in the past that regular patrons of theatres where Universal pictures are shown know him pretty well, but they'll see him as a figure entirely to themselves in Universal Donny's new starring vehicle, a Byron Morgan racing story directed by Harry A. Pollard. I have known Coley for some time in "The Spirit Life" and "There He Goes."

Coley plays a young rich fellow who wants to keep the chauffeur hero from winning a racing stake, but the chauffeur hero wins handsomely and gentlemanly. It's not a terribly serious "chiefly " but just a human sort the Coley plays so well.
POSSIBLY ABOUT YOU

With the return of Lloyd Hamilton from a two months absence in New York, where he was featured in D. W. Griffith production, there is much activity at the Fine Arts studio, now devoted solely to the use of Jack White and Lloyd Hamilton productions.

Gil Pratt has been entrusted with the direction of the Hamilton picture, the second of the 1924 Educational series, to follow "The Optimist" which will shortly have its first run at a down-town theatre.

No supporting cast or title has yet been chosen for the new production, on which work will start within a few days.

Norman Taurog, having finished production of the first Jack White Special comedy, is now directing the second Cameo comedy, with Ruth Hanna, Cliff Bowes and George Ovey.

A friend of Edward Martindel met him on the street the other day.

"Remember the bootlegger who used to sit in the parlor of my little house and who sold me all my liquor?" he asked.

"Yes, I remember him," returned Martindel.

"He still sits in that parlor," groaned the friend.

Why he so long-faced about that question I fail to see.

"I used to own the house," went the friend. "Now he owns it."

Bryan Washburn, starring in his own productions for Grand-Asher, likes to golf and also to fish. "I'll go," he says. "Someone would just invent a combination golf-club and fishing rod, wouldn't it be great?"

POSSIBLY ABOUT YOU

NIECE SAMMY—NOT UNCLE

One of the most of us hear the name of Sam or Sammy, we immediately see the picture of the be-whiskered gentleman originally made famous by a higher power hat. Such was Priscilla Moran's idea, too, for Pris-

The little girl who spent several months as Jackie Coogan's foster sister is now reunited with her father and bids fair to win considerable screen fame on her own.

Priscilla has been engaged for the role of Sammy in the Warner Brothers production of "Daddies." She had expected to wear the familiar Uncle Sam costume, but she learned that this Sammy was a little girl orphan in rather distressing circumstances. Whereupon she promptly christened this one "Niece Sammy."

After several other young women had turned down an offer to ride a goat in Fred Caldwell's recent comedy drama Muriel Reynolds expressed her willingness to tackle this Billy. She was given the part and proved so satisfactory that Caldwell requested J. Stewart Woodhouse who was writing his stories, to provide a part for Miss Reynolds in the following scripts. Woodhouse wrote a characterization for Miss Reynolds in two stories that were subsequently filmed. Fred Caldwell has just returned from New York City where he secured a contract with the Selznick Distributing Organization to handle these features and to distribute his entire output for the coming year.

JACK WHITE HAS VACATION

Jack White, comedy producer, and Fred Hibbard, director, have returned from a three-day vacation in the mountains, by which they celebrate the completion of the seventh White comedy, in which Lige Conley is featured, and Olive Borden, a Jack White "find", has her first leading role.

Mr. White will immediately start work on the next Mermaid two-reeler, for which no director has yet been selected.

Has a screen comedy player who doesn't dare use makeup.

She is Joan Standing, and, like the other Standings of historic fame, is a capable performer. Joan Standing is the daughter of Herbert Standing, well known English actor. She first attracted attention through her work in "Win the Man You Love," a Choice Productions Inc., Special. The reason Miss Standing cannot use paint or powder is because the slightest bit of makeup would hide her chief stock in trade and her most cherished possession.

Miss Standing has a major role in "Greed" and has been cast for "Three Weeks," to be produced by Goldwyn.

Hughes, Seastrom, Browning and Baker all are considering material for their next pictures.
POSSIBLY ABOUT U

With the return of three directors and their companies from location trips, the Goldwyn studios will be bustling with activity this week when six units will be working on interiors.

After nearly seven straight months of work, Erich von Stroheim and his company, filming "Greed," returned from Colfax, in the Northern mining districts.

Lytell's Paris Taking "Him on World Tour"

Bert Lytell's roles in the movies are taking him on a "see-the-world" tour. Following the completion of "The Meanest Man in the World" at Los Angeles, he left for Italy to play the leading part in "The Eternal City," a Sam Goldwyn—First National picturization of Hall Caine's famous novel. He returned from Rome less than two weeks ago and now it is announced that he is to go to Algiers to appear in the leading role in "A Son of the Sahara." This picture is to be made by Edwin Carewe for First National. Lytell plans to leave for the dark continent with the remainder of the cast late in October. Producer Director Carewe leaves to make "shooting" arrangements this week.

Frank Norcross having just finished a very important Judge for Director Eddie Mortimer in the "Exile," has been engaged to play Uncle Charlie Paterson with Director Roland Lee in "Gentle Julia," at Fox's Studios.

POSSIBLY ABOUT U

Spottiswoode Aitken, who died in almost every picture in which he appears, passes out as the result of being poisoned in "Superstition," which is being directed by John B. O'Brien.

Sublime to Ridiculous

RALPH LEWIS, sometime ago, endorsed a certain brand of dress suit and since his success of the engineer in "Westbound Limited," he has now been asked to pose in and recommend a certain style of overalls.

Martha Marshall, the young society woman of Chicago, playing in John B. O'Brien's production, "Superstition," for the Creative Productions, wears her grandmother's wedding gown in the picture.

William S. Hart is putting the finishing touches on the cutting and titling of "Wild Bill Hickok," his initial Paramount Picture since his return to the screen.

Sam Wood has returned to Paramount's West Coast studio after an extended stay at the Eastern production headquarters where he directed several pictures, including "His Children's Children," which were completed just before returning to California.

After a diligent search Ernst Lubitsch selected Monte Blue to play one of the leads in "The Marriage Circle", which the famous European director is making for the Warner Brothers.
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MARTHA FRANKLIN
Characters
Current Release
...as "Mme. Vinard, in Richard Walton's "Trilby."
Recent Engagements
...in "Ponjola," direction of Donald Crisp.
...in Ben Wilson's production, "Other Men's Daughters."
Hollywood 10103
BUILT ON ROCK
BY DONALD H. CLARKE

Passengers who craned their necks from the top of a Fifth Avenue bus in New York the other day saw a not unusual sight. A gang of men were delving beneath the asphalt. They were down about six feet, and they weren't using spades; they were blasting through the solid rock.

Persons are inclined to forget that New York is built on rock. New York's greatness does not rest upon this solid foundation. But it is comforting to those who live in that city, and who take the time to think about it when other places are being tossed about by earthquakes and demonstrations of nature like that, that their abiding place is so firmly planted.

A good foundation is the best starting platform for anything known to man—man himself, man's career, man's cities, man's accomplishments. Business, to be successful, and to attract investors, must be solidly held in solid rock.

The motion picture industry, still a toddler among the enterprises of the world, is settled already on the rock of support. When every one that lives wants salt, for instance, there is no doubt at all that there always will be a demand for salt.

It is a comfort for motion picture goers—if they stop to think of it—that there is such a universal demand, and need, for motion pictures, that they will go on forever.

But, just as New York's greatness does not depend upon its rock foundation, so the real greatness of motion pictures does not rest upon the unlimited demand for them. There is a certain comfort, but comfort isn't everything. If it were, probably, the larvae of the locust during its seventeen year meditation underground, would be the most successful being in the world.

The great thing about motion pictures really, is that, given their rock foundation of demand, they have been, and are being inspired, by the greatest and most forward looking geniuses of the world in every line of endeavor.

The great inventors, the great writers and actors, the great financiers—all are engaged in upbuilding this great form of world instruction and amusement. It is a tremendous enterprise, demanding great ability, large capital, and unceasing endeavor.

There is no doubt that motion pictures are built on a rock, so far as the demand for them is concerned. There is no more doubt that they are unusually blessed by the genius and untrining industry that is being applied to make them expand and grow more wonderful every year—like flowers in the sun.
Morosco
744 So. Broadway
“Getting Gertie’s Garter”

Mason
127 So. Broadway
“So this is London”

Egans
Pico and Figueroa
“Getting Gertie’s Garter”

Hippodrome
320 So. Main
Barbara Castleton in “The Streets of New York”

Orpheum
630 So. Broadway
Vaudeville

Pantages
Hill at Seventh
Viola Dana in “Crinoline and Romance”

Hillstreet
Hill at Eighth
Charles Ray in “The Deuce of Spades”

Burbank
Main near Sixth
Musical Comedy

Majestic
845 So. Broadway
Marjorie Rambeau in “The Road Together”

Tally’s Broadway
833 So. Broadway
“If Winter Comes”

Symphony
Broadway near Sixth
Harry Carey in “The Miracle Baby”

“Getting Gertie’s Garter” is the work of two of the most famous writers on the American stage today. Avery Hopwood, who wrote “The Bat,” “Fair and Warmer” and other big successes, and Wilson Collins, who wrote “The Magic Lantern” and “A Million Dollar Girl,” has produced as great a laugh producing vena as Los Angeles has ever seen.

“A Million Dollar Girl” has been termed the prince of fun-makers and Frank Egans is to be congratulated upon the fact that he was able to secure this famous vehicle for the entertainment of local theatergoers.

The cast includes William Burress, Marjorie Bennett, Robert Ober, Florence Printy, Brady Kilgore, Owen Burroughs, Fred Cumming and Hazel Bruckham.

A novel attraction heads the Hillstreet theatre bill. It will be the famous stage and screen star Louise Lovely, supported by William Welch, in a motion picture production which will be shown at the Hillstreet. Other features will include DollyKay, whose records for the phonograph have been heard throughout the world. Also on the bill will be William Ebs, in his act, “Always Something New.” Denne O’Neil and Cy Plum set in their comedy offering “The Young One.” Inces and Inces will present “An Art Classic,” also a novelty, “The Slow Motion Camera.” Completing the vaudeville bill will be Princess Radjah in her “Dance of the Vampires.” An extraordinary photoplay is promised in the presentation of Charles Ray in “The Deuce of Spades.”

George M. Cohan’s famous stage success, “The Meanest Man in the World,” will be seen at Loew’s State Theatre all this week with Bert Lytell in the title role and Blanche Sweet playing opposite him. This is Sol Lesser’s latest and greatest project of the famous comedy-drama that has entertained audiences throughout the world. “The Meanest Man in the World” deals with a lovable, unbusinesslike young lawyer, who tried to be stern, but could not get away with it. The business of being business was somewhat of a bounder when the natural instincts were only lovable and gentle provokes the main spring of comedy in this Principal Pictures release. Bert Lytell achieves a distinct triumph in the part of Richard Clarke, the young lawyer, while Blanche Sweet, returning to the screen in the leading feminine role, is seen in a part which fits her like the proverbial glove.

Richard Barthelmess is at the Alhambra Theater this week in a nine-reel production, “The Fighting Blade.” In this First National picture, Barthelmess is cast as a role of a swashbuckling soldier of fortune in the days of Oliver Cromwell. “The Fighting Blade” is a story of hearts and swords given a brilliant and massive production.

The power of the press and its ability to make or break reputation is vividly portrayed in the current offering at Grauman’s Metropolitan, Thomas H. Ince’s special, “Her Reputation,” with May McAvoy, Lloyd Hughes and a feature cast. The picture is replete with drama of the most stirring sort and includes some thrilling episodes such as a big Mississippi flood scene, a forest fire, etc.

The magnitude of Charles Ray’s production of “The Courtship of Myles Standish” has warranted the building of this super-feature for a third week at Grauman’s Million Dollar Theatre. “The Days of the Mayflower” the atmospheric prologue which has caused considerable favorable comment will also be retained, as also will the special musical program.

Marking a new departure in almost every element that goes to make up a motion picture, “A Woman of Paris” continues its showing to sold out houses at the Criterion Theater. Charles Chaplin’s first screen drama, in which he not only appears, has taken the lead as the most sensational production of the season. Edna Purviance is the featured member of the cast. She plays the role of Marie St. Clair, the toy of Pierre Revel, wealthy Paris bachelor, who acted by Adolphe Menjou. The third member of the triangle, John Millet, is played by Carl Miller. Others in the cast are Lydia Knott, Charles Ferré, Clarence Geldert, Betty Morrissey and Malvina Polo.
Star of Stage and Screen Continues to Triumph

With the casting of H. Reeves-Smith in the forthcoming Goldwyn production of Edith Wharton's famous story, "Three Weeks," the screen version is enriched with the acquisition of this brilliant dramatic artist who will be seen for the first time on the silver sheet.

In creating the role of Sir Charles, the father of the hero in this popular novel, it is safe to say that there hardly could have been a better selection for the role not merely because Reeves-Smith is a perfect type for the part, but because of his natural inherent ability to portray the role as the authoresrs intended it be played. In view of the fact that he was born and educated in England it is readily understood that he is particularly well-fitted for the part.

Both Mrs. Glyn and Alan Crosland, who directed the picture, have expressed their delight with Mr. Reeves-Smith's efforts and predict an unusual future for him in the motion picture field. Already he has been made several flattering offers for his services, but Al H. Woods, New York theatrical producer, has induced him to sign a contract for the New York production of "The Road Together" in which he is now appearing at the Majestic theatre with Marjorie Rambeau in the stellar role.

On the legitimate stage Reeves-Smith has created a record that is unique in itself. For the past twenty years he has never appeared in a failure and his record of successes is a part of the stage history of this country. His more recent successes include "Green Stockings," "Divorces;" "Polly With a Past;" "Peg O'My Heart;" "The Gold Diggers," and "The Road Together." He has played the lead to such stars as Ethel Barrymore, Margaret Anglin, Marjorie Rambeau, Grace George, Cissie Loftus, Alla Nazimova, Fanny Ward, Ina Claire, Emily Stevens and Laurette Taylor.

Reeves-Smith's acting method is particularly suited to the screen being of the thoughtful kind which indicates what he is about to explain by language. This is so perfect that the lines are superfluous at times—a method unique in its way on the speaking stage.

At the close of his New York engagement he intends to return to Hollywood and have a serious try in the films.

Resume of a Week at Universal

Announcement of the next ten of the big Universal Jewels to be made by Universal will be made in the near future, following the return from Europe of Carl Laemmle. Head of Universal Pictures arrived in New York after tours of England, France and Germany, and will arrive at Universal City late in October.

His European trip was extensive, and he made a close study of dramatic affairs and economic conditions while there. The economic investigations have been embodied in a series of articles which have been widely printed in America; the film magnate's dramatic activities will be announced on his return to the studio, for it is understood that several important acquisitions from abroad will follow his return.

Mr. Laemmle will pass most of the coming week at Universal City, activity at the studio, not yet at its peak, will reach its top notch with his arrival, and many important plans, already scheduled, will be started. Mr. Laemmle will personally handle the details of the purchase and production of a number of projects, several famous novels and noted plays being under consideration.

The new "Big Ten" to be announced follow the first "Big Ten" which included such notable productions as "The Hunchback of Notre Dame;" "A Lady of Quality;" "The Acquittal;" and other famous features.

Isadore Bernstein is completing the screen adaptation of "Two Men of Sandy Bar," Bret Harte's famous story of old Western mining days, which will be presented by all star cast at Universal City. The story was purchased some time ago. Bernstein, who is well known as an adapter and scenarist, will have several story features for Universal on completion of the Harte feature.

"I would rather be a boy than a girl, (anyhow on the screen), for dresses don't have any pockets" So says petite, Bernice Lillian Feld, four years old, who has recently been engaged in "Scaramouche," "Triby," and "The New Mail Mail." "She's cute as the deuce too" say we, "and mighty promising. May become a star some day."

By WILL C. MURPHY

Announcement of several important new stories to be produced as pictures has been made at Universal City. Raymond L. Schroep, scenario editor, announces the purchase of "Court and Calamity," the Saturday Evening Post story by William Dudley Pelley, which is being adapted as an all star production.

Work on the adaptation of "The Tornado," Lincoln Carter's celebrated melodrama, is also underway. George W. Craddock's story, "World's Number One," is in process of scenarization for Jack Hoxie, as is William McCord Raines' "Ridgeway of Montana.""Souls that Pass in the Night," the remarkable mystery story written by former chief of the Secret Service, has also been purchased by Universal and is being adapted for an all star to be produced in the near future.

Harvey Gates has been assigned the task of preparing the continuity for "Wine," soon to be filmed at Universal City as a Jewels feature, according to an announcement by Bernard McConville; supervising editor of Jewels features.

Rex Taylor is now working on the continuity of "Love Insurance," the Earl Deer Diggers story which will be Reginald Denny's next Jewel feature. Edward Kline, famed director of comedies and comedy-dramas, will guide the filming of the Denny feature.

Work will start immediately at Universal City on "Jack of Clubs," Herbert Rawlinson's new play. Robert Hill will direct. In the new story, adapted from the tale by Gerald Beaumont, Rawlinson will play a policeman walking a "beat" in a neighborhood crowded with pugilists and toughs. Thru this heterogeneous (Continued on Page 20)
CASTS OF THE WEEK

**Goldwyn Studios present**

**‘NELLIE, THE BEAUTIFUL CLOAK MODEL’**
Directed by Emmett Flynn
Photographed by Lucien Andriot
Story by H. H. Van Loan
CAST:
Anna Q. Nilsson
Freeman Wood
Vera Lewis
Kate Lester
Jos. H. Mark

**Waldorf Productions present**

**‘INNOCENCE’**
Directed by Edward J. Le Saint
Photographed by King Grey
CAST:
Wilfred Lucas
Earl Foxe
William Scott
Marion Harlon
Jessie Arnold

**Goldwyn Studios present**

**‘THREE WEEKS’**
Directed by Alan Crosland
Photographed by J. Mescall
Story by Elinor Glyn
CAST:
Aileen Pringle
Stuart Holmes
John Snaith
Joan Standing
Nigel de Brulier
H. Reeves-Smith
Charles Green

**Hitting the High Spots**

By Buster Keaton

Wisconsin wheat crops damaged by frost, wires tell us, Argentine heavyweights crop ruined by fisticuffs, we say.

Couple married fifty years get their pictures in the paper. Is that sufficient compensation?

San Francisco woman says a man can get married if he is making twenty-five-dollar a week. It isn’t the initial cost; it’s the upkeep, as the auto salesmen say.

Marriage licenses on the increase in California, statistics show. Wonder if that’s why the authorities created another divorce court?

An unmarried Los Angeles woman says husbands should have to mug every week. "Yes," says the married woman, "but let them try to get back in!"

San Diego chief of police starts clean-up. States that any bandit who walks into the station and gives himself up will be immediately arrested.

CASTS OF THE WEEK

**Goldwyn Studios present**

**‘WILD ORANGES’**
Directed by King Vidor
Photographed by John Boyle
Story by J. H. Bergman
CAST:
Frank Mayo
Virginia Valli
Ford Sterling
Chas. A. Post
Nigel de Brulier

**Warner Brothers present**

**‘BEAU BRUMMEL’**
Directed by Harry Beaumont
Photographed by Dave Abel
CAST:
John Barrymore
Mary Astor
Irving Rich
Carmel Myers
Alec. B. Francis
Richard Tucker
Willard Louis
Chassar Selwyn
André de Beranger

**Louis B. Mayer Productions present**

**‘WHY MEN LEAVE HOME’**
Directed by John M. Stahl
Story by John Q. Vidor
CAST:
Lewis Stone
Helene Chadwick
William V. Mong
Mary Carr
Heeda Hopper
Alphonse Beck
Lila Leslie
E. H. Calvert
Years of Endeavor Result in High Position

Frederick Bond, actor, author, director of Hollywood—This is indeed a fitting title to this artist of the legitimate silent drama who, born in Brooklyn, N. Y., has traveled the globe as a professional man, only to return to the same capital to become a permanent resident. Bond's career as an actor dates back to the time when "The Christian," played by William Hodge, was at the height of its run in New York and in which offering Bond was playing the juvenile lead. Under a long term contract he went to London, joining the other Goose Pantomime Co., under the direction of Fred Graham. Bond played in Majesty's Theatres throughout England, Australia and New Zealand, returning to the United States, upon completion of his contract. Going to Honolulu he played in stock at the Opera House for three consecutive seasons. Tiring of foreign clime, he again returned to States, joined the Metropolitan Stock Co. for two years, and later went with Auditorium Stock Co., of Kansas City, for a season, later opening at the Willis Auditorium Theatre of the same city where he remained another season. After two successful years at the Princess Theatre, in Minne, Bond was again engaged by William Hodge to play the leading role in "Fixing Sister," which established Bond with the same. He then returned to the 63rd and Halstead Street Theatre, where he portrayed the part of Horace Worth in "Sinners." Tiring of stock, Bond jumped into vaudeville for two years in his own act on the Orpheum circuit. Coming west he joined the forces of D. W. Griffith as an actor on the now Fine Arts lot. He was loaned to Douglas Fairbanks for a part in "He Comes Up Smiling." Fox engaged him for Theda Bara's, "The She Devil," and later with David Butler, he was prominently cast in "Sitting on the World." Eager to go into the directorial field Bond joined William Aldrick and journeyed to Honolulu as his assistant. It was there he met A. K. Mozumdar and after many conferences they returned to the States to prepare the production of "Beyond the Veil," a picture dealing with the philosophy of the Hindu Masters.

Bond directed the American sequence of this picture of 720 scenes without the aid of a script, which was made possible by the great co-operation of the staff which included the master cinematographer, Joe Walker, whose arrangement of lighting effects is said to lend great value to this wonderful picture. Bond has firmly established himself in the directorial field and has recently been engaged by the Renaffles, Inc., to handle the megaphone for their forthcoming production, "The Elks Tooth."

His family who have recently arrived from the east are elated over the fact that the globe trotting days are over and that they are at last to have a bungalow in Hollywood.

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Jean Hersholt

Charles King
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**“Meet Danny Our Chef” Says Heerman**

Danny Mulholland, prop man for Constance Talmadge's company, made a salad for her latest Joseph M. Schenck-First National comedy-drama, "The Dangerous Maid," which is destined to become as historic as the book from which the film was adapted.

Victor Heerman, the director, ordered the salad for six of King James II’s soldiers. Now, Danny is a "prop" man and not a chef. He found some lettuce, but when it came to the dressing he was stumped. In a sudden inspiration he sallied forth to the carpenter shop, gathered up a handful of red and white sawdust, and sprinkled it on as a garnish.

"That's a beautiful salad, I'd like to eat it myself," said Heerman when Danny dished it around the table. Danny said nothing. But to his dismay Heerman directed the soldiers to eat. Glen Mae Williams started cranking his camera. The extras bit hungrily into the deception. After one mouthful; they all stopped, bravely gulping down what they had bitten into.

"Go on and eat, you'll spoil the scene," Heerman shouted. Like brave soldiers they attempted another mouthful. Again they stopped. Heerman stormed. Then one of the men timidly suggested that Heerman taste it. Sensuously the editor shoved a generous forkful palpated. One bite and out it came.

Heerman looked around for Danny with a murderous eye. But Danny at that instant was passing through the studio gate and going strong.

Vera Steadman and Teddy Sampson, prominent comedians, have worked together in many of the latest Christie productions and are now playing together during their belated vacations. Between scenes in their most recent production, Vera would seek a quiet corner to plan out how to "vacation" in New York. Teddy would be in another corner doing exactly the same thing—neither aware of the other's plans.

At the completion of the picture the girls rushed to their homes, packed and rushed to the depot. Vera then jumped into a phone booth to say "good bye" to her pal, Teddy entered the adjoining booth to phone Vera. No answer; tears.

Meeting in front of the booths they enacted one of the most humorous scenes of their careers as in mutual recognition they stared at each other in wet-eyed and open-mouthed astonishment.

"Where in the world are you going?" they both questioned.

"New York!" shouted the girls in feminine enthusiasm.

So they departed in the happiest spirits that comedians have ever enjoyed and the tall buildings will be viewed in joint bewilderment.
Meet Edna Wallace Hopper, Just 63

Can a star of "Floradora" enter a 1923 beauty contest? Yes. Can old faces be made new? Yes. The questions are natural ones. The answers are those of Miss Edna Wallace Hopper, famous 63-year-old actress-flapper, who has the face and figure of a nineteen-year-old girl, and the mental attitude of a twenty-six-year-old woman. Miss Hopper is famed for other reasons than her striking beauty. She was a member of the cast of the original Floradora which starred New York twenty-three years ago. She took the principal part in the stage production "Whang," which followed soon afterward. She was one of the early David Belasco favorites, and was the fourth wife of De Wolf Hopper. After such a career she went overseas during the war, to serve as a nurse and after seven years of service, found herself looking old in the eyes of the world. She was nearing sixty. But she didn't feel it. She wanted to look as she felt.

In Paris she placed herself in the hands of a noted plastic surgeon. She entered his establishment an old woman in looks. She left it a young girl. She had a face and a figure of a youthful beauty, curvy bobbed hair and a company swirl and a smile, and the scenario department of Floradora were faded and grey. Everything had changed.

L. B. Mayer Home Plans Busy Season

With several new plays and books in his possession and plans perfected for one of the busiest seasons in the history of his studio, Louis B. Mayer has returned from New York after several weeks spent in important conferences with his sales organization and officials of the Metro and First National distributing organizations.

Accompanying the producer on the journey was director W. S. Van Meter, acting in the capacities of assistant director and producer for the pictures, the production of "Cape Cod Folks" which is now being released. Mayer has been the chief distributor of the film, and he has had the advantage of thousands of fish schooners as background for their scenes. Production of "Cape Cod Folks" will be resumed in California, San Francisco and its environs having been selected as the locale for the balance of the action.

Helen Chadwick, who has been characterizing the "Home," and not the "Why" in the John M. Stahl production for Mayer, entitled "Why Men Leave Home," completes her engagement this week and returned to the Goldwyn studio where she is under contract.

During the filming of the Stahl picture, Chadwick was weeks off the set to photograph, Miss Chadwick has been married twice to the same man, Lewis Stone, and has gone on many cinematic honeymoon trips.

According to the rule that "The first shall be last," their first wedding scenes were the last shots taken for the picture.

Lesser Returns From France Shortly

Sol Lesser, visiting European capitals in the interests of Principl Pictures Corporation, will leave France this month. He will spend only a day or two in the New York offices of the company.

Immediately upon his arrival at the studio here, final selection of Baby Peggy's first vehicle for this company will be made, and the scenario department will go to work on the story, which Edward F. Klein will direct.

Lesser will also supervise such changes in the editing and titling of Enterprise Pictures' film version of "Springtime" by Harold Bell Wright's "When a Man's a Man," as are deemed necessary to make it the worth-while vehicle for the subject matter of the novel. Associated First National Pictures will release. "When a Man's a Man" some time in December.

The trip East via Santa Fe of Elliott Dexter, Bryant Washburn, Mahel Forrest, together with Samuel V. Grand, president of Grand Studios, through which the pictures will be distributed, and others, was one long triumphal procession, according to wire reports received at the First National offices.

At every city or town where they stopped for any length of time at all, such as Albuquerque, Santa Fe, Chicago, Kansas City, etc., reporters from local papers met them at the station, and a strong body of admirers strove to shake hands with their favorites.

As to those mentioned, Ben Wilson, producer; R. William Neill, who made the Dexter picture; Dexter, Mrs. Grand, Mr. and Mrs. Samuel Bishoff, Joel Stember and others were in the party.

Allen Holubar Has Nashville Up In Arms

Motion pictures have caused Nashville, Tennessee to rise up in arms. All the soldiers that middle Tennessee can muster, from hoarsest rebel to youngest Guardsman are preparing for bloody conflict. Not since the days of '61 has there been such an atmosphere of tense excitement.

For Allen Holubar is in Nashville at this writing filming a number of big scenes for "The Human Mill," his first production for Metro. And Nashville is turning out en masse to witness and assist in the taking of the first motion pictures ever made in that fair Southern city.

The Human Mill" is a screen version of "The Bishop of Cottontown" by John Trotwood Moore. This story is hailed as a leaf from Tennessee's song and story. In order that an authentic historical as well as pictorial background may be presented, Metro has dispatched Mr. Holubar and his entire staff to Nashville for a period of film making on the exact locale of the story.

Among the important scenes to be filmed in the South are the Battle of Franklin, which will be staged on the actual scenes of that fatal and bloody conflict, with half the population of Franklin assisting.

An old salty race will be filmed for the part of "Jim Chum," a character in Murfressboro, which has been rejuvenated for the purpose.

Throughout the making of those two scenes, the Stars of the Studio will have the assistance of the author, who is one of Tennessee's most famous historians.

HOW LONG IS A SCENARIO

There may be those who think that writing a scenario means merely sitting down at a typewriter and dashing off a few pell-mell pages. With such persons Waldemar Young, who prepared the scenarios for Allen Holubar's "Dorothy Vernon of Haddon Hall," desires to pick a quarrel.

"I wonder," says he, "if most folks realize that about the same number of words are required for a scenario as are included in the average novel. By that I mean for both the detailed synopsis and the continuity. Oh, yes, you must have the story synopsis to get the story properly arranged from a dramatic standpoint. Then you break the story into scenes for the camera. This means a continuity. And believe me, the amount of thought that goes into that process. About 75,000 words are pounded out before the job is complete."
Fate Altered His Ambitions For The Better

Rickleford, Fellowes, leading and character man of stage and screen, also was a soldier. He comes from a family of soldiers and statesmen on both sides of the house.

"But," counsed his father, "It's time somebody in the family got into a profession that makes pay every day and not an occurence."

Consequently young Fellowes was sent to college. The first time it was "St. John the Evangelist's School" at Montreal. What did he study? "Of course, I didn't study anything."

Then he took up "acting" as a profession. "I got by so well acting as I was in school that I knew I must have a natural bent toward the profession," says this well-known artist.

During eleven years on the legitimate stage he played the leads in Bishops, "The Merry-Go-Round," "The American Girl," Mrs. Fiske's "Erstwhile Susan" and for two years had the leading role in "Within the Law." He was playing the principal role in "Under Cover," when he was enticed into the films.

Fred Thomson, who looked like a gangster to play the lead in "The Reckoner" says Fellowes, and I took it. I've been in films ever since and I never expect to return to the stage unless conditions change."

Goldwyn Co. Returns From Gotham City

In the past few months, Helen Ferguson has accomplished a remarkable number of things. She has played so many roles that she has stacked up three uncleaned performances ahead of her—"The Unknown," "Claire of the Sea Lies," "The New Moon," "The Great Purple," and "The Vital Question," the latter a story by Willa Cather, which was re-enacted by the Laval Photoplay company at Universal City.

Besides this, she has managed to keep up pretty well with her writing for which she is noted, in addition to her histrionic ability. After writing, interviews, features, articles, verse and general newspaper material, she is now making a new attack on the field of the short story.

But most important of all to a woman's viewpoint, perhaps, is the fact that she has had her hair bobbed. It takes a girl weeks of thinking to make up her mind to do a thing like that.

Al St. John, whose muscular dexterity has been proved on the beach as a life guard, on the top deck of an airplane as a stunt man and on his home screen comedy before the camera, burst into the strong man class with a bang on the Fox lot, where he is doing preliminary work in a new two reel comedy. The script called for St. John to tumble from a merry-go-round, strike a wall, and instead of falling to the floor, to stick in the air, straight out from the wall with only his hands to support him. The scheme was to break the film, and then catch St. John in his aeraculous, after the fashion of Fred Niblo, who has fixed there with wires that wouldn't photograph.

All the people of hallfords put in the wall, and in his tumble from the merry-go-round, caught them and held his body perpendicular to the ground, a stunt that only a very few of the world's professional strong men try.

Passes Through Catastrophes

Mary Pickford's field publicity representative, John D. Howard, who just returned from Hollywood from an 8500 mile trip through the states west of the Mississippi in the interest of Miss Pickford's newest release, "Rosita," tells a glowing story of the thrills along the way.

More than half the journey was made by automobile, which ranged from paved highways to desert trails and through an assorted weather from sunshine, snow and torrential rain storms.

An accurate check on the auto licenses along the way showed that he encountered cars from every state in the union except Rhode Island and Vermont.

In addition to the variety of weather and road conditions, Howard also came in contact with other kinds of excitement. He was in Tulsa, Oklahoma, during the robbery, when both city and state were put under martial law. He was in St. Joseph, Mo., where a fight for the Pony Express ride started. While passing through Utah, he encountered the washout and cloud-burst at Brigham City which brought about an injury.

Then on the Nevada desert, he witnessed the recent eclipse of the sun. And to cap the climax, he dropped into Berkeley, Cal., just in time to see 10,000,000 votes of houses, covering 50 blocks, go up in smoke.

"Which is about as much excitement up work on the picture, in six weeks," said Howard.

Goldwyn Undergoes Operation And Recovers

Emmett Flynn, Goldwyn director, and his film company, which includes Claire Windsor, Lew Cody, Mac Busch, Edmund Lowe, and Raymond Griffith, have returned to Los Angeles after several months away, from a location trip to New York City.

Flynn is filming "Kellee, the Beautiful Cloak Model," from the famous stage success by Owen Davis.

Traffic on the New York Elevated lines was held up for several hours recently by Flynn during the filming of sensational scenes. Fifth avenue, Broadway and the tenement districts also served as settings.

In one spectacular episode, the director became his own "stunt man and drove an automobile traveling thirty-five miles an hour into a taxiaeh. Both cars were completely wrecked, but neither Flynn, Edmund Lowe, whose stunt was with him, nor the driver of the other car were injured.

Mae Busch was slightly injured in the filming of another automobile wreck, but her injuries did not hold her up long.

Hobard Bosworth, Will Walling, Lilian Tashman, Dorothy Cummings and several other players will join the cast of the picture.

East Newspaper Strike Hits Montclair

The recent Gotham newspaper strike has hit the movies. Not because the strike has caused a curtailment of the publication of stories about the celluloid world, but because eight New York newspapers combined their editions and printed checks of the running exterior scenes for "Black Olivia" and "The Fool." Front of a theatre, Frank Lloyd employed a newspaper boy to stand on a corner and sell papers to the crowd which poured out of the theatre at the conclusion of a supposed first night performance. As the scene was to be laid in New York, New York morning newspapers were a necessity and J. W. Delino, master of properties went out to fill Mr. Lloyd's order for "eight New York morning newspapers." At most of the newspapers stands the supply of New York edition of "Black Olivia" was printed. But at a street stand, Mr. Delino asked for eight New York papers and bought a single. "Say!" shouted Delino as he looked at his purchase. "You've got eight New York papers. Take a look at the back. You get all the papers combined in one. I think you're pretty lucky to get so many papers in one."

Delino had to go to the public library and get a bundle of New York newspapers. "That is the showing Mr. Lloyd demanded. And, that's a fact.

COLLEEN MOORE SCREEN'S POPULAR "TOMBOY"

Rodolph Valentino can claim the title—"The screen's greatest lover." Norma Talmadge is accorded the distinction of being the greatest of all emotional actresses.

"William S. Hart gets the title of greatest action star of the world."

"But to Colleen Moore must go the title—The screen's one and only tomboy." Miss Moore stands so far ahead of her competitors for this distinction that there is really no competition at all.

She has been "tomboy" repsects of almost every nationality. "Come On, Over," an Indian "tomboy," and "The Unwashed," a Spanish "tomboy," and "The Hunters," a typical society "tomboy" in "Framing Youth," and in her next picture "The Swamp Angel," is again to portray an American "tomboy" but one essentially different from her "Framing Youth." In this picture, to go into production soon under the direction of Colleen Moore, she is given the leading role, that of a hoydenish girl of the poorer sections of a typical American town, the ring leader of the "gangs" of the neighborhood and the best base ball player of the district.
One school of critics of the screen holds that the producer is ever alert for innovation and new thought, the other side claims that he is wont to follow in the paths others have successfully trod before him. Whichever faction has the truth on its side, it is now coned throughout the "The Man of Merry Widow," a picturization of a novel by the same name, written by Irving himself. This is the first production of the Mayer Productions which will be made at the Hollywood Studios for Selznick release. Fitzgerald and Irving are now casting for this re-creation of the Southern life, for national company, and the country will work in the mountains near San Diego when doing their exteriors.

**POPULARITY OF DEXTER PROVED**

Testifying to the popularity of Elton Johnston and his own pictures for Grand-Asher release, thousands of letters and thousands of fan signatures have poured in upon him since the first published announcements of his new organization.

Naturally, being very busy he hasn't had time to answer many of the letters of read all the man-

idor finishes "wild oranges"

Kino Vidor, youthful Goldwyn director, has completed the full cycle of his picturization of Joseph Hergesheimer's popular novel, "Wild Oranges." Although he encountered many difficulties in making the picture, Vidor lost only ten days on the nine schedules. Majority of the scenes for the picture were filmed in the actual locale described by the author in the story. Vidor spent six weeks in the swamps of Florida.

This book consisted of only six plays, was dismissed with a "Wild Oranges" party given by the president of the American Ju-

Orange juice, orange salad, range pie and candied orange peels were listed on the menu.

The guests were including Virginia Valli, Ford Sterling, Niel de Bruher and Charles A. Post.

**Fitzgerald Will Direct Irving Production**

Dallas M. Fitzgerald, one of the best known directors in the business, has been engaged by I. W. Thyman to produce a megaphone version of "The Dawn of Love," a picturization of a novel by the same name, written by Irving himself. This is the first production of the Mayer Productions which will be made at the Hollywood Studios for Selznick release. Fitzgerald and Irving are now casting for this recreation of the Southern life, for national company, and the country will work in the mountains near San Diego when doing their exteriors.

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**Pickford Train Arrives With Company**

Mary Pickford and 115 members of her company are back in Los Angeles, having returned by special train from San Francisco, where they went to make scenes for "Dorothy Vernon of Haddon Hall," which will be the star's next feature.

The work in the Bay City was the first production activity in connection with this project, and it is evidently the most extensive location work Mary Pickford has ever done. The "Dorothy Vernon Special," as the train was called, consisted of ten cars, four of them loaded with properties and equipment. Several horses specially trained for the picture were taken along. Among them were 250 saddles, 850 Elizabethan costumes, 20 carriages and waggons, and请求10 fuse-type rifles, each valued at $100.

In addition to the special train, a motor caravan consisting of seven trucks was called into service. The scenes taken in San Francisco represent one of Queen Elizabeth's "progresses," and travel was essential. It was customary in those days for travelers to take along all their servants, household goods, and chattels.

To supplement players taken from Hollywood, San Francisco was well-stocked with horses to mount them were engaged in San Francisco by Marshall Neilan, director, thus making the largest movie contingent ever to invade that city.

**HISTORY REPEATS**

Psychologists will doubtless watch with interest an experiment that will take place within the next few weeks. The outcome of the demonstration, when it is performed, will answer the question—"Does a human being's outlook on life change within a period of eight years?"

George D. Baker, who directed Madame Nazimova in a screen version of "Revelation," eight years ago, is to film the same picture now, with Viola Dana in the stellar role. The well-known director will "shoot" the production without the aid of a script. So well does he know the story, its action and sequences, that he will depend entirely upon his memory to direct the play to the silver sheet.

Just what effect eight years of dramatic experience in Baker's treatment of an old story, is the question that psychologists are anxiously awaiting the answer to.

"Revelation" will be produced at the Metro Studios.

**FIRST NATIONAL GETS**

"JEALOUS HUSBANDS"

Negative of Maurice Tourneur's latest picture, "Jealous Husbands," has been shipped from Hollywood to the First National offices in New York and will sorely be desired for distribution.

**Fate Deals Kindly with Mary Alden**

Mary Alden, one of the screen's leading types, painted by sympathetic roles, of toll worn mothers, neglected wives and enfeebled servants, has never had a hardship in real life.

Miss Alden, in addition to being one of the best character actresses, is one of the youngest.

Hardships of the material kind have passed Miss Alden by. Having reached the decision early in life that she wanted to be an actress she studied at the American Academy of Dramatic Arts in New York and completed her education in Paris. Returning to New York she secured a fairly good part in a stock production without difficulty. She was promoted rapidly until she entered motion pictures with Biograph as one of the highest salaried leading women of that time.

She never wanted for the comforts of life, never known the feeling of having to postpone plans for lack of money through failure by a majority of successful screen artists. Yet she admittably gives the finest and most sincere characterizations.

One of the recognized definitions of genius is "the infinite capacity for taking pains," and it is this that is responsible for Miss Alden's success in delineating character screen's most constant.

She analyzes the character of each person she meets. Acting Miss Alden retired to the habit as a girl and has found it not only fascinating but a negotiable asset.

"Motion picture cameras register thoughts as well as gestures and facial expressions," she said. "Without such a gift you cannot control a person's every movement. As a man thinks, so he is. If you don't play a role from within as well as from without you're just a mannikin in greasepaint and costume. If you don't know all manner of people think and act under all manner of conditions in real life, you can't portray those people on the screen. That's all there is to it."

Miss Alden is adding to her list of portraits as Mme. Maid to Emil Bennett in "The Living Past," Tom J. Hopkins' adaptation of Lew Currier's novel "Tale of Triona," which Harold Shaw is directing for Metro.

**Pretty Jane May Join the Ranks Of "Bobs"**

The lovely blonde tresses which form a halo for Jane Novak's delicate beauty are doomed to an early encounter with the shears! No, the fair Jane is not going to assume a masculine role—by no stretch of imagination could she be regarded as a part of much matter of expediency and not of art that prompts her to consider such a sacrifice.

The disadvantages of long hair were forcibly brought home to Miss Novak during one of the most dramatic scenes of "The Man Whom Life Passed By."

The action called for Hobart Bosworth as her father, to crush her to him, and in his intense paternal affection, to cudgel her much as he did when she was a little child. The scene was immensely effective—both as to dramatics and as a means of wrecking her carefully arranged coiffure.

Two rehearsals and four "takes" were necessary before the director was completely satisfied. After each time, Miss Novak was forced to spend some thirty-five minutes with a hairdresser on the set before the action could be repeated. It it any wonder that she threatens one of the shortest.

B. McGill, who photographed "The Thirteenth Guest," a first comedy of the 1924 series, is doing the camera work on "Hamlet" and "Two-Knowed," after pictures, directed by Gil Pratt. Ruth Hiatt is again leading woman.

**Now Casting For New Tourneur Production**

M. C. Levee has purchased the motion picture rights to William Dudley Pelley's story, "Torment," as the next production to be staged by Maurice Tourneur for First National release.

The story will be brought up to the stage by the producers, and will present a stirring melodrama of timely interest, it is announced. The adaptation by Fred Myton will offer various spectacular scenes in which hundreds of players will participate. These scenes will be taken in Northern California, where arrangements for the building of several immense sets are to be made immediately.

Casting for this picturization has started at the United Studios where the opening scenes will be taken within the next week. Negotiations for the services of various players whose recent work on the screen has made them the leading favorites, are now under way.

What does grace mean before a motion picture camera? Everything, answers Lela Sie Campbell, beautiful young ingenue whose name and face have become familiar in Hollywood in less than one year's engagement.

"The ability to walk, to handle one's hand gracefully, is an absolute essential," says Miss Campbell, "since it is a child I studied dancing and learned to walk and handle my body smoothly and gracefully. With business and dancing and all that it helped me a great deal in my motion picture career."

**Clamor For Big Cast Names By Producers**

"In the craze for big names," says J. K. McDonald, producer of "Penrod and Sam," for First National and who is now producing "Misunderstood" also a Booth Tarkington story, many producers and directors are demanding names.

"The result has been a lot of big names but not always a lot of big pictures. It is very difficult to place a lot of film celebrities in one single picture without permitting the cast to sag in the middle or at one end—or both. A misstep is less valuable than a well-cast player of much less fame."

"In Misunderstood," which I am now putting for First National release, I have succeeded in obtaining a perfectly balanced cast. The number of big names is small—in fact, only four. These are Henry B. Walthall, considered by many as one of the finest screen actors; Irene Rich, who has so largely contributed to many big screen successes of Roland Pickford, whose fame as the father in "Penrod and Sam" has won favorable criticism where the film has been shown and Ben Alexander who so artistically interpreted the role of Penrod in the same production."

"This cast maintains a perfect balance and each principal role plays an important part without that him the magic of Booth Tarkington's wonderful story would be entirely lost. The smaller parts are interpreted by players chosen in utter disregard of famous names but with great care for fitness and dramatic ability."

"William Beaudine, whose directorship contributed so largely to the success of "Penrod and Sam" is responsible for bringing out the very best interpretative ability of the cast of "Misunderstood.""

LOIS ZELLNER WRITES UNIVERSAL PLAY

Lois Zellner, clever scenarist, who built up an enviable reputation writing for Charles Ray, Dorothy Gish and Mae Marsh, is responsible for the script of "The Right To Love," Baby Peggy's latest production under her Universal contract.

Miss Zellner, who has written several of the recent Peggy features as well as other Universal plays, has been held in the days of "two reel productions" and has followed pictures through which she has inevitably making a success of every type of photoplay. Several years as a successful writer at the American was followed by a long association with Metro. Many Ine productions, such as "by Ben Hecht," "The Man Who Married," have borne the Zellner label; and Goldwyn has presented "Money Makes the Man" and "As Men Love," by the same brillant authoress.
Who’s Who and What’s Who in Filmland This Week

WILL WORK ABROAD

Andree Lafayete, whose work the title role of Richard Walton Tully’s “Trilby,” sent the critics crambling for new adjectives, has simplified work on her next project, and is planning to leave Paris to make a picture there for American producers. She will return to Hollywood in about three months.

An interesting coincidence appears in the fact that the illustrations for the Rex Beach novel, “Flowing Gold,” which is Richard Walton Tully’s next production for the First National program, were sent by W. H. Lloyd, a producer of Chas. Koerner, manager of the First National exchange Portland, Ore.

Following an absence of almost three years, Earl Kenton, who formerly directed several very good Charles Bennett comedies, particularly “A Small Town Idol,” in which Jen Tumlin was the featured player, is again on the pay roll of the big comedy organization.

While making scenes at Big Bear Lake, in the high Sierras, members of the Bennett production company making “Black Oxen,” featuring Corinne Griffith and Conway Tearle, enjoyed the marvels of radio. As guests of J. B. Burke, noted radio wizard at his mountain top sending and receiving station, a symphony concert of Antwerp was first heard, and then a military band in Honolulu was brought into the program via the air. Also while at Mr. Burke’s large radio station Mr. Lloyd, unable to receive his message by telegram due to the early closing of the telegraph station, broadcast a re-reading of the scene of a warship to Harry C. Kneeland, manager, in Los Angeles via the Los Angeles Examiner station, and obtained a much needed supply of negative stock by automobile the first thing next morning.

POOR JOHN

John Jay Grey—better known, unfortunately, as John Grey—wants the whole wide world to know that he is not responsible for bills incurred by the John M’s or John W’s Grey.

John Jay Grey, be it known, is a member of the scenario department of Principal Pictures Corporation, 7250 Santa Monica Boulevard; he writes stories and titles and—checks. He owes no man, he says! Before joining Sol Lesher’s studio he worked for a long time, and these two afflictions constitute his motion picture resume.

For the last three or four weeks he has been annoyed with bill collectors, and being Joh, his patience has finally given out and he has caused this notice to be published.

WHO WILL LEAD?

What will the picture colony have to say about conversation after the leading roles for “Ben Hur” and Richard Walton Tully’s “Bird of Paradise” have been decided upon? Mr. Tully is already deep in preparation for the former, but will one of these actresses secure the plum, or will Tully, with his characteristic keen showmanship discover some obscure performer and elevate her to stardom, as he recently did with so termed a novice, Andree Lafayete in “Trilby”?

Paul Johnston, head of the paint department at the United Studios, has compounded a house paint, that will dry to sandpaper in five minutes. This is of the usual sort, but is allowed on motion picture sets. It takes from 24 to 46 hours for ordinary commercial house paint to dry. “Of course,” our paint will not stand the weather, but it looks as well for a short time, as the better wearing paint,” Mr. Johnston explained.

Fred Caldwell announces the re-engagement of Chas W. Mack, a comic of old New York, for the forthcoming productions, under the direction of Mr. Caldwell.

“Heads Up,” is the title given to the second Cameo comedy. It is directed by Norman Taurog, and the cast includes Cliff Bowes, Ruth Hiatt, George Ovey and Mark Jones.

The current Mermaid production, supervised by Jack White, is a comedy of errors in aviation. Fred Hibbard directing, with a cast including Lilian Konley, Olive Burden and Peg O'Neill.

Finis Fox has just wired from New York that he had arranged for the release and distribution of his production “Bag and Baggage,” featuring Gloria Grey and will soon return to Hollywood.

The world’s largest portable electrical sub-station, made by Westinghouse, which was first used on the Algerian street scene for Norma Talmadge’s “The Prophecy,” is a complete sub-station, complete with motor, ready to go, and cost over $12,000 to build.

HOMESTOWN BOY MAKES GOOD

These famous old lines above a small town newspaper story have gnawed the heart of many a success.

But they shall be never for Larry Fisher, one of the members of the Victor Schertzinger’s “The Man Whom Life Passed By,” a new Metro special, You see, Larry hails from New York City!

Jack Richardson accompanied by his wife, Florence Stone, has recently returned to Hollywood after an absence of two years and are again active in Cinema circles.

Jack while in New York worked for Famous Players and Fox with the exception of the last few months which was spent on the spoken stage of the Ambassador Theater.

Looking none the worse for having gone through two cold winters Jack exclaims—“The boys were right, there is only one place to live after all—I’m glad I’m home.”

An interested observer of the premiere of “The Courtship of Myles Standish” was Al Ray, co-owner of the W. H. Grey, who was Jack White’s secretary, made the screen version of John Alden’s love story.

Viola Vale has twelve changes of wardrobe in her role with Baby Peggy in “The Right to Love.”

Spotkinswoode Atiken will play one of the big roles in Fred C. Kusse’s next production to follow “Superition” with Martha Marshall.

Chester Bennett has received a contract from a big British producing organization wanting to star Jane Novak in three productions to be made in England.

P. A. Powers has wired Ralph Lewis, suggesting that he appear in the starring role of a baseball player for the next commercial hero production to follow “The Mail Man.”

DIRECTOR BROADCASTS

“DOLLY: Please come home. The children are hungry and crying for you. Give up the movies and come back to EARLE.”

This is the message which Earl Montgomery, director for Jack White, would like to get to his beautiful collie, who deserted her five babies, only one month old, and disappeared from the Fine Arts Studio last Saturday night. As Dolly has just finished work in her first comedy there is a strong suspicion that unlike tinted miniature young mother, she has tired of domesticity, and decided to look for another engagement in pictures.

HAS LONG HAIR

Time was when Malcolm McGregor was one of the most popular faces at the Coconut Grove, the Montmartre and other of Hollywood’s exclusive dance rendezvous.

But of late he has been noticeable by his absence.

The reason?

For two months, this Metro featured player has been letting his hair and beard grow their worst for the role he will portray in “The Womans Mill,” Allen Holubar’s first Metro production.

And “Mac” is as sensitive as he is good looking.

So figure it out for yourself.

INHERITED ABILITY

There are three young players in the cast of the “The Man Whom Life Passed By,” a new Metro all-star special which Victor Schertzinger is directing, who undoubtedly inherited the talent.

Ralph E. Bushman is the son of Francis X. Bushman.

Lincoln Saydon is the son of Myrtle Steadman.

And Gertrude Short comes from a family of stage followers of her brothers being Arthur Short, the comedian, and Hazzard Short, the playwright.

Victor Schertzinger, director, author and composer, who is now directing his own story for Metro, wrote the first music score ever used in connection with a motion picture. The picture which enjoyed this distinction was “Civilization,” one of Thomas H. Ince’s greatest productions.

Hobart Bosworth comes from a race of sailors. His father was a naval officer during the Civil War. He is a first-class seaman himself.

Ralph E. Bushman is giving every promise of achieving the leading man build of his famous father.

At the age of three he stood six feet two and one-half inches in his stocky feet and weighs slightly over 200 pounds. At the present time he is appearing in a Metro all-star special.

Cullen Landis is an excellent example of how to become a movie star. Starting as a property boy at the old Balboa Studios, he took his career as a serious undertaking instead of the overnight success the usual aspirant contends.

Victor Schertzinger has one of the finest private music libraries in America. “Just An Old Love Song” and “Marcheta,” two of his compositions which have earned his small fortunes in royalties, hold positions of special honor in the collection.

Lige Conley, comedian for Jack White’s photographs at Laguna Beach, and expects to spend most of his winter week-ends there.
"THREE WEEKS" CAST COMPLETE

With the addition of John Sain- 
polis, Robert Hain and Claire de Lorez, the cast of "Three Weeks," the famous Elinor Glyn novel which Alan Crossland, all-affirming for Goldwyn is complete.

The complete cast is: Alec Balm, John Sainpolis, Claire de Lorez, Glyn, John Haines, Robert Hain, Claire de Lorez, John Stahl, Helen Dunbar, Charles Green, William Haines, and the last three additions are being constructed.

Work on the picture is now entering the fourth week, and four complete sequences have been filmed, two with a locale of the English home of Paul, one of "The Queen's" suite in Lucerne, and the other a beautiful interior setting of a Lucerne cafe.

More than a dozen sets, after the famous sets designs by Char- lie Gibbons, are being constructed.

John McDermott has finished "The Temporary Husband" for First National. Exterior scenes for the comedy were taken in Long Beach, Calif.

Lila Leslie, Sidney Bracey and E. H. Calvert have been added to the cast of "Why Men Leave Home." John M. Stahl is direct- ing the picture, which is released by Col- umbia. Sol Polito is grinding the camera.

Brady King has finished her adaptation of Vaughan Kester's "The Just and the Unjust," for Thomas H. Ince and has left for New York. She will spend a few weeks in the Metropolis and then set sail for Europe.

Russell Simpson and Charlie Murray are the newest additions to Clarence Badger's company interpreting "The Swamp Angel." Col- umbia's new feature, it is the first National picture.

John Francis Dillon is to direct its title has not been announce- ed.


Cutting and editing the film was an impossible task for First National completed at the Louis B. Mayer studios. At an announced premiere date at a Los Angeles theater the film was accorded a tremendous ovation. Indications point to a success for the picture, paralelling Stahl's recent notable feature "The Dangerous Age."

"The Wanters," a delightful comedy with a New York society background, is released by First National. Its cast included Marie Prevost, Norma Shearer, Robert Ellis, Gertrude Astor, Lincoln Steflin, Marie Doro, Jack Mann and several other favorites.

HEDDY BUSTY

Hedda Nova, the noted Russian artist, has been doubting in brass, as she is playing the title role in animal pictures Col. W. N. Selig is making at Selig's zoo, and in the Joan Season, which Paul Hurst is directing at the National Studios.

Carl Anderson, president of the Anderson Pictures Corporation and chairman of the advisory commit- tee of the Theatre Owners Distributing Corporation, has returned to New York, leaving William Al- exander as his personal representa- tive on the Pacific Coast.

"I release, why play?

That an evolution of policy in the motion picture industry has been forced through the avalanche of big productions which will dis- tribute the army of screen patrons throughout the country into two distinct classes before the end of the current season, is the assertion of Conway Treadle.

The motion picture industry is rapidly adopting the "small time" policy of vaudeville and the end of the present season will be the division of classes of film patrons in this country," says Mr. Treadle.

"I release, why play?

Lillian Rich has fallen victim of the painful studio malady, "Kleig- eyes." This time she is at the center of attention. "Wyoming," at Universal. Recently Miss Rich has been busy with her production on "The Love Master," so she is now ready to tell the story of "Mammy's Boy." Although she has just taken a large piece in Laurel Canyon, she didn't feel that this was quite near enough to deliver some things for "Mother," so she is occupying a comfortable apartment in Holly- wood. She is working in the Fine Arts studio, where she can run in and see Lloyd at work on his current comedy, directed by Gil Pratt.

Jean Riley has just cut her blonde hair, saying, "Bobbing the hair is as bad as getting married. Before you try it you are crazy to, and after its done you are always sorry, and it takes about as long for hair to grow in, as it does to get a divorce."

Julianne Johnstone, leading lady for Douglas Fairbanks' new film, "Tales of Bagdad," is serious- y ill, having been confined to her bed for ten days. This illness, however, has not interfered with the making of the picture, according to Raoul Walsh, director, due to the fact that it is a malady call- ed for by the script.

"I release, why play?

"The most marvellous kiss I've ever seen, the most marvelous kiss I ever hope to see, is the one de- livered by Bill Haines in "Tales of Wise Foods." He puts Rudie in the amateur try-outs. That kid just grabbed the girl (Eleven Boardman) and kissed her, kissed her as any flapper longs to be kissed. Yes, even as I would like to be kissed."

"I release, why play?

The picture, by the way, is one of the few in which Haines ever has appeared, and the first in which he has played a leading part. He is under a long-term contract with the "izodals" of Fox, and will deliver the goods for "To the Manns," a famous novel of the Russian Revolution.

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"I release, why play?

"The most marvellous kiss I've ever seen, the most marvelous kiss I ever hope to see, is the one de-"
Niblo To Direct
Actors' Fund Benefit

Gifted with the essential requisites which go to make the greatest of success in the film world, Lewis Dayton, noted English actor of the stage and screen is rapidly climbing to stardom in the drama of the silent art. He has been a member of the theatrical profession since the age of sixteen when he played the part of the good fellow in the English stage production of "Lost in London." His successes on the speaking stage include the most noted of English plays where he became London's favorite leading man.

Dayton made his debut in motion picture endeavor with the beginning of the industry, but was lured back to the footlights, and returned to the silversheet with Famous Players in the first picture they made in England, chosen from 40 players to portray the role of Lord Mowdry in "The Great Day." Subsequently he appeared in pictures in Europe, Egypt and India.

Nature has been generous to Lewis Dayton. He is a distinguished appearing six-footer in figures and dark good looks. Added to this, he is a regular fellow making friends wherever he goes and these facts together with his dramatic experience have placed him from the first in London's leading man.

Since his arrival in Hollywood Dayton has portrayed leading roles in five film productions, the latest being the judge in "Maud Muller" which has just been completed.

Local Merchant Returns From Trip East

William Hepner, head of the well established firm of Hepner, Inc. of this city has just returned from a two months business trip in the east where he closed a contract with D. W. Griffith to furnish all the wigs for his new production, "America," now in the planning stage. In the two months that Hepner thousand wigs will be used and it is estimated the production will be cleared of its wig duties before labor with Hepner who is well known along the New York Rialto furnishes with about eighty per cent of all the large eastern shows with hair goods, some of them being Sam Bernard, Willie Collier, Colleen Moore, Reed, the Fellises of 1923 and others.

While in New York he was present at the opening of the "Hunchback of Notre Dame," at the Astor Theatre and was also present at the premiere of the "Red Triangle" at the Shubert-Belasco Theatre in Washington. "Business activities of men in the motion picture profession are very brisk," states Mr. Hepner, and my visit was quite enjoyable, I am still with the Griffith organization.

"D. W. Griffith is the Tiffany of Cinema Men."

Fred Caven has been selected by the Mary Pickford organization as the fencing master to instruct the various members of the cast in the use of the dagger and the rapier for their forthcoming production "Dorothy Vernon of Haddon Hall."
**Pulse of the Studios**

*For Week Starting Monday, Oct. 15, 1923*

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

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ROACH STUDIOS. Culver City. Warren Doane, Mgr.

Hal Roach Studios (Pathes release).

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POSSIBLY ABOUT U

Jimmy Aubrey wants to take part in a prize-fight picture even since he read the returns of the Firpo-Dempsey scrap, and is trying with the aid of his scenario writers to hit upon a good idea along these lines, so that he can take part in a fictitious-film, for a two-reel comedy. "Jojones" has just completed his third of a series of twenty-four subjects he is signed to make in two years.

PARLOR FIGHT ENDS DISASTROUSLY

For four years Jack Perrin, featured screen player, fought all kinds of villainous "heavies" through countless serials without ever sustaining even a scratch. But his first "parlor fight," which occurred in a drawing room set in the Laval Photo'shops' production of "The Vital Question," netted him a nasty gash on the forehead, which sent him to the hospital. In "The Vital Question," Perrin's antagonist was Barney Randall, and they went through one of the toughest rough and tumble battles that was ever staged for a picture. Both had succeeded in escaping without hurting one another until Perrin slipped and fell against a heavy table, cutting his forehead so severely that several stitches were required to repair the damage. "The great outdoors for me after this when I am fighting before the camera," resolved Perrin as the surgeon stitched up his wound.

Pity the poor comedian!

Here is the way Hank Mann, now appearing in support of Lloyd Hamilton, describes his plight: "The comic finishes a hard day's work at the studio. Maybe he's been falling downstairs all day in order to get a fall that looks painful enough for the directors. They're perfect gluttons for punishment, those directors. The comedian has dinner and drives to the club, or gets a taxi if he's too bruised to drive, and settles down in a corner for a nice quiet evening. He barely gets his breath, when along comes a gang of fellows he knows, looking for entertainment. Our comic tries to hide, but it's no go. They drag him, protesting, to his feet and shout gleefully:

"Attaboy, Hank, here's an audience for you! Show something! DO A FALL!"

Marjorie Daw whose illness held up the Renaud Hoffman Company at the Hollywood Studios for a short time, is again at work and excellent progress is reported on the production of "Maud Muller." This story was adapted to the screen by Harry Brennet. Miss Daw, who has the title role, is supported by an excellent cast.

Buster Keaton's latest comedy "Hospitality" which was directed by Jack Rlstone for Joseph M. Schenck-Metro release, is the only feature length comedy to date without a foot of trick photography. It is also an interesting fact to note that Buster used no "doubles" for the most dangerous of scenes.
ANNOUNCEMENT

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"The Digest of the Motion Picture Industry"

FROM U TO YOU
(Continued from Page 5)

mass he battles his way, breaks up a gang, and finally wins out over his crowd of enemies.

The story, a recent magazine feature, is laid along the famous old and rickety Pacific Electric street cars of San Francisco. Much comedy enthrones the sequences.

Adapting a novel to motion picture needs is a common feat in Hollywood. Bringing a motion picture for a novel has been—done—but to hold up producing on a motion picture until the novel is solved seems something new in the picture industry.

This is the situation in the case of "Pony Express," a novel purchased for picture rights before it was off the publisher's press. Edward Sedgwick, Hoot Gibson's director, is the author of the book, which will be on the market in a few weeks.

Following completion of his novel, Universal negotiated the rights for the picture, and it has been prepared for the screen. Plans are to produce the picture at once, but on the author's suggestion the work was delayed to allow the novel to appear first, that the picture might have the benefit of the popularity the book would give it.

"Pony Express" will be produced as one of the big features of the year. A virile story of the West, it will have a huge cast, headed by Gibson, and will be as exciting as and important releases on the studio schedule. Sedgwick is the author of several Gibson plays, as well as magazine stories. The novel is his first long novel.

Eastern producers who have taken over the novel rights predict that the book will be one of the big sellers of the year.

I is a common thing for popular motion picture stars to have dresses, portraits, hats and such things named in their honor. But, for the first time, pictures clubs have been started in nearly two hundred American cities in honor of a favorite cinema twinkler.

The young and accomplished star who has been accorded this distinction is Baby Peggy, whose name shines forth under the Universal and Century Comedy banners. This was made young lady has won the hearts of countless youngsters with her remarkable ability. Children, ever sensitive to realism, at once sensed the absolute naturalness and charming acting and chorus When her pictures were shown.

Some wise parents in a large southern city decided that it would be a good idea to form a Baby Peggy club for their adoring youngsters. Membership cards were printed accordingly and distributed. Weekly ducis of one cent were decided upon, the money to go to a worthy local charity. It was not long before children in other communities heard of the happy rollicking Baby Peggy club that met every week under the guidance of a chaperone and listened to her stories; or if a picture of Baby Peggy was being shown, enjoyed the droll comedy of the dark-eyed infant star. These children, too, wanted a club of their own. Every day new clubs of enthusiastic children are formed and by long it is expected that practically every important city and town in the country will have a Baby Peggy Club. All the members wear a button with Baby Peggy's picture on it.

Turning night into day with three hits of glass is the striking feat in photography perfected by Virgil Miller, cameraman at Universal City and inventor of a camera and lens, an important aspects of camera technique. Miller has perfected a "panchromatic filter" which, by reversing rays of light entering a camera lens, can turn moming into twilight in the film, so real that the effect is uncanny.

"Primitive night photography" was made by shining the camera against the sunlit, and then staining the film blue. From this trick night photography under lights developed, it never duplicated moonlight; for years photography studied the problem. Miller finally solved it.

The new invention is a series of glass ray filters that break up light into its constituent colors. When it is applied, strange tricks occur. For instance, red, which photographs as black in ordinary photography, tends to yellow. The blue sky becomes red, and the colors of actors in the foreground, this resulting in a perfect moonlight effect.

Miller has learned to use the actual moon in motion picture photography, and is also the inventor of a color-filter by which absolute color values may be transformed into light and shadows on the screen without duplication. This device has done much to remove the necessity of make-up for actors.

Nervy Ned, the comic hero first invented by James Montgomery Flagg, the celebrated artist, is again doing his comic tricks before the camera.

All of which means the return of Nelly Edwards, the comedian, to Universal City, following an absence of four months to play a feature part in another studio. The comedian, who varies his "Nervy Ned" pictures with straight roles in serious comedies under the direction of William Watson, is supervising the new pictures.

This, famous as the "Vagabond of the West," is one of the team of Flanagan and Edwards entered pictures a number of years ago, and leaped into fame as a comedian through his "Nervy Ned" pictures, the idea being based on a series of comic cartoons which appeared for a time in a comic paper.

Besides playing in Universal comedies, his regular calling, Edwards has appeared in several films in the Carl Minter, in Jack White educational cutes and other feature pictures.

"Wyoming" has been completed.

The William McLeod Raine novel, adapted to the screen by Isadora Bernstein, has reached the completion of its film transcription under Robert North's supervision in a direction. It is a starring vehicle for Jack Hoxie.

Lillian Rich, leading woman of many Universal serial pictures, and as a blonde and American beauty, has the starring role in "The Making of Death Valley," a story of the desert, and ranch country near there was the chief locales of the filming.

Joseph Dowling, famous as "The Miracle Man" of pictures and one of the best known characters in the business, has joined forces with the screen's most youthful ingenue. The picture has been cast by Fred Darr, Universal casting director, to play the role of Judge in Baby Peggy's newest Jewel production, "The Right to Love," which was filmed at Universal City under the direction of Jess Robbins.

The picture, adapted by Lois Zelner from an original story by Bernard McConville, is the third of a series of multi-reel features starring Baby Peggy under the Universal banner. The pictures are produced jointly by Universal and Abe and Julius Stern of the Century Film Company.

Dowling started his dramatic career in grand opera and after spending many years on the operatic and legitimate stages entered the motion picture field. He has had prominence in some of the biggest plays of the past few years.

Others in the Baby Peggy pictures are Wink- freid, Robert Ellis, Elaine Fair, James Corrigan, Ann Henderson, Ned Sparks, William E. Lawrence, Eva Thatchier, Victor Potel and Buddie Messinger.
POSSIBLY ABOUT U

SWEET'S WORK PROPOSED

Before returning to the cast, Richard Rowland, General Manager of Associated First National Pictures, won some completed reels of "Anna Christie," Thomas H. Ince's picturization of Eugene O'Neill's stage play, from the famous silent success which will be released by First National. Both Mr. Rowland and John McCormick, First National's Western representative, are of the greatest enthusiasm over the new production which they believe will score one of the biggest dramatic successes of the season. The work of Blanche Sweet in the title role and of George Marse as "Chris," the father, was said to be exceptionally fine.

Caldwell Preparing

Director Fred Caldwell and staff are collaborating with James Dent, Myron Selznick's newly appointed West Coast representative, on stories for forthcoming Hollywood pictures to be given international distribution by Selznick Distributing Corporation.

Theodore Von Eltz is now well established in the new role he is creating in "The Big Shot" for Universal, the introductory scenes taking place in his office where he directs his big business undertakings. As "Jim Sheridan" in this Booth Tarkington story, Mr. Von Eltz is a young captain of industry and the pride of his father who laid the foundation of the business. The actor will shortly be seen in his biggest role, that of male lead opposite Lenore Ulric in "Tiger Rose," with Rebecca, for Sidney Franklin who directed the picture announced that he has just finished cutting the picture and that it will be shown in preview for the first time this week. In this picture Mr. Von Eltz plays a young engineer.

Creighton Hale has begun the directing of outdoor scenes in Warner Brothers' "The Marriage Circle," which Ernst Lubitsch is directing and in which the comedy element in the situation was highly enjoyable to Mr. Lubitsch as he posed for the lady in the case, a marvelous time was had by all. Mr. Lubitsch, with kind forethought allowed the lady the entire operatic rehearsals — and they were a-plenty, so Mr. Hale wasn't heard registering any complaint. Creighton Hale is playing a young society surgeon, mistaken for the lady's husband in the above chronicled scenes!

Harry Gripsholm, the "Man of a Hundred Expressions," who is being featured in Mack Sennett comedies, has been given a new title, the "Bpig." for he is always up to some sort of a tom-foolery on and off the screen.

John R. Raleseco has deserted comedies for a dip into the more serious line of acting; he has gone to work at the Thalians studios, in "The Thief of Burgundy" and is getting quite a kick out of the whole experience. A great deal different than being a comic actor.

POSSIBLY ABOUT U

DOUBLE DUTY

Edwin Carewe will film some of the exterior scenes of a second story during his stay in Algiers. In addition to making "A Son of the Sahara," the producer-director is to film some atmospheric scenes for "Snake Bite." This latter story will be finished when Carewe returns to Los Angeles.

Preparation of the screen version of "Snake Bite" is in the hands of Madge Tyrone, who has written several scripts in collaboration with the director. This is the first time that Carewe has entrusted the preparing to anyone without his help.

RECEIVES FOREIGN FILM OFFER

Edward Burns, one of the best known juveniles on the screen, has just received an offer from Henrik Ottoman, the famous German film director, to go to Germany and appear in the leading masculine role opposite Liane Haid, in a series of six productions.

The offer would necessitate Burns' absence from the local film colony for at least a year, and as Burns' programme contains several forthcoming productions to be made here, it will, of course, be impossible for him to accept this unusual offer.

Charlie Murray has been in the land of the flickering pictures for twelve years and yet has only held five jobs.

The average screen player does a regular job jumping set, trotting from one lot to another. But Charlie Murray is content to stay put for a while.

Starting his film career in the distant days of the one-reeler, Charlie held his first job with Griffith's Biograph for two years. Then he worked with Sennett and for eight years he was as necessary to a Keystone comedy as were the bathing gowns of a bathing beauty.

A year ago he left Sennett and went to New York where he appeared in a series of two-reel comedies. Then, returning to the Pacific coast he played the father to Mary Philbin, in her first Universal starring vehicle "Mamie Rose."

His most recent job is with First National. He has another father part. This time as Colleen Moore's father in "The Swamp Angel."

Billy Sullivan has been taking a dip in the ocean these days and swimming away out, just to get his wind in proper shape for some trying scenes in the water that he is to do in his next vehicle in which will make his second starring picture on the Big U. theatrical and in H. C. Witwer story of the Leather Pushers series.

Norma Talmadge's next photo-play, "Secrets," which will be directed by Frank Borzage, is a romantic story of a phase period of "Smiling Through," one of Miss Talmadge's greatest successes.

"The Digest of the Motion Picture Industry"
POSSIBLY ABOUT U

Remember the "Collapseible" automobile that was "hendled" by Abie Kahlibke in the comic strips of several years ago? Well, it has come to life again, with some up-to-date improvements, in the current Jack White comedy which Fred Hibbard is directing, with Lige Conley, Peg O'Neill and Olive Borden. Yes, it has the "lines" that made Detroit famous—and the rest of the world nervous.

Peg O'Neill, character comedienne for Jack White, who had an important role in the Pilgrimage Play, season before last, is now appearing with Lige Conley in "Neck and Neck" directed by Fred Hibbard.

Matti Peters, "colored manny" of the screen, is working in the current Jack White production, directed by Fred Hibbard.

HAS UNLUCKY FALL

Wallace MacDonald thought himself lucky when his fall from a wrecked automobile during the filming of "Angel Face Molly," Viola Dana's newest Metro picture was broken by a thick clump of bushes. And his only injury was a deep but not serious cut in his right leg. The following day McDonald's leg was swollen so badly he was unable to go to the studio. Examining the injured member he suspected the truth but refused to believe it until he called a doctor and was informed that he had a thriving young case of poison oak.

POSSIBLY ABOUT U

PREMIER SUCCESS

The world's premier showing of Harold Bell Wright's "When a Man's a Man," was given last week in Tucson, Arizona, the author's home. According to telegraphic reports from Walter Anthony, who is in Tucson in the interests of Principal Pictures Corporation, the opening was an immense success.

Ripples of applause were drawn from the crowded house as the familiar Arizona scenes flashed by on the screen. The shots of the Prescott Frontier Day called forth exclamations of recognition from many in the audience. The picture was filmed in the exact locale of the story in Arizona, and the actual Fourth of July Rodeo Celebration was photographed.

A pre-release showing is also scheduled for Prescott, Arizona, in the near future, as a mark of appreciation to the people of that vicinity to whom Principal Pictures Corporation are indebted for cheerful and valuable cooperation given the company while on location there.

"When a Man's a Man" will be regularly released in December by Associated First National Pictures, Inc.

Chester Bennett, who will soon start producing and directing a new series of Jane Novak starring vehicles, has been a camera man, an assistant director, an art director and is also an expert in film laboratory work.

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6318 Hollywood Boulevard
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volume VI
SATURDAY, OCTOBER 20, 1923
Number 27

Publisher's Note—With this issue the managing editorship of "Camera" passes into the hands of Fred W. Fox, who is the author of the five recent editorials, entitled "The Man at the Gate," "Art and the Independent," "The Enemy Within," "The Zero Hour" and "The Alabaster Cities Glance," and who has, for some time past, been associated with this publication in its advertising department. Presented below is his message to you.

"Camera," The Digest of the Motion Picture Industry, is entering upon the last half of its sixth year of publication. This, in itself, is significant, but it is also noteworthy that at this time it is entering an unprecedented period of growth and expansion, made possible by the healthy condition of the film industry and its recognition of the status of this publication.

In accordance therewith we are inaugurating several changes in editorial make-up and introducing new departments, which, while not actually pertaining to motion pictures, are designed to meet the literary demands of the cosmopolitan mass who earn their livelihood in the film field. In due time these various departments will be placed under writers who have established a reputation for themselves in their particular phases of editorial work. Any suggestions that you may have for the improvement or revision of these innovations will be cordially welcomed and given every consideration.

We would like to take this opportunity to reiterate our desire to be of the utmost service to the profession, which has accorded us such splendid support in times gone by; to assure that in the future, as in the six years since "Camera!" made its debut, your welfare will be our first thought. We want you to feel that it is your own paper, uncondemned by any alien interests, and ready to champion any and all of your just causes and grievances. We stand four-square to the sunlight. We have no axes to grind. We want you to be our friends, even as we want you to know that we are your friends. Fraternity...sincerity...good fellowship... these are the motivating powers behind us. We are going toward the pinnacle of the pyramid which your confidence in us has built. We will work together, always.

In my new position as editor I will be supported by an energetic and efficient personnel, ready to serve you at all times. Each department will function with machine-like precision, but the personal touch will not be subdued or lost. Every one will strive to make "Camera!" in deed as well as thought, The Digest of the Motion Picture Industry.

S. W. Lawson
Publisher and Manager
Fred W. Fox
Managing Editor
John Cornyn
Advertising Director
Gene Woolway
Studio Representative
Pauline Thompson
Pulse Editor

The Girl on the cover

Naida Carle, though young in years, is one of the real veterans of the motion picture industry, starting in stock at Universal in its early days, playing with such present-day notables as J. Warren Kerrigan, Tyrone Power, Harry Carey, Herbert Rawlinson and Jack Holt.

Always a keen student of books and plays she was an excellent writer, and later joined the publicity staff of D. W. Griffith when he was making pictures at the Fine Arts studio. Here she worked for three years, in fact until Mr. Griffith left for New York, when she was engaged as special publicity writer for Marshall Neilan. This was followed by an engagement as continuity writer for Lottie Pickford, and then Naida turned her attention again to acting.

Even now when she is not busy on the set she continues with her literary work and her two latest stories are to run serially in the newspapers, with the possibility she may later be featured in the film versions.

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**This Week's Theatre Notes**

It's easier and safer to "stunt" with an airplane up in the clouds than down on the ground! This was discovered by Douglas MacLean while making his first independent comedy production, "Going Up," which is having its first Los Angeles showing at Grauman's Metropolis this week. The script called for the plane to stand on its head while taxi-ing over the ground. At 10,000 feet, this would have been easy. On terra firma, however, it was a dangerous maneuver, assures Doug. "Going Up," is a delightful aviation farce, adapted from the musical comedy success. Marjorie Daw is leading woman and Edna Murphy, Francis McDonald, Hallam Cooley, Hughie Mack and others are in the cast.

The remainder of the program includes a second week of the famous "Five," "The Waning Sex," which has been halted, and "Ham Crawford" who are said to have stopped the show regularly last week.

"Getting Gertie's Garter" finished its remarkable run at the Egan Theater Saturday night, giving exactly 135 times in Los Angeles, which is the longest time it has ever played in one city with the exception of New York. The theater will be closed for the next three weeks to permit of renovating and re-decorating and the regular winter season will open Thursday, November 1, with the first performance on any stage of a new comedy by Frederic and Fanny Hatlen entitled, "The Waning Sex," which boasts a cast of distinguished players.

Opening its fourth week of showing, Charles Chaplin's first directorial effort, "A Woman of Paris," is attracting crowds that are taxing the capacity of the new Criterion Theater. The picture, which has proved a revelation to Los Angeles playgoers, places Chaplin among the great directors of the motion picture world. Edna Purviance is a revelation in the role of Marie St. Clair, the small-town girl about whom the story centers.

The prologue, "Nocturne," conceived and supervised by Mr. Chaplin himself, has scored a tremendous hit, calling forth outburst after outburst of spontaneous applause at every performance. The Criterion Symphony artists, with Adolf Tandler conducting, have already proved popular with Los Angeles playgoers, that Chaplin among the great directors of the motion picture world. Edna Purviance is a revelation in the role of Marie St. Clair, the small-town girl about whom the story centers.

**California**

Main at Eighth
Marion Davies in "Little Old New York"

**Miller's**

Main at Ninth
Corinne Griffith—Frank Mayo, in "Six Days"

**Metropolitan**

Sixth at Hill Street
Douglas MacLean in "Gniog Up"

**Loew's State**

Seventh at Broad
Anna Q. Nilsson in "Ponjola"

**Rialto**

Broadway near Eighth
Pola Negri in "The Spanish Dancer"

**Criterion**

Charles Chaplin's "A Woman of Paris"

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Charles Ray in "The Courtship of Myles Standish"

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**Mission**

Broadway near Ninth
Mabel Normand in "The Extra Girl"

**Clune's Broadway**

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"The Broken Wing"
Memories and Meditation

The Universal Megaphone

By WILL C. MURPHEY

The latest scenario work of James O. Sparrow, former New York newspaper critic, now associated with the Universal Pictures corporation, has been the preparation of "The Signal Tower" for screening. "The Signal Tower" is Wadsworth Camp's short story included in O'Brien's "Best Short Stories of 1921," and is to be a Universal-Jewel special.

Clarence L. Brown will direct it. He has gained considerable distinction due to previews of "The Aequitval," an all-star filming of the Rita Weiman play in which Norman Kerry and Claire Windsor played the leads and which Brown directed. It has won exceptional comments.

Virginia Valli will star in "The Signal Tower," which is a triangle story, and the other two in the triangle will be Rockcliffe Fellows and Wallace Beery. J. Farrell MacDonald, James O. Barrows, Dot Farley and Frankie Darro have other principal roles.

Harry A. Pollard is nearing completion of the Universal-Jewel special he has been making at Universal City, Del Monte, and Balboa Beach. The story is "The Spice of Life," written by Byron Morgan with the original title "There He Goes." Reginald Denney of "The Leather Pushers" and "The Abysmal Brute" is the director.

Opposite Denney in the picture is Laura La Plante, the winsome girl who went to Universal (Continued on Page 20)
San Francisco, Calif.

Tom Mix came to San Francisco last week to have X-ray pictures made of his leg, as he had been in an explosion a few days before, while on location, injuring himself and his horse. After a thorough examination it turned out that the hurts were not serious, so Tom returned to the company, which is working in the Santa Mountains. They expect to be near Santa Cruz for another week, and then leave for the Northern part of the State for further location work.

N. Dragomanovitch, head of the West Coast Films, arrived in San Francisco on Friday, and will be here for several days, on business for the organization. While in the North he will also spend a week in Sacramento, the trip is to further the present plans of the company for going into production at an early date. Future pictures of the organization will be made in Los Angeles, but in which studio has not yet been decided.

Al and Ray Rockett, heads of the Rockett Productions, have returned to Los Angeles, after a bus trip to San Francisco. While they were in the city they previewed their big, historical film, “The Life of Abraham Lincoln,” at Burlingame, its first showing before an audience. The film will undergo a few slight changes, and be ready for a general release shortly.

Fred Kley, recently appointed general manager for Fox west bound to San Francisco last Saturday for a short stay on business for that organization.

Albert W. Hale, well-known director of the cinema drama, with at least a hundred pictures to his credit in the past, is a guest at the Hotel Whitecomb. Mr. Hale came to San Francisco a week ago to take treatments from a doctor, for a malady from which he has suffered for some time, already he has been much benefited, and expects to remain for several weeks in the hope of still further improvement.

The Mary Pickford company, making “Dorothy Vernon of Haddon Hall,” worked all last week amid the beauties of Golden Gate Park. The screen version of Charles Major’s famous book is being made on a most elaborate scale, and on last Wednesday when the “Progress” of Queen Elizabeth was filmed, not only all the hundred people of the company brought from the South, but five hundred local extras, a whole troop of real cavalry, borrowed from the Presidio, and five hundred horses were used, all of which, with the elaborate and colorful costumes, made a spectacle not soon to be forgotten by any one who saw it. All of the work here was done in the Park, and with the single exception of one cloudy day, the whole eight days of work were absolutely perfect in regard to weather. Mary Pickford herself, and Douglas Fairbanks who left his own picture, “The Thief of Bagdad,” to come up with his wife, arrived on Sunday morning and having worked Sunday, Monday and Tuesday, finished her part of the scenes and returned to Los Angeles Tuesday evening. The company finished on Saturday, and left for the South that evening, where studio work will begin at once. Mr. W.W. Kerrigan, General Manager of the company is still in San Francisco closing up some of the business details.

Sigrid Holmquist, well-known in the silent drama is among the week-end guests at the Palace Hotel.

Colleen Moore, official mascot of the 91st Division, arrived in San Francisco on Sunday morning to be present during the American Legion Convention. She was given a rousing welcome at the Southern Pacific station by many of the officers and men of her special outfit, and will be the honored guest at many affairs given for the division during the coming week.

Fred Gaborie, who recently left the Biograph Company to join the Frank La Salle, spent most of last week in San Francisco, buying supplies for Mr. Lloyd’s picture. The ships will be taken to some port near Los Angeles where the picture will be made.

Major H. G. Forester, business manager of the Golden Gate Films, returned to town a week after several weeks spent in the South on business connected with the organization. The company expects to go into production the very near future in a southern studio, as full details of their plans will be ready for announcement in about another week.

When Eddy Elderly, auditor for Golden Gate, left for the South last week, after a few days spent here en-route from Colfax, it marked the end of the making of “Green,” as far as San Francisco is concerned. Eric von Stroheim and his company have been here so long they worked amongst us so much, and the wife organization has been so well liked, that the Frances feels real regret at their going.

It lasts only six weeks of being a year at Ernest Truex, production manager of the organization arrived in the first of Dec, last but making preparations for the photography of the picture, so it looks like the longest location record.

Cullen Tate spent a few days here last week, en-route to Seattle.

Pauline Starke was a guest at the St. Francis on Friday and Saturday last.

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**Cast of the Week**

Wm. Fox Studios present

**“ANDY MCGEE’S CHOIR GIRL”**
Directed by Wm. Wellman
Photographed by Joe August

CAST:
Andy McGee ..............Chas. Jones
Agnes Evans ..............Marian Nixon
Elizabeth Stevens ..........Eileen O’Malley
Mother ..................Lacy Beaumont
Agnes’ Husband ..............Brooks Benedict
Fire Chief ................Al Freeman
Veteran ..................L. H. King
Old Man Turner ..............Chas. McHugh
Molly Turner ..............Mary Warren

Wm. Fox Studios present

**“THE SHADOW OF THE EAST”**
Directed by Geo. Archainbald
Photographed by J. Cronjager

CAST:
Barry Craven ..........Frank Mayo
Gilian Locke ............Mildred Harris
Said ..................Norman Kerry
Kuswar Singh ............Bertram Grassby
Lolaire ..............Evelyn Brent

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**Universal Studios**

present

**“FOCOCENT”**
Directed by Perley Poore Sheehan
Story by Perley Poore Sheehan
CAST:
Glady’s Hulett ..........Norman N. Rankin
Edward Kennedy ..........Charles Cruz
Howard Truesdell ..........Robert Gordon
Lon Poff .................

Lasky Studios present

**“SINGER JIM MCKEE”**
Directed by Clifford Smith
Photographed by Dick Rush
Story by Wm. S. Hart
CAST:
Wm. S. Hart ............Ruth Miller
Gordon Russell ..........Bill Dyer
Phillis Haver ............Bert Sprotte

Fred Niblo Productions

**“THY NAME IS WOMAN”**
Directed by Fred Niblo
Photographed by V. Milner
Story by Bee Meredith
CAST:
Barbara La Marr ..........Wm. V. Mong
Ramone Novarro ..........Wallace MacDonald
The Burning Boughs

BY ALFRED NOYES

pipes to himself alone,
the child of Pan, where the woods are mel-
loving now,
his echo, the thrush, is flown;
and the clouds of the sunset burn on the
maple bough,
stained with a golden tan,
like a smooth-skinned, sun-kissed pear,
the hush of the slime th' the shadows. O little
god Pan,
What song are you piping there?

he wild grape purples the glen,
the lovers that followed the lilt of his pipes are flown.

Are they lost in the cities of men?

if he summon the Oread throng
he, leashed and lashed with the vine,
the panthers of Bacchus approach to the
pulse of his song;
and the white feet, splashed with wine?

Psalm of Immortal Joy.

wallowing pipes of the young god cried like
a bird.
The laughter of girl and boy,
all the kisses and whispers that once I heard;
the oak may darken and turn
to a smoldering crimson pyre;
the golden birch in her even bright tresses may
at I sing of the world's desire.

Thought the wild grape shrivels and fall
her boughs that are flaring like funeral torches here,
you shall outlive them all,
the bare bright seed that endures till
the youth of the year,

And when the world began,
shall sing when the world grows old;
I am the fruit and the berry, the little
god Pan,
that green leaf under the gold.

I am the lamp in the tomb;
little gold scorch alive in the drifts of
decay;
the heart in the crumbling bloom;

where the seats when the petals are unwoven many,
roles of life, at a breath,
smoke, and your memories tense;
I am the magic insatiable! Through dark-
ness and death
shall lead you to April again.

be summer burns in the brake.
the hills are a furnace of color and mellowing light
where junipers flame and flake,
the blueberry dreams like a faint blue
smoke on the height.
pine cones fall below
in the sweet, red-naveled earth.

Billy Joy, brother of Larrice Joy, Para-
mount star, who resigned a directorship at
Universal Studios to become associated with
Gus Fairbanks during the filming of "The
set of Bagdad," is making preparations to
open a New York with his sister to attend
world premiere of DeMille's "Ten Com-
mandments," in which Larrice plays the lead-
ing female role.

He left Universal Studios and went with
Fairbanks for the purpose of taking advantage
of the experience to be gained with the noted
director. From a minor position, Billy has worked
up to where he has had charge of the
Assistant cameraman.

Bruce Mitchell is filming "The Street of
Painted Women" at the Ince studio. The cast
includes James Kirkwood and Lila Lee.

Metro Makes Too Much Noise

The moral of this story is that if you decide to film a motion picture
scene at night in the residential section of Pasadena, leave the
portable motor generator at home or don't film the scene. Oscar Ap-
field, directing Viola Dana in "An-
gel Face Molly," her newest Metro
starring picture, tried it and it did-
't work at all.

The customary procedure of se-
curing a permit from the city officials had been observed and about
nine o'clock at night, Mr. Apield took temporary possession of
the grounds of one of Pasadena's many mansions. Lights were put
in place and in the street the huge
motor generator, mounted on a spe-
cially constructed truck, began to roar, generating electricity.

The generator is rated the larg-
est and most efficient of its kind. It is operated by a Liberty air-
plane motor and manufactures enough electricity to illuminate a
town of 10,000 inhabitants. The only possible objectionable feature
is the noise. It is reminiscent of all the bass moved in an Africa
sounding mess call at once, and
might be compared to a busy al-
ternator along the Marine a few summers ago.

Some people have proven their
ability to sleep in a boiler factory
during working hours, but good
people in the houses surrounding the
generator were different. Mr. Apield was filming a last scene
when a motorcycle appeared in the
grounds and its rider, a sturdy
gentleman attired in a brown uni-
form, puttees and a police badge,
introduced himself with the terse
query:

"Who's the boss here?"

Mr. Apfield was pointed out.

"You people can stay here as long as you want to," the
officer declared, "but you'll have to muf-
fle that thing or take it away.
"For the good of all concerned," he added, drawing forth his watch,
"it ought not to take more than three minutes."

It didn't.

Hobart Bosworth has appeared
as the father of Jane, and Eva
Novak in separate screen produc-
tions but he appears as the father
of them both in the same picture
for the first time in "The Man
Whom Life Passed By," a new
Metro all-star special which Victor
Schertzinger is directing.

Ralph E. Bushman, handsome
young son of the famous Francis
X., who is playing an important
role in Metro's all-star production
"The Man Whom Life Passed By,"
started on his screen career at the
age of eight, when he appeared as
his father as a boy in an Essay
picture, in which Francis X. Bush-
man was starred.

Although Percy Marmont, who is
portraying the leading role in
Metro's production of "The Man
Whom Life Passed By," was for-
erly a great stage favorite in
England, his screen appearances
have been confined to America.
Happenings in the World of Sports

With the Dempsey-Firpo fight a matter of history and with the world’s series baseball trophy in the hands of the Yanks, public interest is now focused on horse racing, football and the auto races.

It is interesting to note in this regard that many sporting events of national prominence are scheduled to take place in Southern California and particularly Los Angeles and its environs. The only counter attraction to the local program at this writing is the world championship turf classic slated for Belmont Park, N. Y., this Saturday between Papirus, English Derby winner, and either Harry Sinclair’s famous colt Zev, or My Own, owned by Admiral Cary T. Grayson, who is the White House physician. There are those who claim that if the magnificent Man-O’War was racing today the English horse would have no hopes whatsoever. As it is the entries are pretty evenly matched, whether Zev or My Own represents America. That for horse racing.

Notre Dame, one of the nation’s most formidable football teams, is, according to report, coming here to play one of our local colleges. Knute Rockne’s aggregation plays real football and Southern California folk will see some marvelous exhibitions of footwork, passing and fieldwork if they should come. Notre Dame was scheduled to meet Princeton Saturday at the latter’s home field.

The Thanksgiving Day auto races at the Beverly Hills speedway is another event of local import that fans are looking forward to. There is always a tremendous showing of population at the speed rendezvous on turkey day, and it is expected that when this year’s entries are announced interest in the events will assume greater proportions than ever before.

The lineup for Jack Doyle’s Punch Palace at Vernon Tuesday night has been issued, with “Pepper” Martin and Frankie McCann in the main event. As follows:

“Pepper” Martin vs. Frankie McCann, 133 lbs.
Terry Martin vs. Eddie Moore, 120 lbs.
Joe Layman vs. Johnny Martin, 135 lbs.
Speedy Sparks vs. Tom Kelly, 158 lbs.
Packy McMullin vs. Sammy Santos, 128 lbs.
Paul Duree vs. Jack Thompson, 145 lbs.
Eddie Conrad vs. Kid Sullivan, 128 lbs.
Looks like the Martins were going to be well represented in the fistic encounters!

The annual club championship golf tourney of the Hillcrest Country Club will begin Sunday. A good turnout is expected.

Fielding Yost, famous football coach at the University of Michigan will retire at the end of this season. He will be succeeded by George Little, who has been his aide during the past two years. Yost will remain at the school as head of general athletics.

The regular soccer season opens this Satur-
day.

Dick Ferris is busy these days trying to get over the race track at Culver City. It should go through, as it will be a winner for Los Angeles. With the Beverly Hills Speedway and the Culver City racetrack couldn’t want much more in the way of grounds. Ferris wants to open the track this Christmas.

Nine boats have been arranged for the Los Angeles Athletic Club Thursday evening, the main events will be Eddie Gleason and N. Stott, fighting at 130 pounds. The rest of the card is as follows:

Arthur Arscoulit vs. Sailor Cook, 115 lbs.
Joe McLaughlin vs. Bernard Henry, 128 lbs.
Jack Fields vs. Dan Conley, 118 lbs.
August Gatto vs. Joe St. George, 122 lbs.
Johnny Barry vs. William Gable, 142 lbs.
Ad Allegria vs. Sailor Huffman, 160 lbs.
Billy Burke vs. Mamie Kaplan, 170 lbs.
Joe Salas vs. Sailor Bryant, 125 lbs.

Mike McGhie, world’s light heavyweight champ, is slated to meet Gene Tunney at Madison Square Garden in New York on Decem-
ber 10th.

The Chittenden Gun Club on Bunnia Vi. Lake is a very popular spot these days. Reports has it that there are birds aplenty here, but limits are coming in fast and furious.

“Babe” Ruth has started out on another exhibition tour, with John Scott, Giant pick. Needless to say, however, the Colossus of St. has the permission of the Judge this time.

JACK CUNNINGHAM

Veteran scenarist who adapted “The Covered Wagon” to the screen. This film has enjoyed great success and has been acclaimed as one of the cinema’s dramatic masterpieces.
Hoffman Quits at Metro!

Hudson Announces Plans for Film Epic of West

First Nat! Will Make Picture in Mexico

Frank Case Is Here Again

Flynn Had a Very Choice Selection

BESTOW NEW NAME ON CARILLO

Resigns Because Of Ill Health

Vidor Is Cutting “Wild Oranges”
"Humming Bird" Acquires Burns

Edward Burns, one of the most popular of the younger screen actors, and leading man for Valesca Suratt, Constance, Maxine Murray and other stars, has been signed by Famous Players-Lasky to play the lead opposite Gloria Sanson in the screen version of Maude Fulton's stage success, "The Humming Bird."

The production will be filmed at the Lasky Long Island studios and Burns will leave immediately for New York to commence work on the picture which will be produced under the direction of Sidney Olcott, director of "Little Old New York."

Burns' role in this picture is that of a newspaper reporter who is assigned by the French government to locate the whereabouts of a gangster known as "The Humming Bird." It is said the role offers many opportunities for dramatic development, and it is expected that Burns will make his greatest success opposite Miss Swanson.

We have a little letter from Mrs. E. G. Medine, mother of Walter Medine, well known in local film circles, which was sent to us with a copy of a song she has just written. It is entitled "When The Twilight Comes Down On The Mountain," and is composed by Jean Navaire. In addition to this lyric Mrs. Medine has written several poems and stories, which are published in one of the newspapers of her home town, New Orleans. At the present time she is visiting in Hollywood with another son, a hero of the late war who has come to this warly climate to recuperate from the effects of wounds and severe gassing, and it was while caring for his wounds that she arranged the words for her song, which has been endorsed by Leatrice Joy, famous film actress, who also claims New Orleans as her home town.

Americanize Villains, Says Earle

Foreign looking movie villains must become naturalized Americans.

The die has been cast—according to the casting directors, it is pointed out by Conway Earle, popular leading man.

The time is not far distant when all screen villains will either be definitely Americanized or they will be out of business, says Earle.

"Producers are reaching the point where they do not dare attribute the dark deeds of the flickering drama to an individual of foreign appearance, unless they invite foreign entanglements at the box offices of the country outside of the three-mile limit of the U. S. A.,” says Mr. Earle.

With the exception of the natives of Borneo, all have registered with the American producer, the fact that they do not favor appearance on the screen in villainous parts, of persons who resemble their countrymen.

"The Mexicans, the Japanese, the Chinese, the negroes and others races do not want their countrymen shown to disadvantage in pictures—and far be it from me to blame them. Producers in Hollywood have learned that it does not pay to ignore these diplomatic relations."

"The objections sustained by foreign countries in this respect are now practically unanimous. Reports are in from nearly every country—and country."

"Producers will have to Americanize the looks of their favorite "heavies" and no doubt, will have to label each villain: "This is an AMERICAN villain," so there can be no misunderstanding."

The naturalization of foreign looking villains is already under way. Woe be unto those who cannot naturalize their looks.

WALLACE WORSLEY recently returned from San Francisco where he witnessed the coating of his premier of his picture, "The Hunchback of Notre Dame."

EULALIE JENSEN will start work in a new production shortly having finished her role in "The Yankee Cousin," a Douglas McLean special.

OSCAR APFEL has completed a series of these pictures starring Viola Dana for Metro and it is rumored that he will sign a new contract.

Von Stroheim Hides in "Greed" Editing

Erich von Stroheim, dynamic film director, has barricaded himself in his secret cutting room at the Goldwyn studios.

With the completion of actual camera work, the picturesque director commenced the colossal undertaking of editing "Greed," his film version of Frank Norris' famous novel, "The Pit." The director is so secretive that he esoses no one, has his meals served in the tiny, overcrowded cubicle, and does not leave the room for air until he has completed at least sixteen hours work.

The cans of film, forming an impenetrable barrier on the tables around the noted director, hold what von Stroheim feels is his best work in his motion picture career, and that the assembling of the film into the completed story calls for unusually close application.

To von Stroheim the cutting and editing of his picture is by no means confined to importance in the physical production. He has visualized the story with the same care for its dramatic and artistic aspects for which he is famous, and he has begun the task of assembling this material into a picture which tells the story with the directness and dramatic value of the original novel.

The long hours and the insistence of being undisturbed shuffling himself with only a corps of cutters and film "patchers," is a repetition of what occurred while he was filming the" Oxen," in San Francisco, Oakland, Placer County and Death Valley, the actual locations described by the author.

Bryan Washburn, Grand-Asher star in his own productions, recently drove home with only his car from the golf links. On the way, something went wrong with the motor and he got a good haircut to fix it. While thus engaged a chap in a fivver drove up and halted.

"What's wrong, mister?" he asked.

Bryan looked up and smiled: "I'm one of those the sport you're driving caught in the carburetor, I guess," he replied.

The other scratched his ear and looked reflectively at the actor:

"Best thing you can do," he finally volunteered, "is to get it out an' let it tow you home!"

Turn Tables On Producers

There has been a great deal of comment by writers, story readers and all the publishing men on the alleged "insults" of published stories adapted for the screen. Now Cowden, Page and Company, are reversing the "tables" process by publishing a novel taken from the original screen play, "Judgment of the Storm," produced by the Paramount Corporation, announce that the film story is to be followed exactly.

This will be an interesting experiment, for the vital "first impression" that psychologists talk about will be made by the film, and not, as has been the case hitherto, by the published story. It has been claimed that films are robbed of entertainment value by first appearing in published form. According to both writers and the producers of "Judgment of the Storm," however, neither will the film nor the novel suffer in this reversed adaptation procedure.

The film play is to be novelized by Roy Mason, the novelist. It will be published in both English and French and illustrated by photographs from the picture. The novel will be in the book stores and libraries of the country at about the same time the picture is released. New sear shall see if the book publishers can put the spirit of a story written directly for the screen into their medium, more effectively than the film producers have been able to translate novels and magazine stories!

Has Played 20 Cop Parts

De Witt Jennings said "twenty" this week when he completed a police inspector role in Metro's "Angel Face Molly," which made the twentieth in a similar cast on stage and screen following his first notable achievement. Jennings created the role of "Burke" in "With-in the-Law," which ran three years. Mr. Jennings makes "em all different. In a recent role for Grand- Asher in "The Way Men Love" he was the most human he has ever been—really quite benign.

Etiquette Expert Aids Lloyd

That details of several Austrian court scenes might be authentic and the actions of various players in these scenes correct, from a military viewpoint, Frank Lloyd has engaged William von Brincken, hilmom's best known authority on Austrian court life, in the technical direction of this phase of "Black Oxen" now being filmed. This will be released as a First National Picture.

Prior to coming to America, Mr. von Brincken was social aide to the Czar of Saxony, and aide to the King of Wurttemburg, and while serving in such a capacity acted as guide to the present King of England (then Prince of Wales) on a tour of Austria, Wurttemburg, Saxony and Bavaria. Later von Brincken served as an aide in the Austro-Hungarian legation in Washington, and when he returned to the world, came to Hollywood where the fascination of the motion picture industry was more permanent residence. Because of his training and his fame as an artist, von Brincken is one of the most sought after technical advisors in Hollywood.
BENGALS COME TO BAGDAD

Douglas Fairbanks has been working with a Bengal tiger every night in the last year. The tiger was required in Doug's new film, "The Thief of Bagdad." In fact, he has had several complaints from the public, who thought the tiger was performing poorly. The tiger, however, has been trained to perform various stunts, including climbing trees and jumping through hoops. The tiger's training has been so successful that the filmmakers have decided to continue using the tiger in their films.

Disporing themselves in the glare of the huge bright lights of Hollywood, the tiger and Doug are seen walking through a busy street, surrounded by hundreds of people. The tiger is wearing a special harness that allows it to perform various stunts, including riding a bike and doing tricks.

Bert Sprotte's Gamble Success

Back in 1915 Bert Sprotte after having spent twenty-nine successful years on the stage in the capacity of actor, stage-director and producer in many parts of the world, called upon L. M. Goodstadt at the Lasky Studio and asked him whether he would accept the role of the mysterious "Misanthrope," a story even more human than "Penrod and Sam.

"Misanthrope" is directed by William Beaudine and scheduled for First National distribution. Bert, an original and free spirit, who so wonderfully interpreted the stern father in "Penrod and Sam" and will play the leading role, will not work his old "Penrod and Sam" and will not work again. The studio, however, is disposed toward children; the very antithesis of his first characteristic.

Ben Alexander, who interpreted the role of Penrod, will play the part of Bill Lattimer.

The leads are to be taken by Henry B. Walthall and Irene Rich.

So pleased was Tarkington with the production of "Penrod and Sam," that he wrote "Misanthrope" especially for McDonald's last production. The author expressed a desire to journey to California to assist in the making of the picture.

Director Robert McGowan has finished another "Our Gang" comedy at the Hal Roach Studios and the film has been shipped to Pathé headquarters in New York. The mischievous youngsters are shown running amuck in the amusement zone at Venice. McGowan is also completing camera work on a pirate picture in which the "gang" threatens the entire Pacific fleet.

"Family Life" is the title which has been given to the sixth Mermaid comedy, directed by Bob Kerr, and supervised by Jack White.

It is a laughable view of the complications incident to the ownership of an unbalanced flier, life in auto is related, and the two are depicted to—fishing! The cast includes Mark Jones, Ruth Hiatt, Samuel Hart, Otto Fries and Tommy Hicks.

ALLEN HOLUBAR will shortly return from Nashville, Tenn.

Author's Tales Have Human Quality

Of all modern fiction writers Booth Tarkington's tales are most fitted for the screen without change of original plot because they are human. Tarkington understands children; he understands adults—he has a vast knowledge of the innermost thoughts of people. He can peer beneath the grizzly exterior and know that the chronic grizzly is human, pliable, easily moved when properly appealed to.

Tarkington's stories are filled with human interest and therefore are of general appeal. Because of this superb quality in this writer's stories, J. K. McDonald and Robert C. Paul have recently presented a literary prize of $5000 to the author, who has been given the opportunity to write a story for the screen.

"The Wonderer," is the story which Booth Tarkington has written for the screen. It is a story of a man who, finding himself deserted by his family, goes off to sea and becomes a captain of his own ship. He travels the world, learning many things along the way, and finally returns home a changed man. The story is filled with adventure, excitement and emotion, and is sure to be a hit when it is released to the public.

Home Run Wins Her Gown

When Babe Ruth poled out his second home run in the second game of the World Series, he provided Miss Natalie Jensen, featured screen player with any evening gown in Los Angeles she may select. The gown is "on" Jack Morris, otherwise James Morrison.

Morrison, who was once a great Ruth fan, scored on him last year when, through suspensions and other causes, he failed to lead in home runs. He hit against him this year and won. He thought he could go on winning by betting against him. He wagered that Ruth would not even equal a single World Series home run record.

But, although Ruth had no home run in the game did it. Only once before had two circuit clouts been registered by a single player in one game. Had Miss Jensen lost, Morrison would have been privileged to have gone to the opera in Los Angeles. He ordered the best seat tailor could make and to have sent the bill to Miss Jensen.

With that certain finesse resultant from the highest degree of effort and concentration for which Sprotte is noted.

Bill Hart will himself play the stellar role and other notables in the cast including Bert Sprotte are Gordon Russell, Phyllis Haver, Ruth Miller and Bill Dyer.

With the opening of the new home of Oscar Apfel, motion picture director, on Loma Linda avenue, Hollywood is enriched with one of the most complete personal collections of armor in the United States.

Over a long period of years Apfel has made the gathering of medals a hobby, picking up pieces wherever he has traveled in Europe and the Orient. Until recently his collection was in New York.

In addition to the armor, and with it, the weapons of the days of chivalry, Apfel has several hunting trophies. One of these is the skin of a polar bear that measures more than ten feet. The new house has given that contains every imaginable modern weapon from a long automatic pistol to an elephant gun.

A typical army "backward squad" has been drilling at the Hal Roach Studios for several days, and will appear in a new Roach Pathecomedy, with Stan Laurel in the leading role.


"Till growing up before coming to Hollywood, spent twenty years on the legitimate stage and since casting his lot with the silent drama, enjoys the distinction of portraying twenty-seven separate and distinct roles, no two of which were alike.

Lloyd Hughes wishes he were twins.

Since Lloyd left for the Flagstaff, Arizona location for the Lasky Company, his manager Fred Fralick, has had five offers for the young actor's services, which he has had to turn down.

Hughes is one of the most actively engaged leading men in Hollywood and holds the record for number of engagements during the past five months, among free lance leading men.

He is at present engaged in a leading role in "The Goddess of the Desert," for Paramount. By coincidence, he is working in his own home town in Arizona. This marks his first visit "among the folks" in several years.

John H. Richardson has just signed a contract with the studio.

Crighton Hale, who is portraying a Viennese surgeon in Warner Brothers, "The Marriage Circle," has two weeks more work for the young actor's services, which is already receiving offers for different productions. While the actor is considering the dotted line, Warner Brothers offer him a decision as to work or a much needed vacation, for since his arrival on the Coast he has made some pleasant days, and has worked unceasingly in one picture after another with no rest between.

Mr. Hale will soon be seen in Goldwyn's "Name the Man," for which he was accorded all praise by Victor Seastrom who directed it.

Russell Joy, who terms himself the "social juvenile," has returned to Hollywood after completing the stage company's tour in the east in a vaudeville sketch. Prior to his departure for the other end of the continent, Joy played the leading role in "Holliday's "Extra! Extra!" which was made at the United studios.

Sam Mogi, well-known throughout the community as a film buff and all-round director, has blossomed out for himself and is now President of Independent Comedies, Inc., with offices in the Conlon Building, Hollywood. Mr. Mogi, who has just completed a two-reel comedy is planning to produce a series of eleven more for release by Shadowland, Inc.
MARY SHOOTS IN 'FRISCO

A real mutual admiration contest was on in San Francisco last week. "It's the greatest natural vantage point location in the world," said Mary Pickford about Golden Gate Park. "Our Mary is the greatest actress in the world," said Marshall Neilan—and we love and admire her," said the people of San Francisco, and to prove it they packed all the possible trick seats for her work during the filming of the scenes for "Dorothy Vernon of Haddon Hall." It was no huge all the time, but during the three days that Mary herself was on the scene Marshall Neilan said that the crowd never at any time could have been under ten thousand people. Not that we blame them, for there were ourselves, safely tucked away back of the cameras, in front of the largest policeman in sight, to keep the crowd from stepping on us. And it was a sight to delight any heart. Mary, etched in a bright yellow felt hat and in the pictureque riding habit of the days of good Queen Elizabeth, mounted on a white horse, with rose and silver trappings, surrounded by knights and ladies, through the lovely green vistas of Golden Gate Park, and under a sky of cloudless blue. "Isn't it too thrilling!" said Mary, "it just like the olden days!"

The Telling Truth About the Coin

Spanish gold, the real coins of Spain are to be used in the production of "The Vital Question" for which Fred Niblo is making for Louis B. Mayer.

Spanish coins were tried at first but it was found that Spanish and Mexican money are very different and Mr. Niblo, as particular as the minutest detail as he is in vital matters of the production called his troubles to a friend who is at present living in Madrid and as a result fifteen hundred dollars worth of Spanish gold coins were shipped into the Atlantic bound for Hollywood.

Screen Kid Vacations

Bruce Gurney is making the most of his between-pictures vacation, many happy hours being spent at the family ranch in the San Fernando valley, watching the erection of a new house where he, sister Marjorie, mother and Daddy,Dick Gurney, the baby of the family, will live. R. Ernest Ouimet, President and General Manager of Universal Pictures, recently announced the completion of "The Vital Question," which was pictured from San Antonio and Arizona. Ouimet will leave for New York in about ten days to complete arrangements for the release of the picture. Paul Casanove directed the picture, which was finished and completed in four weeks. In the cast are Andre Lafayette, Helen Ferguson, Jack Perrin, Max Conners, Barney Blyth and Edward Tilton and W. H. Turner.

Reel Thanks Due Famed Artist

Most famous screen artists claim someone as their "discoverer," Helene Chadwick credits the eminent screen artist Harry scenario, having started her toward her prominent place on the screen to which she is looking forward with her that Mr. Fisher noticed the possibilities of her beauty. He personally helped her to get a magazine cover, and his painting brought Miss Chadwick immediate fame.

No Duncan Script

Max Graf, supervising director of the Graf Productions, writing plans for the Duncan Sisters, whom the brothers have just signed for a series of pictures, says spontaneity will have full scope. The group, which the "Kewpie Twins" by Rosetta Duncan, will be mapped out in briefest continuity. The manner in which the situations on the set in much the same way that comedies are fashioned. Max Graf has been by the sisters through their naturalness and instinctive resourcefulness for they are highly inspirational. They "think of things" as they go along, so this asset will be seized upon by Max Graf who will supervise all their pictures.

Halperin Will Film Lyric 'Souvenir'

Victor Hugo Halperin of the Halperin Productions, who first offered a cast of twenty-seven stars and scored a great success, has another project in the Hollywood Studios and is getting ready to make his second picture, "Souvenir," which is a delightful production, which will include at least twenty big names in the cast. This picture is laid in Russia at the time of the revolution, and the story is also being made into a stage play for presentation in New York City this Winter. C. R. Wallace will co-direct with Halperin and "Souvenir" is for Associated Exhibitors release.

JACK POLO

Jack Polo, who a few years ago was playing at local studios has returned from the East and will again take up the art of acting. During his absence he has been connected with a number of Eastern film companies, especially the Universal at Fort Lee, N. J.

Hunt Stromberg has rented office quarters at the Hollywood Studios to his company, which consists in production at that studio within a short time. Stromberg Productions, which introduced Bull Montana to the public, also now include the well-known Western star, Jack Polo. Hunt Stromberg's end will be an all-star one.
HOLLYWOOD STUDIOS EXPAND

So heavy has been the demand for plant facilities at the Hollywood Studios since it was purchased that the company have spent, in the immediate neighborhood of Hollywood, approximately $750,000, by a group of capitalists headed by S. M. Tourneur, president and John M. Nieholaus, vice-president of the Standard Film Laboratories, that the general manager, William Sissoni, has just announced his building program which calls for an expenditure of $200,000 within the next few weeks. This building will double the stage and unit facility space.

The property was purchased, there were four glass stages and work is now nearing completion on the enlargement of stages No. 1 and No. 2. They are being extended and joined so that when completed they will become a single dark stage, 115 by 280 feet, probably the largest stage of its kind in the West. It is an all-steel structure, with solid glass roofing. Work is also well under way upon the construction of a new unit. It will be built upon an addition to the mill, which will double its size and capacity, and it will be used for living room building, adding to the most modern fixtures and conveniences, and a complete new storeroom building.

New production offices are already completed and occupied by George Berthelson, production manager, and J. Fills, technical director, and art director Harry D. Brown, plant engineer and lighting expert, all under Sissoni's building program call for three more stages of the same size as the giant one, now nearing completion, a building to house a commercial photographer and the art title department, and a new and much larger administration building.

Chill Hearts of Comic Villains

A novel little playlet was unwittingly executed by a group of Christie Comedians while returning from location yesterday. It so happened that the day had been spent in shooting some real hard-billed Western scenes—scenes that called for such titles as "Stay off 'n these diggin's, stranger, or I reckon I'm the meanest man in these parts, little gal."

The action extended into a water tank and was surrounded by a couple of horses.

Wheeler Dryden, who recently joined Margaret Anglin's Company for the last important parts in its productions at the Curran Theatre there, turned to Los Angeles with her, will be remembered, and played for three weeks at the Mason Opera House. Mr. Dryden was then joined by Miss Anglin to play in part of "Reginald Merton in The Woman of Bronze," and left with a considerable chunk of the company working back towards New York City. After leaving Winnipeg, family and company went back to Fort Wayne, Indiana, from whence the company to New York City and disbands.

CHARLES "BUCK" JONES completing his part in a forthcoming Fox special in which he will appear as a fireman.

Club Wants Name

Virginia Brown Faivre, president of the newly launched club of screen artists organized for self improvement, announces that since the formation of the club The Regular has been open to new members from various outsiders, that the girls have decided to change the name of the club. The Regular has been changed to "Matron," since anyone who will send in a name to 1714 Garfield Place, Hollywood, California will be considered for membership. The best name will win a prize and, also, if the prize winner is not a member of the club, the proceeds of all the members which include Frischl, and Marjorie Bommer, Bessie Lafayette, Elma Samuels, Greta, Carline Curly, Minnie Johnston, Alberta Vaughn and Grace Gordon. Among others joining are Mary Philbin, Doris May, with still others to be invited. June Mathis was elected honorary president at the last meeting.

Contrasts were signed yesterday by Maurine Turner and a trio of popular players to appear with us in a feature in the next issue of Levee-First National offering, "Torture."

Miss George, who has just finished her work in "Drums of Jeopardy," will appear in one of the Miss George's recent characterizations took place in "Six Days" and "Temple of the Dolls." Joseph Kirkou, who recently finished a leading part in "Ponjola," will appear. If Cooper, who made an excellent performance in the part of young man, will be well received. The role of "Billy" in "The Girl of the Limberlost" was considered for Mr. Joseph E. Brown. It was, however, an excellent performance in the part of young man, will be well received. The role of "Billy" in "The Girl of the Limberlost" was considered for Mr. Joseph E. Brown. It was, however, a great deal wrong for anyone, we'd say.

Newton Hall, 10-year-old stage and screen character actor, has been signed by the company of pipe makers Syndicate to make a special for Paramount Portraits to cast the role of "Billy" in "The Girl of the Limberlost." He was engaged at the Ince Studios in Culver City.

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CHARLES "BUCK" JONES completing his part in a forthcoming Fox special in which he will appear as a fireman.
Flapper Flaps With Swamp Angel

Clara Bow, immortalized by Howard Chandler Christy as "The Spirit of Youth," and today considered among motion picture producers as the ideal flapper, has been engaged by First National to portray an important role in "The Swamp Angel."

This is a picture of typical small town life. Clarence Badger is directing it and the leading role is in the hands of Colleen Moore. Only eighteen years of age, Miss Bow came into pictures a few months ago to find herself a "type" and one very much in demand during the vogue for pictures of "flapperism and jazz."

Like Virginia Brown Faire and several other well-known screen stars, the slight and pretty young actress has now reached the screen, however. Her part fell a victim of the cutter's shears. Her second venture was more successful. This was as "Dot Morgan," in "Down to the Sea in Ships."

Later she played opposite Glen Hunter in "Grit," then she appeared in "Maytime" and more recently took the flapperish role in the Frank Lloyd production "Black Oxen," a picture now in production.

Clara is a native of Brooklyn, N. Y. She studied to be a secretary, but changed her mind very suddenly when her beauty attracted Howard Chandler Christy, who used her as a model for his painting "The Spirit of Youth."

A great future is predicted for the youthful thespian who, production-wise, is one of the most naturally gifted young players to reach the screen for many moons. One prominent director describes her as a composite of Lenore Ulric and Marguerite Clark.

The Fred Caldwell Co. has purchased another story by J. Stewart Woodhouse which has been approved by James Dent, West Coast representative of Schtick's, for the Hollywood series. The title for which has not yet been announced, but deals with rural life. Mr. Woodhouse centered the story around Marilie Reynolds, the baby comedienne of the Fred Caldwell Company.

Creative Productions, working at the Hollywood Studios, has finished shooting on "Superstition," an adaptation by J. M. Riddle, the editing room being prepared for an early Fall release.

Although casting is practically completed, the Irving Production, "The Dawn of Love," is being held up due to weather conditions. This picture will be directed by Dallas M. Fitzgerald and will feature a star cast.

Cancels Trip: Goes To Work

Togo Yamamoto, prominent Japanese actor who recently returned from New York, and who portrayed an eccentric Chinese character in First National's production "The Lorich," is now being considered for a similar role in "The Yellow Stigma," which is being filmed by the Kellem Film Company under the direction of C. Campbell with a notable cast including Wyndham Standing, Bar- bar, John Ford, Tom Marshall, Rosemary Thely, June Elvidge, Raymond McKee and Sam De Grasse.

Togo was planning to go back to Japan the coming Spring to direct pictures for the Matsukata Kinenza Company, which is the largest film producing organization in that country, but due to the recent catastrophe he will be compelled to postpone this contemplated journey for at least two years. It is interesting to note that he is also the publisher of a graphic film magazine in Tokyo, having a circulation of 100,000 copies a month, and by far the largest and best of its kind in the Orient. Today, the prominence of the single picture of his native land, and the significance of this position is brought out by the 1922 statistics of the United States Chamber of Commerce which reveals that Japan and England are the two best markets for American films. The picture market of the Orient is controlled, for the greater part, by Japan.

Concentration Vital Asset

Concentration.

A simple word, yet one of the most vital factors to the success of the actor or actress, according to Mac Murray, Metro star, who is now working on "Fashion Row," her new Tiffany production for Metro.

"Concentration is important in our line, but especially in acting," states Miss Murray. "Concentration is the quality which enables us to direct our spiritual and intellectual forces towards one definite object—sometimess to a time much longer than our physical strength can endure."

"I once heard of a fisherman, who, during a storm, did not leave his fender for forty-eight hours, concentrating to the last minute on his work of steering his schooner. Only when he had brought his boat safely back to the harbor did he allow his body to faint. This strength, this certainty of power over ourselves is the fundamental quality of every creative artist. The actor must find it within himself and develop it to the very last degree."

In the art of acting a special kind of concentration is necessary. The pilot, the architect, the scientist, the painter, the musician, the author—all have visible objects of concentration. With the actor it is quite different. The thing he is concentrating upon is usually something which he cannot see, he cannot hear, he cannot smell, but which he believes he is concentrating on something materially and imperceptible. In other words, the actor is concentrating upon a spiritual concentration on emotions which do not exist, but are invented or imagined.

Viola Dana I Fast Worker

Viola Dana believes she is qualified as a quick change artist as the result of her experience during the filming of "Angel Fashions," her newest Metro starring picture which Oscar Apfel is directing.

Dana's wardrobe for this picture includes seven costumes and during one day's filming six wardrobes were changed. In one case a change of makeup accompanied the change of clothes at the little stage dressed in rubber greasepaint and off her face until her fingers tired with the labor.

Some of the costumes were covered with jewels and the star had her hair dressed in a beautiful fashion. The star character however, attire not more than twice between the time she arises in the morning and the time she retires for the night. With Miss Dana the combinations were far greater. At an O'clock in the morning and by O'clock was ready for work. At 30 O'clock she told her to change from the dress of denizen of Third Avenue, New York, to that of a wealthy young society girl. She had to change her costume and her makeup as often as she changed her hairdress.

The star was repeated five times before she finished the finish scene of the day at 6 o'clock. She returned to the studio at 8 o'clock and was told to change her costume and her makeup again to change her dress again."

Symphonies

Factory stacks muttering smoke stacks of metal and fuel. Shanties that have collapsed is an architectural embrace masquerading as a duplex house sparkling as beautifully as jewels on the diaphragm of a dowager.

It posed as gracefully on lusus as marble fauns on the terrace of a palace.

Such is the getting of "The Swamp Angel," the rollicking comic edy drama of pathos and humor which First National is producing with Colleen Moore in the feature role.

Richard Connell wrote the story. Clarence Badger directs. Supporting Miss Moore are Ben Lyon, Sue Carol, Charlie May's, Mary Allen and a flock of kids of present day motion picture spectacles.

"After all, the stage is a continuous 'long shot,' and the racetrack scene in 'The Sporting Duchess' the finishing scene, the 'Hearts Are Trumps,' and the underwater scene in 'The White Heather' were all staged at Liberty Lane, a little more artifically but quite as effectively as they were later for the screen."
Mickey McMan and Muriel MacCormac, well-known screen kiddies, are playing in “Hard Rock,” which is being filmed at Universal under the direction of Robert Bradbury. It is a comedy.

In two previous pictures, Gusieier’s “Poor Men’s Wives” and with Dustin Farumn in “The Man Who Won,” these youngsters enacted roles as twins, but in the current production they simply appear together “unwined.”

Heleane Finishes Stahl Film

Helene Chadwick, who has been characterizing the “Home,” and not the “Why” in the John M. Stahl production for Mayer, entitled “Why Men Leave Home,” will complete her engagement this week and return to the Goldwyn studio where she is under contract.

During the filming of the Stahl picture, which has taken six weeks to photograph, Miss Chadwick has been married twice to the same man, Lewis Stone, and has gone on as many cinematic honeymoons.

According to the rule that “The first shall be last,” their first wedding scene will be the last shots taken for the picture.

Never before in motion picture history has an honor so distinguished a motion picture as that just bestowed on Richard Walton Tully’s most recent production “Trilby,” a current First National picture. Out of all the films made in all countries, Tully’s “Trilby” was selected by the British government to be presented under the patronage of the Prince and Princess of Wales, and every theatre in England for the purpose of assisting the $25,000-000.00 fund for the war.”

Mr. Tully, who is now deep in his preparation of the scenario for his second production, for which a novel is to be his next production, is being duguied with wires and letters of congratulations.

Cullen Landis, who has no such thing as watches in his young life, being engaged in two pictures at the same time, has a matter of countenance in the Ince production, “The Girl of the Limberlost,” for he has graduated from a university and has been in the “uniform” business of the world for two years. It is the “oldest,” straight role he has yet played. His nights are occupied at the Metro Studios where he has the juvenile lead in “The Man Whom Life Passed By.”

For the first time since completions of the present feature production, “The Extra Girl,” Miss Mabel Normand, who has been the master of a menagerie or the purpose of exchanging ideas with F. Richard Jones, has been appointed production manager for Sensett, also Miss Normand’s personal director.

“D. W. Wants To Know Horse’s Color

America doesn’t know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington to Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent bureau, which will button under the direction of Will H. Hayes.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial version of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe to the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere’s horse for the scenes in his next production “America.” Mr. Edwin B. Worthen, president of the Lexington Historical Society does there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith’s research department is now conducting search through personal correspondence of that period.

Gains Fame In Mother Roles

Mary Alden once more takes her place at the head of the ranks of screen mothers. Particularly impressive in her recent characterization in Mr. Mayer’s presentation of Reginald Barker’s version of Blanche Upwright’s novel, “The Valley of Content,” which will be released by Metro under the title of “Pleasure Mad.” In this feature production Miss Alden portrays the role of what many people will agree is the ideal type of American mother—the mother of unflinching fidelity to her family, the mother who clings to old-fashioned creeds when her loved ones are in danger from their own errors.

Miss Alden’s career has been most interesting. She is a recruit from the ranks of journalists, having followed her writing bent in San Francisco and New York. However, when a chance came to go on the stage, she embraced it with tremendous delight and this led to her winning the role of a matronal housekeeper in David Graham Phillips’s immortal production “The Birth of a Nation,” to which the popular delineator of matronly roles owes so much of her success.

By the time the year 1920 had rolled around and she had supported Will Rogers in one of his notable screen successes, Miss Alden had worked her way being called “The foremost mother of the films.” She has retained this reputation ever since, until now she is in demand every time a mother role of any kind comes up. Such is the result of all her matronly successes were scored in support of Richard Barthelmess in “The Bond Boy,” with Blanche Sweet in “The Underground Woman,” and in “The Old Next.” Later she was presented as a star in her own rights in “A Woman’s Life,” and now she comes back to her great following of admirers in what is claimed to be even a greater mother role than any of its predecessors. This appearance in “Pleasure Mad” is said to be the zenith in artists characterization on her part.

Lawrence Licalzi Joins Ranks of Screen Kids

A boy with a grand opera name he Lawrence Licalzi should have fanatical talents. His father was a vaudeville theatre owner in Chicago, New Orleans and Butte. Licalzi is Italian and his wife is Irish. Lawrence was born in the atmosphere of the theatre and during the eleven years of his life this close association with the theatre has added to his natural dramatic talent. In “Misunderstood,” the J. R. Mc Donald production which Wm. Selznick is directing for First National, Lawrence Licalzi is the enterprising difficult role of the villain hero’s oil. He entered films five years ago, and first drew the attention of the dramatic critics for his work in the Wm. Fox production, “Three Good Pals, coming later to the horizons of Hentzaug and Robin Hood.”

Young Licalzi is a talented pint-sized lad has a good tenor voice.

Lillian Leighton has completed her role in “The Call of the Canyon” and is preparing to start work on another big feature.
For Week Starting Monday, Oct. 22, 1923

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 639-369

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Asst. Director</th>
<th>Scenarist</th>
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<td>Ashton Dearholt, Pro. Mgr.</td>
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<td>Linden Stevens</td>
<td></td>
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<td>“Where is Polly”</td>
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<td>1745-51 Glendale Blvd.</td>
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<td>Ralph M. DeLacy, Apparel.</td>
<td>6529 Venice Blvd.</td>
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<td></td>
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“The Digest of the Motion Picture Industry”
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<th>&quot;The Digest of the Motion Picture Industry&quot;</th>
<th>Page Seventeen</th>
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<td><strong>HOLLYWOOD STUDIOS.</strong> 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.</td>
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<td>Harold Lloyd Corporation—Wm. R. Fraser, Gen. Mgr.</td>
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<td>Taylor-Newmeyer H. Lloyd</td>
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<td>&quot;The Girl Expert&quot;</td>
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<td>Louis,—About Production Wm. H. Carr, Production Mgr.</td>
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<td>&quot;Maud Muller&quot;</td>
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<td>J. K. McDonald Productions. Wm. Beaudine All-Star H. Torpe</td>
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<td>Renaud Hoffman Productions. Renaud Hoffman All-Star Mackenzie</td>
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<td>&quot;MISUNDERSTOOD&quot;</td>
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<td>Halperin Productions. Halperin-Wallace All-Star A. Wyckoff H. Young Halperin</td>
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<td>&quot;Souvenirs&quot;</td>
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<td><strong>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</strong></td>
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<td>438-748</td>
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<td>Bob Horn Productions (Independent release). 1442 Beachwood Drive.</td>
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<td>&quot;The Isles of Paradise&quot;</td>
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<td>Sanford Productions. Mattison Mattison-V. Rich E. Dyer</td>
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<td>KineMart Productions. B. Schrader, Casting. 1442 Beachwood Drive.</td>
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<td>Mitchell Kirkwood Lee</td>
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<td><strong>ROY HUGHES PRODUCTIONS. 840 S. Olive. SHADOWLAND RELEASE.</strong></td>
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<td>Roy Hughes Leaves Hale J. MacFarland</td>
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<td>&quot;Ashes of Waste&quot;</td>
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<td><strong>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City</strong></td>
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<td>Gene L. Troutman Porter Productions.</td>
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<td>J. Leo Moran All-Star Howard Anderson Jeanett Porter Gene S. Porter</td>
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<td>&quot;The Girl of the Limberlost&quot;</td>
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<td><strong>Assoc. Authors, Inc. Thomas H. Ince Corporation.</strong></td>
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<td>Dell Andrus All-Star</td>
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<td>&quot;The Galloping Fish&quot;</td>
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<td>Bruce Mitchell Productions.</td>
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<td>Mitchell Kirkwood Lee</td>
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<td>&quot;Painted Women&quot;</td>
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<td><strong>BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting.</strong></td>
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<td><strong>Paramount Pictures. (Famous Players-Lasky Release.)</strong></td>
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<td>Herb Breon Pals Neef Shirley Temple Dick Ricketts</td>
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<td>&quot;My Man&quot;</td>
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<td>Will McHale All-Star Geo. Hupbard Jack Youngman</td>
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<td>&quot;Every Day Love&quot;</td>
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<td>Guy Willey Chas. Clark Fred Robertson</td>
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<td>&quot;Flaming Barriers&quot;</td>
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<td>Geo. Melford All-Star Fred Roberts</td>
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<td>&quot;Singer Jim McKe&quot;</td>
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<td>Sam Wood Productions. Sam Wood All-Star</td>
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<td><strong>Zane Grey Productions.</strong></td>
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<td>Victor Fleming Dix-Wilson</td>
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<td>&quot;The Call of the Canyon&quot;</td>
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<td>James Crute Productions. James Howe Gilroy</td>
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<td>James Crute All-Star</td>
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<td>&quot;To the Ladies&quot;</td>
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<td>Irvin Willat Productions. Irvin Willat All-Star Chas. Schoenbaum Dito Brower</td>
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<td>McNAMARA STUDIOS. 4011 Lankershim Blvd.</td>
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<td>L. B. MAYER STUDIO. 5360 Melrose Ave.</td>
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<td>Fred Niblo Productions.</td>
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<td>Fred Niblo All-Star V. Milser</td>
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<td>&quot;Thy Name Is Woman&quot;</td>
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<td><strong>MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.</strong></td>
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<td>Louis B. Mayer Productions. (Metro Release.)</td>
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<td>B. P. Mayer Productions (Preferred Pictures Release.)</td>
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<td>Vic Schertzinger All-Star Karl Strauss George Yohalem Eve Unsell</td>
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<td>&quot;The Boomergang&quot;</td>
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<td>METRO STUDIO. Romaine and Calhuenaga Ave. Harry Kerr, Casting.</td>
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<td>United Artists Release. Rex Ingram Productions. (Metro release)</td>
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<td>Jackie Coogan Productions, Inc. Allen Holubar Productions.</td>
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<td>NATIONAL STUDIO. 1116 Lodi St.</td>
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<td>J. A. Ball Ray Rennahan</td>
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<td>Color Photography Schedule</td>
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<td>PICKFORD-SHADY BANKS. Individual Casting. 7100 Santa Monica Blvd.</td>
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<td>Individual Productions. (Film Booking Offices.)</td>
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<td>James Harlow All-Star Lea Garmes Morena</td>
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<td>&quot;Light of the World&quot;</td>
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<td>Eugene L. Walker, Mgr. 6701 Santa Monica Blvd.</td>
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Standard Adds Service

For several months we have noted, with growing interest, the progress of the Standard Directory. It is doing a big thing for the motion picture industry in the establishment of a central registration headquarters, announcement of which was made in the past fortnight. Here everyone in the business will be recorded, and their names, addresses and phone numbers kept on file, without charge, thus enabling producers, directors and all others interested to promptly and easily locate desired people.

Along with this service several new departments have been added to the Directory, affording representation to branches of the industry which have heretofore been neglected. Under their proper classifications will be found musicians, orchestras, film editors, title writers, continuity writers, scenarists, cameramen and electricians. In the next issue, which goes to press the 30th of this month, the assistant directors will be included.

The staff of the Standard Directory is headed by A. Ohmer Ridgeway, Editor; Ellwood E. Hopkins, Jr., General Manager; and W. S. Bonnell, Publicity Manager. The efficient manner in which this valued index has been issued is most commendable, and speaks well for the continued progress and inevitable expansion of this publication.

Laurence Trimbly, director, trainer and "pals" of the wonder dog, "Strongheart," is on route to New York City with his latest screen masterpiece, "The Love Master," which critics who have seen it declare is an even greater picture than "The Silent Call," or "Brown of the North." Strongheart's first two features, Trimbly, who was accompanied by Prof. Fred L. Wilson of the University of Nevada, will make a short stop at Las Vegas, Nevada, where he will look at some horses in which he and Prof. Wilson are interested.

With new bus lines every week, and trolley lines being extended, Jack White unintentionally adds his bit to the traffic confusion when he takes out on Vermont Avenue the street car which he had built in the studio for use in the current Mermaid comedy, directed by Fred Hibbard.

So realistic is the car, which is mounted on a gasoline truck chassis, that as it trundles to and fro from the location, with a few actors inside, it is constantly hailed by persons who think it the newest addition to Los Angeles' transportation facilities.

Real street cars are also being used, but Mr. White built a car to make possible several comedy "gags" which could not be worked on a borrowed car.

David H. Thompson, First National production manager, goes East for conference with home office executives. He carries with him master prints and negative of "Flaming Youth."

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Camera
"The Digest of the Motion Picture Industry"
Page Nineteen
ANNOUNCEMENT

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1448 North Wilcox
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"Megalophone"
(Continued from Page 5)

City for one reel leading roles two years ago and has rapidly mounted the ladder of success. Other players are Hallam Cooley, Ed Kennedy, Leo White, Lucille Ward and C. L. Sherwood.

"The Turmoil," Booth Tarkington's classic being filmed by the Universal Pictures corporation as a Hobart Henley production, presents the atmosphere and the romanticism of the rich and the not-yet-rich. For the really wealthy homes Jack Lawton, location manager, has built fake shooting sites for Mr. Henley in Pasadena.

George Hackathorne, Emmett Corrigan, Eleanor Boardman, Eileen Perley, Pauline Freeman, Theodore Von Eltz, Edward Hearn, Bert Roach, Kenneth Gibson, Buddy Messenger, Johnny Fox, Charles Clary, are the principal roles in the Jewel transcription of "The Turmoil."

Editing nears completion on "The Storm Daughter," the Universal-Jewel production directed by George Archainbad with Priscilla Dean in the starring role. It is a spectacular story of the old west, written by Bayard Brown and scenarized by Edward Montaigne.

Thomas Sanzetti, William B. Davidson, Cyril Chadwiek, J. Farrell MacDonald, and Bert Roach, and other players handled remaining principal roles.

The old Bowery, quaint reminder of the romantic days of Chuck Connors, Steve Brodie and Barney Flynn, lives again. Its queer people, its stirring feuds and its bizarre customs are the setting of a new picture, which time and the clock has turned back a quarter-century, at Universal City, where the old Bowery has been built for a new Arthur "Dime" Philbin's new picture, "My Mamie Rose."

A visit to the street is an adventure. It recalls the old Bowery, thru song and story, has become a romantic myth, and all America looks back on it with affection. Its sinister side is forgotten:—lost in the glamour of romance are its dives and its gangsters, its feuds and gunmen, is vices and its tragedies. It has become a sort of romantic baza of old-time songs and old-time traditions of modern Robin Hoods and miscreants of Ala Dumas in brown derby. That's the Bowery one encounters at Universal City—for the imagination.

The quaint street was built from old photographs and memories of many at the big studio who lived in it of yore. George Cukor, the director, saw it at a boy. His memories augmented the photos. Perley Poore Sheehan, the novelist, played up the story to the newspaperman, who designed the huge set, used it to lay out the street. The photographs were reproduced exactly as they stood long before Volstead was dreamed of.

"And, elevated—with the pulling of little steam trains that inundated the electric trains today, overhaunts the street and purrs its human caress into the eddying crowds.

At night the windows are lighted—a delicate bit of electrical engineering by Arthur E. Shadur, chief engineer of the studio. It is interesting to know that the street requires more light than "The Hunchback of Notre Dame" did—for every window on the street is lighted while in the ancient Paris set that little window is thrown against walls with no interiors to illuminate.

The people of the street are more important than the street itself. Every type of the old Bowery had to be found and placed. There are old pushcart vendors, queer Semitic cloth merchants, and the quaint character of the period in their big sleeves and queer hats,—blowem girls riding bicycles, then the utilitarian short coats, big buttons and derby hats, swagger about the street.

In this nonsensical population of several hundred the quaint characters of the story again enact the life Owen of Kildare, Pat O'Malley, as the gangster of the story, is the dramatic representative of the author, Marion Philipson in her quiet costume of long ago, a frail, appealing wisp of humanity, crosses the street to the elevated station, and one realizes all this is illusion, all this labor and all this thought was expended to center around this diminutive girl still a tender teen, whose face on the screen can make millions smile or weep.

The Bowery at Universal City is primarily a melodramatic triumph; it is the story of modern science to reproduce a day long dead, and has done it so convincingly that its folk actually live again. In actually the illusion is complete; those who are priviledged to see the scenes in the making are still marveling.

On the screen it will be even more spectacular.

It is interesting in that it is a bit of pictorial history of what perhaps America's most famous street; it may well be that in the growth of the largest city in the world: it shows one stage of the evolution of a metropolis.

And—It adds a new chapter to the history of the motion picture.

A daring departure in motion picture direction; perhaps one of the most daring in years, is under way at Universal City, where Perley Poore Sheehan has begun work on the production of "Innocent." The story is his own, he is to direct it, and—each actor in the cast will create his or her own role, as they all have. It may possibly, will be a college graduate, but this does not mean that the story is "highbrow." In fact the actors, and the most elemental of people; mountain folk from the hills of Alabama, none able to read or write, and capable of only the most elemental mental processes.

"That is why college trained actors are needed," explains Sheehan. "They have to revert to the absolute primitive for this play; we of today are far enough from the elemental that the untrained mind cannot grasp it. It takes education to play a character absolutely without it.

But the plan to seek college trained actors is incidental to the plan for the production. The first thing to be done when the cast is assembled will be a reading of the play, just as Belasco does with a stage play. Sheehan will read and play each character in the cast, and each member will receive a copy of the script. Each actor will then form a conception of the part he is to play, and when he has mastered it, have it filmed and gradually work up a counterpart of the character as he or she sees it.

"The first thing to be done is the stage for fifty years," said Sheehan, "And, so far the absolutely accepted procedure in drama has been ignored in pictures. Usually the actor does not know the story, he is brought on, scene after scene, told to 'look to left or smile,' and go thru the routine like automatons.\"
"Megaphone"

"On the stage each artist analyzes the part and forms a conception of it; then it is a convincing work. That is what we are going to do in the new picture; put the show business back into pictures."

The new picture will be a melodrama, but Sheehan plans to have it acted in such a manner that it will not smack of the usual in any manner. It is a story of primitive folk with a new twist, and considerable curiosity is being manifested by directors as to how the author of "The House With A Bad Name" and other noted novels will handle the tale. Sheehan is known to picturedom as the adapter of Hugo's "Hunchback of Notre Dame" to the screen, and as the scenarist of a number of other noted stories. Outside of the work of supervising "The Hunchback" this is his first adventure in production. He will have a remarkable staff in his new picture. Jack Sullivan, who assisted in the direction of the Hugo super production, will personally handle the mob scenes, and who, as first assistant on "Merry-Go-Round," was the connecting link between Erich von Stroheim and Rupert Julian, will assist Sheehan at the latter's request. Martin Murphy, one of Universal's crack production managers, has been assigned to the picture, and Timpie will design the settings.

The cast includes Ed Kennedy, Gladys Hulette and Howard Truesdale.

Howard Gaye, one of the original D. W. Griffith stock company, has recently returned from England, where he played the title role in the Camnout Film Company's production, "Lord Byron," which was filmed in London. It is interesting to note that practically every member of the original Griffith stock company has achieved noteworthy success in screen history, many now being featured players and stars. Since his return, Mr. Gaye enacted the role of Pharaoh in "Tut-Annul-Amen," and played important parts in "Long Live the King" with Jackie Coogan, and in Rex Ingram's "Scaramouch." He is now playing in "Beau Brummel" at the Warner Bros. studio. This film has John Barrymore, noted stage and screen celebrity in the title role.

Have the movie folk gone real estate mad? Is there an "own your own home" movement afoot in the Hollywood cinema colony? These and other like questions are daily propounded by tourists touring through the film capital as the spider on the sight seeing bus points out mansion after mansion recently acquired by some prominent screen luminaries.

Among the stars and directors who have purchased new homes in Hollywood during the past few months are Charles "Buck" Jones who acquired a showplace on Hayworth street; Oscar Apfel, who but recently took possession of a fine mansion on Loma Linda; Al St. John, who purchased a Whitley Heights residence; William V. Mong, who owns one of the finest homes on Orchard Avenue and Wallace Worsley, who resides at Manhattan Place. Never before have the motion picture people taken such an active interest in local real estate say the Hollywood dealers and they predict an even more active buying period among the members of the Hollywood picture colony during the ensuing winter months than heretofore.

Jackie Vernon, who recently finished parts in "The Noble Roman," with Herbert Rawlinson under the direction of William Park and in Noel Smith's "The Weakling" featuring Henry Stoche, believes that Stanford University will win the Pacific Coast conference football title this year, giving as his reason the fact "Pop" Warner of Stanford has no equal among football coaches in the country, with the possible exception of the far-famed Knute Rockne of Notre Dame.
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Baby Peggy received the second highest rating of her age in a psychology test conducted by the University of Southern California in Los Angeles. This places her in the category of infant prodigies, which is a formidable title for a chubby little girl to carry around. But it does not weigh heavily on this sprightly infant. Baby Peggy is a child gifted with intelligence beyond her years, yes, but lacking in none of the graces of childhood. Here is a well-rounded character, not abnormally developed in one line at the expense of all others. Such children are these—mathematics and chess wizards—are not prodigies; they are freaks, and seldom reach maturity.

Negotiations for Baby Peggy’s first story for Principal Pictures Corporation are being conducted with the publisher, and the title will be announced immediately upon their settlement. Edward F. Clinton will direct.

Sherid Holmquist of the Lasky fold is making her first visit to San Francisco. She left Friday night to spend the week-end there and to attend the California State Tennis tournament. Incidentally, Miss Holmquist is soon to join the ranks of free-lance players, having announced her intention of not renewing her contract which expires within the next few weeks. Her latest role was as the leading feminine character of “The Light That Failed.”

Though it is not generally known, Lewis Dayton began his motion picture career with Mary Pickford. This was in the old Biograph days under the direction of D. W. Griffith with the now famous combination of Blanche Sweet, Owen Moore and Mack Sennett. Though he subsequently returned to the English speaking films and European film productions, he has now returned to the American screen, having appeared during his sojourn here as leading man in five successful film productions.

Previous to her debut in pictures several years ago, Norma Shearer, one of the stars in Kipland Barker’s new picture, “Pleasure Mad,” was a Montréal society girl. Chosen by art critics as the most beautiful girl in Canada, she was later selected to give a diving and swimming exhibition at one of the exclusive clubs for the Prince of Wales during his first visit to the Dominion.

“The Hunchback Of Notre Dame,” is playing to such crowded houses at the Capitol Theatre that it is scoring one of the biggest hits ever made in San Francisco.

Louis H. Tolkhurst, the inventor whose microscopic pictures of The Ant and The Bee are creating a sensation all over the country, declares that in his fourth production of the series he will show the world the most unusual motion picture ever screened. It is that of a caterpillar changing his metamorphosis from its worm-like form into that of the cocoon stage. The hours of constant vigilance were spent by the scientist at his motion picture camera, equipped with its magnifying apparatus, so that the complete stages of transformation are shown—a veritable conundrum of Nature within the tiny limits of a cocoon. Every feature of this marvelous metamorphosis is revealed under the searching power of the Tolhurst “cool light” and magnified mightily on the screen.

This series called “Secrets of Life” is being made by Tolkhurst for Principal Pictures Corporation.

Harry La Verne, well-known local actor, is now on his vacation, visiting his parents in Dowagiac, Michigan and friends in Chicago. Upon his return in the near future he will play an important part in the Gold Seal production, entitled “The Man From Thunderburg.”

William V. Mong, who is creating one of the stellar roles in the Fred Niblo picturization of the stage play, “The Name Is Woman,” is one of the rare fathers in the acting profession, who is satisfied to let his son follow in his professional footsteps, if the youngster is so inclined.

“If my boy wants to be an actor and shows the proper talent when he is old enough to decide upon his career, I shall be happy to have him take up my line of endeavor,” says Mong. At the present time “Bill,” Jr. has aspirations to become a motion picture director. Although but five years of age, the youngster already wields a mean megaphone and nothing delights him more than to strut about with putters, sign opened at the throat and direct the neighborhood kiddles in mob scenes which are enacted on the porch of the Mong residence in Hollywood.

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"LEST WE FORGET"

THEODORE ROOSEVELT
OCT. 27TH, 1858.

"There can be no divided allegiance here. Any man who says he is an American, but something else also, isn't an American at all. We have room for but one flag, the American flag, and this excludes all others, just as much as it excludes any foreign flag of a nation to which we are hostile. We have room for but one language here, and that is the English language, for we intend to see that the crucible turns our people out as Americans, of American nationality, and not as dwellers in a polyglot boarding-house; and we have room for but one soul-loyalty, and that is loyalty to the American people."

It would be well for us to pause a moment in the hurry and scurry of our daily existence and ponder over the words and deeds of that great American whose birth anniversary we commemorate at this time. A man of simple habits and of a rugged and dynamic character, he will ever be classed among the most distinguished personalities and great-hearted patriots that his country has ever had. The above words, an excerpt from his last public message, are worth serious and prolonged study for they reflect the frank and energetic qualities which Theodore Roosevelt possessed. He was never backward about the truth; with him a spade was a spade, and he never uttered sugar-coated nonsense or meaningless phrases. True, he was often censured, but what great man has not been subjected to censure? The big thing about him was the fact he commanded respect from friend and enemy alike. He was nationally beloved, and at times, internationally feared. Soldier, statesman, explorer; a cosmopolitan, yet always an American.

Motion pictures today need a man of the caliber of Theodore Roosevelt, a man who can command respect among the various branches of the industry in a way that will insure the co-operative efforts of them all toward one goal, which is the perfection of the cinema. There are too many little Roosevelts running around here now. With motion pictures it shouldn't be a case of dog eat dog. Everyone should be striving for the common cause, and if we had a man who possessed the dominating personality, the tireless energy, and far-sighted wisdom of Roosevelt these things could be achieved. We would find the grail. He states "there is room for but one soul-loyalty and that is loyalty to the American people." We can paraphrase and say: there is room for but one soul-loyalty and that is loyalty to the highest ideals of the industry. We have room for but one language, and that is the language of fraternity and good-will toward one another. From the crucible of the yesteryears the great motion picture world will arise, and we must exclude the flag of the alien interests who are in the business only for monetary gain, even as we would exclude the flag of those who have declared themselves hostile to us and our work. We need a man like Roosevelt to show us the way, a man who can establish more harmonious conditions within our walls so we can work undisturbed by internal dissension, and, unfettered, soar to the heights of worthwhile things. A man like Roosevelt could put team work into motion pictures. That is what we need.

An interview with JACK DEMPSEY, World's Heavyweight Champion Pugilist. Impressions of the man and the fighter. Soon!

"HOLLYWOOD AND NEW YORK." Some opinions from prominent film folk as to the status of the two as film centers.

A Review of the Best Photoplays of the Past Ten Years. An unbiased opinion by an ordinary "fan."
Holbrook Blinn reaches stardom on the screen in Edwin Carew's First National picture, "The Bad Man" at Loew's State theater this week. It is a thrilling production of the stage play in which Blinn achieved great success here and for three years on the American stage.

Cleverly constructed, the comedy-drama is built along lines different from the average production and is marked by snappy humor, intermingled with thrills and surprise situations. "The Bad Man" is a mixture of laughs and thrills, a story of the Mexican border with Mr. Blinn as a bandit, a sort of Robin Hood of the desert, a type that is absolutely new to the screen. While the leading character is a "bad man" he is a "good bad man" with a unique philosophy of life and a deep sense of conceiving right and wrong. Holbrook Blinn's characterization is one of the most fascinating the screen has ever seen. The cast includes Emil Bennett, Jack Mulhall, Walter McGrail, Harry Meyers, Teddy Sampson, and others of note.

In spite of the continued interest in Charles Ray's production of "The Courtship of Myles Standish," it is announced that, owing to existing contracts, this remarkable photoplay will give way to Harold Lloyd's latest comedy "Why Worry?" at Grauman's Million Dollar Theater.

"Why Worry?" is straight farce. Here are real characters and entirely probable situations exaggerated to a state of absurdity that yet remains within the realm of possibility. It is the story of an American youth, accustomed to luxury who seeks adventure in South America and promptly becomes ensnared in a fierce, fiery, and flaming renovation. It is laid in a romantic atmosphere with thrilling adventure and is pronounced as a comedy of one laugh and that from start to finish, with mirthful, hilarious situations overlapping one another. The picture introduces to the screen a new leading lady in the person of Jobby-Kalston who is young, pretty and spirited and proves a decided acquisition to the realm of the silent drama. Another prominent figure is John Aasen an 8 foot 9 inch giant who also makes his screen debut in this picture.

A banner week at the Hillstreet theater, Sophie Tucker, the premier innovator of the vaudeville stage, will return with a new act and the usual number of novel character songs presented as only Sophie can present them with the assistance of her two syncopators, Ted Shapiro and Jack Carroll. J. Rosamond Johnson, formerly of the famous team, Cole and Johnson, will present a musical chronology entitled "Syncope." In his company will be E. (Peggy) Holland, Eddie Ransom, L. C. Langster, Leon Abbey and Eloise Bennett.

Dan Stanley and Al Blum a clever pair of songsters and comedians will also be present. William Edwards, supported by Gail White, will offer a comedy sketch entitled "Fog O' My Sole." Jack Joyce, will offer a number of English stories, some dancing and singing.

Converting the vaudeville will be Adonis and company, a clever hand-balancing act.

The feature photoplay will be Dustin Farnum in "The Busters." Other features on the bill will be Hillstreet International Shows, Artco's Fables, a Carter De Haven comedy, and a William Duncan Chapter-play "The Steel Trail."

The Universal Super-Jewel, "Merry-Go-Round" which has been playing to tremendous houses at the Alhambra theater will be retained for a second week and which will be its final in Los Angeles. Its story of pre-war life in Austria with its scenes of gay revelry in the Prater, the Coney Island of Vienna, and with its tremendous love drama between the two leading characters gripping every onlooker, "Merry-Go-Round" offers one of the most dramatic stories the screen has ever known.

Authenticity is one of the many notable things in this picture which tells the story of an Austrian nobleman for a little girl, an organ grinder at an Austrian market. The cast includes George Hackathorn, Mark Philbin, Norman Kerry, Caesar Gravina, George Seigmann, Al Edmudson, Dafe Faller, Lillian Sylvestor, Maud George, Edith Yorke and many others of note.

One of Rudyard Kipling's most colorful stories, involving drama of the highest order, has just been transferred to the screen. The story is "The Light That Failed." George Melford produced the film version, which constitutes the feature attraction at Grauman's Metropolitan Theater. In this picture Jacqueline Logan, Percy Marmon, Sigrid Holmquist and David Torrence are featured.

By special consent from the author, the time of the story was changed to the period just preceding the great war. The picture is accompanied by special feature acts.

California
Main at Eighth
Marion Davies in "Little Old New York"
Miller's
Main at Ninth
George Arliss in "Green Goddess"
Metropolitan
Sixth at Hill
Jacquine Logan in "The Light That Failed"
Loew's State
Seventh at Broadway
Hollbrook Blinn in "The Bad Man"
Rialto
Broadway near Eighth
Pola Negri in "The Spanish Dancer"
Criterion
Charles Chalpin's "A Woman of Paris"
Million Dollar
Third and Broadway
Harold Lloyd in "Why Worry"
Alhambra
731 South Hill
"Merry-Go-Round"
Hollywood Egyptia
Hollywood Blvd. and McCadden
"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan
Mission
Broadway near Ninth
Mabel Normand in "The Extra Girl"
Clune's Broadway
Broadway near Fifth
"The Isle Of Vanishing Men"
**Hollywood**

By MALCOLM McINTYRE

To come in their thousands, the young and the old,
With many a heartbreak their stories unfold,
To throw up their jobs; left their kith and kin,
A chance in the movies; for a chance to "shun in."
The self-possessed flapper with bright eyes of youth,
The broken-down woman, half stove and uncouth.
Kid from the farmland: The girl from the store,
To come in thousands to knock at my door.
The novelist with a pen so small,
She hurries, they whisper, "eeny, meeny, miney, moe."

"The mutes are rotten, I'm through with the same,
Others return to their counter and store,
But thousands still knock at my tightly closed door."

An actress who gives great promise of attaining early stardom is Nola Louxford, who is prominently cast in "Rouged Life" with Viola Dana. She also enacts principal roles in "The Flying Dutchman," "The Prince of Tonight," and "The Man of Wrath."

Lewis Dayton, film actor, has a dread of becoming marked for type. The public becomes accustomed to seeing a certain player in a particular style of portrayal, then the producers are afraid to offer him in any other way. Dayton has the aristocratic bearing and air of refinement which places him in the society leading man class, but he states that he would rather play villains and character roles than to become stereotyped which follows the playing of the same style of parts for picture after picture. He played a near-villain in "Cordelia the Magnificent" with Clara Kimball Young which contrasted with her later picture "A Wife's Romance," wherein he played opposite Miss Young.

Lillian Lawrence, who will best be remembered by her part in "The Girl I Love," with Charles Ray, has finished the characterization of Mrs. Wingate in Hal Roach's satire, "The Two Covered Wagons," featuring Will Rogers and Marie Mosquini. "Norman N. Raskov, who has been cast for the part of Horsey Lefferts, a Kentucky mountaineer and around whose death the plot of that story revolves in "Poor Sheen's "Innocent" at the Universal, has only recently joined the local film colony. Mr. Raskov has been centered in Johannesburg for nearly twenty years, four of which he spent on the legitimate stage and was for six years with the African Film Trust. He gained quite a following among the fans owing to his athletic prowess, being called "the Douglass Fairbanks of South Africa."

For Laura Winston, stepping from the portrayal of She-Bear, an Indian bag, was her part which she has just finished in the "Flack Slayer," a C. W. Roach Production directed by Geo. B. Seitz and featuring Murphy Miller, to that of an emotional mother role for which she has just been cast in the new New Gerber production under the direction of Dick Hatton at the Berwick studio, is all in a day's work.

"Laura Winston is seldom idle. Her range of character portrayals is apparently unlimited and to her the overworked and much abused "sensuality" can safely and conscientiously be applied.

The Universal Megaphone

By WILL C. MURPHEY

It was intended that Reginald Denny, Universal star, who was severely injured in an automobile accident recently, should make another of the humorous stories of prize fighting, "The Leather Pushers," as a farewell appearance in the series, in which he would introduce his successor, Billy Sullivan. "The Spice of Life," his Universal-Jewel string vehicle directed by Harry A. Pollard, is completed last week and preparations were made to start the short subject this week. Everything was ready to "shoot."

Now the story under preparation is being written in order that more of "The Leather Pushers" starring Sullivan may be made without waiting for Denny's recovery. Denny will be under the care of doctors for several weeks.

If ever there was a production in motion picture history with a title which didn't fit the working conditions, it is "The Tumult." "The Tumult" is Booth Tarkington's novel which is going to the screen as a Hobart Henley production. In the east are George J. Skeen, Socialist Boardman, Victory Bateman, Emmett Corrigan, Pauline Garso, Ellen Cretz, Theodore Von Eltz, Kenneth Gibson, Howard Hearn, Bert Roach, Buddy Messenger, Tommy Fox and others of note. The Henley unit is a "one-man" company.

Nearly everyone in the company, exclusive of the cast, has worked many times before with Henley. Arthur Smith, his assistant on several elaborate productions, is on this one. Even many of the players have worked with Henley before. So far the most perfect harmony has existed in the company, not only of spirit, but of coordinating abilities.

Reginald Denny has just finished the fastest picture of his career. The famous "Leather Pushers" star did many a fast round in the squared-circle chassies and galloped some fast turdlings in "The Kentucky Derby" but in his latest Universal feature he strode through thousands of feet of film at more than one hundred miles an hour.

Final shooting has been completed on "The Spice of Life," a screen version of the famous speedway story, "There He Goes," by Byron Morgan. In this vehicle Denny's craving for fast action was satisfied. The picture was a baze of speed from start to finish.

It was produced as a Jewel feature under the direction of Harry A. Pollard and will be released in seven or eight reel lengths. Its completion marks the first of four big productions in which Denny will be starred annually under his new status as a feature star with Universal.

His next vehicle will be "Love Insurance," a comedy drama based on the novel of the same name by Earl Derr Biggers, to be directed by Eddie Cline.

The company making "The Signal Tower" for Universal under the direction of Clarence Brown spent Thursday of last week shooting some scenes in Oakland. They later spent a few hours in San Francisco, saw their friends, and had dinner before leaving for Ft. Bragg that evening, where they expect to be on location for about three weeks. Wallace Beery, and Virginia Valli are playing the leading roles in the picture, with Ben Reynolds borrowed from Goldwyn for this one picture, at the camera.

Filmland is watching with interest the first efforts of Perley Poore Sheehan as a director. He is making an all-star Universal picture, temporarily titled "Innocent." The play-acting, by Andy Hulbert, Ed Kennedy, Charles Cruz, Howard Truesdell, Robert Gordon, Lon Poff, Margaret Seddon and Norman Ranco.

Sheehan, well known as a novelist prior to his entering screen work, has been for two or three years writing scenarios and making adaptations such as the adaptation of "The (Continued on Page 20)

Louis Graf, President of the Graf Films returned a few days ago from a week's visit to Hollywood on business for the corporation.

A. L. Rockett, production manager of the Rockett-Lincoln Co., spent most of last week in San Francisco arranging for an early showing of the recently completed film "The Life Of Abraham Lincoln," in this city at an early date. Mr. Rockett returned to the South on Saturday evening.

"The Yellow Stigma" last production of the Rellino Film Syndicate in this city is nearing completion at the leased studio of the company in Hollywood. Actual shooting was completed a few days ago, and Colin Campbell the Director is cutting and editing the film. The titles are being written by Grace Sanderson Miche, who wrote the scenario. The picture will be ready for release about Nov. 15th, and promises to be one of the outstanding productions of the year, and in it Rosemary Thoby gives the finest performance of her career. Miss Thoby is leaving for Algiers, to play in "A Son of the Sahara." Camera work on "The Yellow Stigma" was done by Joe Brotherton.

Miss Grace Inglis drove to San Francisco last week-end to do some casting for the Fulton complete the final business details, and the company will go into production on a new series of pictures, to be shot at a southern studio at a very early date.

The Golden Gate Films of San Francisco have their re-organization plans just about completed. Herman Luftin, president of the company, Jack Dewey, production manager, and Benjamin Block, legal council, drove to Hollywood on Sunday. While there they will confere with producers.

One of the leading technical directors of the business, now a partner in a San Francisco film organization, and a very well-known member of the Frank Lloyd productions, decided to celebrate the other night. Celebrate they did, and so thoroughly the job done that they had to stay at Coffee Dan's till four A.M., when the street cars stopped running so they would have room enough on the road to drive home.

Alice Lake spent most of last week in San Francisco, enjoying a short vacation from her labors on the silver sheet.

The Graf Films gave an invitation pre-view of their recently completed film, "Half-A-Dollar Bill," at the Warfield Theater on Sunday morning. Most of filmmen in San Francisco, as well as the special friends of the producers were there, and everybody was most enthusias.

tie about the picture. It has a fine thrilling story, mostly of the sea, with lots of hum-appeal, and more than well played by an ideal cast of well-known screen stars. The cast included such well-known names as Anna Nilsen, Mitchell Lewis, William Carlos Raymond Hatton, Ake Francis, and lit Frankie Darrow. Last but by no means least in the general interest of their parts are the well-known dog-star Camelo, and Irish, wh is a San Francisco dog, wonderfully clever and making his film debut in "Half-A-Dollar Bill." And at the premiere of the members of the audience was his self seated beside his master, and watching the screen with the greatest attention.

Harry Luder returned from a seven months tour of Australia, New Zealand an the South Seas last week and opened a 10 weeks engagement at the Curren Theater on Monday evening. As always his long-standing popularity is drawing big crowds that always go away pleased not only by his own humor but by the capable vaudeville entertainers they furnished the rest of the bill.

John Howard, publicity man with Mary Pickford's company making "Dorothy Vernon or Haddo Hall," left San Francisco on Thursday last after being in town for a couple of weeks during the location work on the company's Golden Gate Park, and for a few days after their departure.

CASTS of THE WEEK

Christie Comedies

BOBBY VERNON

"A PERFECT 30"
Directed by Al Christie
Story by Frank Conklin
CAST:
Bobby Vernon
Teddy Sampson
Patricia Palmer

Christie Comedies

DOROTHY DEVORE

"KIDDING KATIE"
Directed by Scott Sidney
Story by Walter Graham
CAST:
Dorothy Devor
Jimmie Harrison
Babe London

Joseph Henabery Productions

"THE STRANGER"
Directed by Joe Henabery
Story by Efdrif Bingham
CAST:
Betty Compson
Richard Dix

Goldstone Productions

"THICKER THAN WATER"
Directed by Luke Worne
Photographed by Rolland Price
CAST:
William Fairbanks
Dorothy Revier
Rhea Mitchell

The Gene Stratton Porter Productions

"THE GIRL OF THE LIMBERLOST"
Directed by J. Leo Meehan
Photographed by H. Anderson
Story by Gene Stratton Porter
CAST:
Gloria Grey
Gertrude Olmstead
Cullen Landis
Raymond McKee
Virginia True Boardman

Thos. H. Ince Productions

"THE GALLOPING FISH"
Directed by Del Andrews
Photographed by Max Dupont
CAST:
Louise Fazenda
Sidney Chaplin
Ford Sterling
Chester Conklin

Waldorf Productions

"DISCONTENDED HUSBANDS"
Directed by Howard Mitchell
Photographed by King Gray
CAST:
James Kirkwood
Grace Darmond
Cleo Madison

Maurice Tourneur Productions

"TORMENT"
Directed by Maurice Tourneur
Photographed by Arthur Todd
CAST:
Owen Moore
Bessie Love
Joseph Kilgour
George Cooper
Maude George

Robert J. Horner Productions

"WHERE THE JOURNEY ENDS"
Directed by Bob Horner
Photographed by Chas. Petty and Elmer Dyer
CAST:
Alice Winthrop
Dorothy Fairbanks
Owen Sterling
William Ellis
Ray Hartlock
Bob Daugherty
Big Tim Reynolds
Harvey Raymond
Mike Shelby

Another satirical sketch has been completed under the supervision of Mack Swenett.

Though the characters are in seafaring garb the action is for the most part in and around a light house. Billy Bevan, Harry Gibbon and Madeleine Hurlock play the principal roles, while Kahlita Fasha, the terrible turk, is the light-house keeper and Fred Spencer, the ship's captain.

This new burlesque, which for originality of situations and humorous gags, will establish a higher level for which pictures of this type must hereafter strive to attain, was directed by Earl Kenton.

"In the Sailor," is Kenton's first directorial effort since returning to the Swenett lot, after an absence of almost three years.
PUBLIC OPINION

EDITOR'S NOTE—This letter, received in the mail this week and published here as an example of what feeling the so-called "scenario schools" have aroused among the people they have glutinized. The bitter feeling of the correspondent is brought out in full in the language he employs in his missive. Remember, this is only one of hundreds of thousands of similar cases. What’s your answer? What are you going to do about it?

San Diego, Calif.
Nov. 10th, 1923.

Sir:

I hope "Camera!"

Los Angeles, Calif.

Dear Sir:

Your editorial in issue of October 6th regarding scenario schools, etc., is indeed an important and worthy article. It is impossible to estimate the harm done to the industry on account of false hopes and "fake" advertising. If it is true that in consequence a million people have tried their hands (their very hearts and souls in some instances) at scenario writing then I feel in saying that at least five million enemies have been made for the film industry by these plebeians who raised false hopes in the hearts of too-trusting public.

Sincerely yours,

B. A. ALBERTS,
San Diego Hotel,

Fashions.....by Lillian Rich

Each disgusted, disappointed, heart-broken, would-be screen playwright has relatives, friends and loved ones who view the hopeless situation from the would-be writer's point of view. In my daily mingling with the public I find that most of the latter feeling is directed against the producer and his staff.

In many ways the producer is to blame. He has not been honest or straightforward with his public. The honest way would be not to receive these thousands of would-be screen stories. As it is there is disgust within the studio with an occasional lifting of a plot, news of which is always broadcasted among the "author's" friends and relatives. More hate, and disgust among those on the outside. As it is now the whole thing is a vicious circle.

The practice of everybody writing for the screen so far has benefited only these trouble and hate creating "scenario schools." But as I see it the whole situation could be remedied if each producer were to issue a public statement that in order not to disappoint or falsify his public the practice of receiving and reading unsolicited manuscripts sent through the mail was to be discontinued. I predict that within six months producers, directors, etc., would feel less disgust and contempt for the "poor hobo" writing public and the public would no longer think of the man inside as a thief, etc.

Sincerely yours,

B. A. ALBERTS,
San Diego Hotel.

Virginia Andrews, who played the feminine lead in the feature film "The Magnificent," has been cast in a high production for Hal Roach Studios under the title of "Betsy Ann." She came from New York City to take the part. Virginia is a decided blonde, with large wistful eyes which, however, have a twinkle of devilment in them. Although only nineteen years of age, she has had considerable experience in the eastern studios.

With all its fervent upholders and its rabid enemies, the photoplay has no more staunch believer in its attainments and future capabilities than Wrinfie Dunn, Metro's "Dizzy Doo-Dad" family. The principal roles are taken by the monkeys of the Dippy-Doo-Dad family. A rakish looking duck is the house detective.

Harry Beaumont is directing "Beau Brummel" for Warner Bros. John Barrymore, reknowned stage and screen star, plays the title role.

Three recently completed Warner Brothers classics of the screen are being edited and titled at the Warner studios in Hollywood. Sidney Franklin is editing his own production, David Belasco's "Sleeping Beauty," and Harry Kurnitz is putting "Lucretia Lambard," the Kathleen Norris novel with Monte Blue and Irene Rich, through the finishing process; and Johnny Himes is snipping into shape his latest vehicle, "Conductor 1492."
Happenings in the World of Sports

There are rumors afloat to the effect Frank Chance, in days gone by one of the world's greatest players and formerly manager for the Chicago Cubs, may re-enter this field of activity as manager for one of the big league clubs again. It is understood the Chicago White Sox and the Washington Senators are putting up strong bids for the veteran's guidance, with the best chance for Chance on the side of the Sox. Naturally any offer on the part of this Chicago aggregation is only tentative for the managerial reins are still in the hands of Kid Gleason, who is reported to be considering entering his resignation. The Chicago club certainly needs a man like Frank Chance for interest on the part of the fans and other big league offices of the Windy City haven't been very keen since the scandal several years ago. With this old-time at the helm they could put up a strong bid for popularity again with splendid opportunities for participating in next year's world series.

There isn't a day during the last few weeks when you cannot hear, while walking along the Boulevard, a shout, "Hello, Bull!" or some such remark as "There goes Bull!" "Is it possible that the Bull is loose, or what?" Did he sell his car and does he now have to tramp the streets on foot? Nothing of the kind. This is not the so-called Bull of the Movies, nor even the Bull of the Pampas.

It is no one else but George D. Kotsoros, the Greek light heavyweight champion wrestler. He is visiting Hollywood to confer with his younger brother, Dinos, regarding an offer they have had from a well-known film concern for an attractive part. Besides the many years that Kotsoros has been on the stage as a wrestler, he has appeared in many screen plays in France, Italy and Greece. He has shown splendid ability as a comedian and as an actor of serious parts. He also has a lot of friends in the cinema world, such as Harry Carey, Buck Jones, Raymond Welsh and many others.

One of his chief reasons for visiting Cali-

ifornia was to take a crack at the Greek heavy-

weight champion, Jim Londos. Last week,

after hard trying, he succeeded in getting Lon-

dos to accept his challenge and they met at Lon-

g Beach, but as Kotsoros came all the way from New York, where he attended the big fight, he was all worn out, and the best

he could do was to give his man a very tough bout. The match was a draw after a har

sugging affair. Two hours was the time Kotsoros had never met Londos before an

he didn't know his style, but now he is sure

that next time it will be an easy task to hand the keys. What will be the bar-

est is to get Londos to accept another challenge

Jack Dempsey, the world's champion box-

er was in Hollywood about that evening, while,

beginning, Chuck Reisner humored the one

cine with his famous jokes, using Bull Mor-

tana as his theme.

Kotsoros says that he will be very glad to

meet Montana, not only for the championship of Brazil, but also for a baseball come-

for he thinks he is better looking than "Choo-

Bull."

Screen Scribbles

A rose might smell just as sweet by an

other name, and Kalla Pasha, well known char-

acter-heavy actor, might be just as popular an

care to work in pictures under an other

name, but it must be admitted that "The Terrible Turk," is a most fitting affix.

Kall, as he is known to his playmates, in

combination of everything, estimating the past

thing he has held. He was at one time a well-known professional wrestler. He has bee

in the show business for years, under the hi-

tops! and on the boards. He has dabbled in

side-shows, and goodness know what not. He is one of the greatest specimen of tattooed humanity known. There is hard an inch of his body on which a picture ha

not been inked.

Kalla Pasha is one of the best natured, big-

hearted men one could meet, yet he can look

fierce as an animal if necessary. His work is

Scoti comedies is known the world over. His

latest appearance is in "Inhad the Sailor," di-

rected by Earl Kenton.

Now, it's the trained clam in the movies!

For a long time we have had on the screen

everything from trained ficas and handline

trained masculine hair, to trained hippocam-

us company is training a fish to gallop, an

Dr. Tollhurst is teaching a class of bacte-

what to do in a microscopic close-up. Be-

hind the camera, there have evolved a race of me

trained to utter "Yes!", at the slightest stimu-

from an interrogation point.

But none had trained a clam until Lloyd

Hamilton's current comedy. It was Lloyd Ba-

con's idea and it was then up to Director Ed

Pratt to put a trio of the beach boader through their paces; make them open and clos

shells, turn over, and play dead at the cry of "Chowder!"

Although the clam has reputation for tac-

turn, and should therefore do well in the silent drama, it must be remembered that he is

used to noise—when he appears in soup!

A squad of photographers has been put to

work by Cecil B. DeMille, photographing the

exterior and interiors of some of the largest

factories in Western America. Mr. De Mill

gathering this material together, in order to

make a choice for the locale of some of the

most important scenes in his forthcoming

Paramount Picture, "Triumph," adapted by

Jeanne MacPherson from a Saturday Evening

Post story by May Edington. Leatrice Joy and

Rod La Roque have been named as feature-

parts in this production.

The size and power of manufacturing opera-

tions is desired as a background for the drama

of "Triumph." It is expected that the story

chosen for the scenes will provide a great de-

of pictorial material never before seen on the

Adolphe Menjou contributes a fine interpretation to Charles Chaplin's "A Woman of Paris," now enjoying an extended run at the Criterion Theater here. Menjou has won a place as one of the screen's most convincing delineators of heavy roles of a society type.
**O-Week Lasky Shutdown!**

**Will Stage Big Show At Auditorium**

The local motion picture colony is never undertaken anything that comes up as great a success as the forth coming benefit to be held at the Motion Picture Fund of America on October 29 by Motion Picture Fund of the Actor's Fund of America. Unusual interest has been evinced in this performance and being the first of a series of similar events planned by this endeavor, it is expected that a desirable boomerang will later on.

The executive committee and their sub-committees have been at work for several weeks in preparation and a glittering array of first-rate stars of stage and screen is the result. The first part of the program is as follows: Marjorie Rambeau, Carlo Gantt, Violet Dana, Shirley Mason, and Bennett, Edward Everett Horton, Florence Vidor, Mary Alson,ichel Grey Terry, Marjorie Bennett, Garwood Myers, Patsy Ruth Miller, Kate Price, Eddie Sutherland, Ramon Novaro, Louise Dresser, Anita Asna, Ada Caulk, Abigail Morin, Mrs. Reginald Denny, yral Chadwick, Charles Coleman, dueva Canova, Grace La Rue, Sophie Tucker, The Four Nortons, and the one and only Mary Carmen.

The second part of the program will be a pageant of Finland which will serve to introduce the greatest segregation of film stars ever got together in one theater. Those who will participate are: Douglas Fairbanks and 12 of his merry men from "Robin Hood"; Mary Pickford and 6 Spanish dancing girls from "Rosita"; Mae Murray as she was in "Jazzmania"; Norma Talmadge and guards as she was in the role of "Yolanda" in "Ashes of Vengeance"; Jackie Coogan as he was in "Long Live the King"; Theda Bara as she was in "A Fool There Was"; Priscilla Dean as "Cigarette" in "Under Two Flags"; Dorothy Phillips as the Amoros snow in "Man-Woman-Marriage"; Dustin Farnum as "The Virginian"; Henry B. Walthall as the Little Colonel in "The Birth of a Nation"; Agnes Ayres as she was in "Borderland"; Mary Carr, the Grand Old Lady of the screen, as she was in "Over the Hill"; Barbara La Marr and 6 French of the colony.

**Benefit Monday Night**

**Landis To Play On Stage**

Cullen Landis will make his return to the foot-lights Sunday night at the Majestic theater where he will play the featured juvenile lead with Marjorie Rambeau in "The Valley of Content," his talents having been secured for a consideration never before offered to a stock actor of juvenile lead rating, in a cast. Miss Rambeau considers the selection of Mr. Landis from every standpoint, including a most sympathetic speaking voice, ideal, while the young actor is intrigued with the role which Reginald Barker had wanted him to play on the screen, other engagements interfering to Landis' keen disappointment.

For the past two weeks Mr. Landis has familiarized himself with the role in addition to his work in Gene Stratton Porter's "The Girl Of The Limberlost," under production at the Ince Studios and an engagement in Metro's "The Man Who Life Passed By."

**Kirkland Has Fine Record**

Hardee Kirkland, who plays the uncle of Mildred Davis in his first stellar vehicle for Bro Wilson, boasts a stage career second to few actors. He has been with the Frohman, A. M. Palmer, Belasco and Augustus Pitkin organizations and has supported such noted stars as Clara Morris, McKeen Rankin and Kitty Blanchard, Mme Rho, George Arliss, Pauline Frederick, William Gillette, etc. Many of these engagements were for Broadway productions and he has also played many roles in big road shows coming from New York such as Jim the Penman, Secret Service, Shenandoah, etc.

His screen work has been extensive and he is regarded as not only a fine character actor but an exceptionally fine heavy.

**Overproduction Is Blamed**

In accordance with orders issued late Thursday night the Lasky Studios will be shut down for a period of ten weeks, reopening about January 1st. Activities will also cease at the New York studios. Exaggerated reports have been published in the newspapers regarding this move, and the basic cause for it is embodied in the statement given out by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation:

"On account of the mounting cost of production, a problem as yet unsolved, and the overproduction of the past several months in the industry as a whole, the studios of the Famous Players-Lasky Corporation in Hollywood and in Long Island will close Saturday the 27th inst., and remain closed for a period of about ten weeks. "Productions now under way will be completed, but no new productions will be started during the period. It is our plan to re-open the studios early in January, following a "rearrangement and reorganization."

**Tailors Will Be Wealthy**

"Costume plays are the buck—the public is sick of them."

Credit this statement to no less an authority than A. Mink, Hollywood tailor and expert designer of men's modern apparel. Mink's remarks are backed by fifty other men's tailors in Hollywood and vicinity catering chiefly to movie leading men.

Business at local tailor shops is getting back to where it was before the costume play strangled the lucrative trade with movie actors. New flat irons and novel sewing machines are taking the place of the ancient rusty paraphernalia and tailors are beginning to pay off their mortgages.

That the modern story is coming back into its own on the screen is clearly evident. Ask any Hollywood tailor.
Stone Is In Love Mix-up

If the public gets as much fun out of the screening of "Why Men Love Us," directed by John M. Stahl and his cast are having in the filming of it, the picture will be one of the outstanding successes of the year.

The story starts off with a laugh-provoking episode and holds the merry pace throughout its length. It is not farce but just clever, irresistible comedy built about domestic life.

Lewis Stone, as the central character, is presented as an average husband—just a man who likes to do the things she wants him to do. Little irritations and differences creep into their marriage and finally, inflamed by her imagination and prompted by jealousy, the wife throws her better judgment to the winds and secures a divorce.

The husband marries his pretty little secretary, but the same day is quarantined with his first wife in the home of her grandmother, with whom he has sought to bring a really two-second honeymoon with his first wife.

J. Stewart Woodhouse, well-known Los Angeles scenarist, has just completed an adaptation of one of America's most famous classics for Director Ray Smallwood, who has left for New York to complete arrangements for its production. There is a possibility that the picture will be made in California owing to the more climatic conditions. Mr. Smallwood, who has long had his heart set on this story, says it will be the chef-d'oeuvre of his motion picture career. Mr. Woodhouse has developed a plot which, he believes, will make a production de luxe and his past successes with Margaret Sullavan and in other all-star features give interest to his new venture.

CHRISTIE TWELVE YEARS OLD

Cinematically speaking, Hollywood will be an even dozen years old Saturday of this week, for that is the twelfth anniversary of the day when Al Christie—then manager and comedy producer of the Nestor company—brought the first caravan of moving picture people to Hollywood from the wilds of Staten Island, New Jersey.

Various suggestions have been made to Mr. Christie, as to how the event should be celebrated. One of these is that he should put on a full beard, dress as a pioneer and ride up and down Sunset Boulevard in the replica of the Covered Wagon.

—Or that a lawn fete should be given on one of the original acres of ground which real estate men say could have been bought then for a song. Or the entire Christie Comedy troupe could band together and sing the well-known song that would have bought the acre.

—Another idea is that there should be an unveiling of a stone image of the custard pie which went into the discard some years back when comedies began to be politre.

However, none of these suggestions have been adopted and instead a dinner dance will be given, attended by all the Christie Comedy stars and prominent officials as guests of the Christie brothers.

Immediately upon completion of "The Signal Tower," which has been selected as her next starring vehicle for Universal, Virginia Valli will leave for New York with her husband, Demarest Lamont, to spend the holidays with Mr. Lamont's parents and attend the New York premiere of "The Lady of Quality." This picture signifies Miss Valli's return to the screen after an absence of over a year due to a severe attack of double pneumonia. Critics who have viewed the picture consider it the best work Virginia Valli has done in her career.

While in New York she will spend considerable time at the fashionable shops, purchasing advance styles for Spring wear.

She will start work within a week on "The Signal Tower," which Clarence Brown is directing for Universal.

Frances Primm, popular young stage and screen actress, has been cast as the adventurous in Benj. R. Roth's new stage production, "The Fatal Necklace."

Miss Primm has been appearing recently in "Hollywood Days," brought to the stage by the Columbia Playhouse. She scored quite a success in both of her recent productions, "Untangling Tony" and "The Master of the House."

Fantine Larymore, who recently did a series of Broadway productions and lately closed with the "Passing Show" at the Mason has just finished her first part with Buck Jones at the Fox Studio. This marks her return to the screen after an absence of two years.

Miss Larymore is a classical dancer, that ability being one young in years can lay claim to many years of stage and screen experience. Having opened with "Chin-Chin" show with Montgomery and Stone at the age of fourteen and worked for the Universal Vitagraph and Lasky companies for two years while in the East.

Robert Ober, celebrated stage star and screen performer, left last night for Oakland with his wife, Maude Sabin, where he will personally direct the opening of the latter's newest play "Funchesello" at the Royale Theater. This production by the woman who wrote "The Humming Bird" and "The Boy's Adventure" is a play with which the leading role, a clown, is played by Mr. Ober.

After a short run at the Fulton, the company will move to San Francisco, where it will fill an engagement at the Columbia before Mr. Ober returns to his regular picture work in the Hollywood studios.

Crighton Hale will be ready shortly for another profession when he completes his work as a surgeon for Universal. His brother's "The Marriage Circle" which followed his work as a lawyer in Goldwyn's "Name the Man." If he could make out a few bills, he'd just as soon be a dentist in his next professional screen "job."

Fred Esselton may play the featured role in a film version of the late Frank Bacon's great stage play "Lightnin'" if the plans of an eastern syndicate are carried out.

Esselton played the featured role on the stage in England and Australia before returning to the film about a year ago. If the deal is consummated, the play will be filmed in Los Angeles.

Thomas Dixon, Jr., Dramatic Editor for the Shadowland Problems, Inc., has finished the second story for the Roy Hughes Productions, titled "The Stolen Woman," which will write the story and continuity for the series of five-reel Western pictures that the Roy Hughes Productions produce for distribution by the Shadowland Productions, Inc.

Frank Lloyd, who has just finished "Black Sheep" at the United Studios, his first independent production, will have as his next vehicle, "The Sea Hawk," a pirate tale of the Mediterranean adapted from Rafael Sabatini's famous novel of the same name. Sabatini is also the author of "Scaramouche" which was brought to the screen by Raoul Walsh and is now showing in eastern cities. Frank Lloyd has a long and brilliant record, and has directed many of our foremost stars such as Norma Talmadge and Jackie Coogan.
Camera! News Section

ANTHONY MAKES COMPARISON

Walter Anthony of the Principal Pictures Corporation scenario staff recently interviewed, regarding the muting of novels in the processes of transferring them to the screen:

"There is not likely ever to be any general effort on the part of picture producers to follow more closely than at present the outlines and details of printed books," Mr. Anthony said. "Readers buy a novel because they read it; they are not necessarily uncharitable and unjust in their condemnation of picture revisions of books they may have read and enjoyed.

"The novel form is one thing, the drama form is another, and the picture form is different fundamentally from either.

"A novelist can begin his story in the middle. He will go on speaking until the end. He can, like the journalist, start his story with 'John Jones was hung last night' or 'Smith of this city was shot last night while the latter was picking his teeth,' or he can begin his story running and show the backdrop in the course of manufacture or he can develop the psychological causes leading up to the climax in any manner that suits his style. The author is telling the story, not the characters.

"Charles Dickens keeps you in the dark for three hundred pages as to the reasons why Monks is so eager to make a crook out of poor Oliver Twist.

"But the picture maker cannot tell us, 'Here is the unfolded chronologically and in the characters out of the book, put them on the screen and let them tell it. Thus the plot must be order of its actual unfoldment, without the aid of an author's style, his literary devices, his philosophy, humor and reflections on human life.

"Many novelists permit their characters to develop plot by sitting opposite each other and talking, or the plot is the development of 'soul-states.' In the former case, the picture maker can only show the teeth of his characters and permit them to grin or scowl at one another—which isn't very interesting. The reason is that they have not, as yet, perfected a camera that will photograph a 'state of mind,' or a soul. There must be action, physical clash and visible movement.

"You can photograph the rescue of a drowning girl but you cannot take a picture of a discussion on the theological hypothesis of or a woman changing her mind,'"

Suggest Hindu History Film

A. K. Mozumdar, the noted Hindu metaphysician who recently completed the filming of his first motion picture entitled "Beyond the Veil," has just received an offer to picturize India's history. A group of wealthy compradors, including several princes of the royal blood of the numerous provinces of India, have made the suggestion to Mozumdar through S. G. Pandit, a local Hindu attorney. The patrons of the proposed enterprise selected Mozumdar not only because he is the first Hindu who ever entered the ranks of film producers, but also because he was himself a descendant of the reigning family in Bengal before he renounced his worldly position and soled care to become an ascetic and philosopher.

Mozumdar is seriously considering the proposition and will probably engage on the making of this historical film after he has completed his work in his metaphysical motion pictures. "Beyond the Veil" is being rapidly completed by the five hundred member force, headed by Harry Decker, at the old Charles Ray Studios.

"Thus I turn my book; There is a world elsewhere."

—Corinna.

Likewise said little twelve-year-old Dolores Blair who so frequently during the past five years has delighted New York and Eastern audiences with her excellent toe-dancing numbers, said by critics to be equal and even surpassing that of artists twice her years.

For Dolores is now with us and is determined to ascend the heights in filmdom and while only having arrived in Hollywood but a few short weeks ago she has filled a number of professional engagements; one of which was a dancing number for the Hollywood Players last Saturday night at the American Legion stadium. She is now cast and started work this week in the part of the orphan child in a new Century Comedy for Universal release.

Rex Thorpe, Western Distribution Manager will make a trip North this week in the interest of the Shadowland Productions distribution office that is located in San Francisco.

Thimmeway To Change Name

On petition to the Superior Court, Thimmeyco Title, Inc., was authorized Tuesday to change its corporate name to "Hollywood Laboratory."... The reason for the change was stated to be that the purpose of the firm was often misunderstood to be limited to title production, while the company makes all classes of film and still picture work, and operates a complete motion picture laboratory on Lillian Way, close to Santa Monica Boulevard.

No change whatever has taken place in the directorate or the management, and none is contemplated.

Wm. C. Thompson, president of Shadowland Productions arrived from New York City this week where he has been for the past month making arrangement for the distribution of the company's pictures. He said that the Shadowland Productions will release this coming year.

Dr. Abrams, be of electronic vibration theory, which recently startled the medical and scientific world, is to receive no little exploitation in Victor Hugo Halperin's production "Souvenir," which has just been started at the Hollywood Studios. Halperin is noted for putting across "ideal" pictures, such as his last success "Tea With a Kick," and in "Souvenir," it will be the power of music combined in a dramatic soy with the discovery and application of the electronic theory. The plot is laid in Russia at the late Czar's court at the time of the revolution and turn to the present form of government.

An actress portraying herself... This is Colleen Moore's unique role in the new National Picture being directed by Clarence Badger.

In the picture Miss Moore plays the part of a typical small town "tomboy" who becomes an actress and returns to her home town in a play written around her own life. She portrays the role of "herself" playing baseball on a vacant lot and the gallery is composed of players enacting the town's characters who are on the theater audience. The theater scene is without doubt one of the most unique and unusual in the history of pictures.

Now that pictures are being made in the Orient the interest of Maurice (Lefty) Flynn is on location in the Bahamas.

He expects to return to Hollywood in the near future.

Andre de Beranger, who has been called for an important part in Metro's all-star production, "The Man Whom Life Passed By," may be described as a country." He was born on an ocean liner midway between France and Australia.
SATIRE SHARK

After fifteen weeks of continuous work Helene Chadwick is to take a few weeks vacation before starting her next production for Goldwyn.

Miss Chadwick has just completed her leading role in "Why Men Leave Home," for Louis B. Mayer, which followed her characterization of the feminine lead in "Lone Against Lone," a Rupert Hughes picture for Goldwyn.

Last year, in the past three months, Miss Chadwick has had but few days off and has worked fifteen hours a day as an extra in the studio. She will spend her vacation with her mother in Northern California.

A P P E L Writing Of Cinema

Because he is so often requested to relate to his non-professional background the history and mechanics of the motion picture industry Oscar Apfel, one of the real producers or directors of the art or business — has in mind the writing of a little booklet on this subject which he will distribute for free and publish as a Christmas gift.

The booklet will be bound in limp leather binding and the name of the individual to whom it is given will be tooled on the cover. It will be now compiling data for the gift book which will tell of the inception and progress of the cinema in detail. It will be profusely illustrated with photographs of the various Hollywood studios of ten years ago and today and with portrait studies of prominent actors, actresses and directors of both periods.

The boat built by the "Our Gang" kids of the Hal Roach Studios for pictures in the "Our Gang" series has been formally christened and launched at Wilmington with little Marv Korn and his pirate crew riding the christening with a bottle of champagne. The boat plied nicely down the ways into the Pacific and sunk into the sea as the ceremony was over and time to catch the action. That was all in the story Mark Goldstone is directing, but a big wave from the wake of a passing vessel swept the camera off its raft, and out it went to sink the pirate ship. This wasn't in the story. A professional diver salvaged the camera which is again functioning as usual.

Lillian Rich has earned the title of "Lil against leading lady in Hollywood." After completing the leading feminine role in Strongheart's latest film, "The Love Master," she commenced with Jack Hoxie in "Woman's World." With but one day of rest she was again out to work in the current Hoxie production, "Hard Luck," which is now being made at Universal.

John II. Richardson recently completed the heavy role in Lawrence Tibbett's forthcoming Strongheart feature entitled "The Love Master." 

Big things are being predicted for George Hackett as one who have seen his superb portrayals in "Human Wreckage" and "Merry-go-Round." At the present time he is playing one of the principal roles in "The Twain," which Robert Healy is directing at Universal.

Madge Tytso, New York newspaperwoman, is writing continuity for "Snake Bite," a recent popular novel. Edwin Carewe, now route for Algiers to film "A Son of the Sahara," is to produce it on his return.
Dealing with the myriad mystic hints which from time immemorial have called many into the fold of mystic seers, has brought forth many great independent productions of the year. Among them, the Hollywood Studios, Conceived as a short story called "Trapped," by I. W. Irving at the late A. Conan Doyle was visiting the United States to preach the gradual establishment of a gypsy in America, with the spirit land, the tale relates edents, founded on facts, of what he has seen personally influences this life from those who have had on.

It is one of the very few more pictures on its theme, and with readymade audiences waiting for it, made by the expressions of old men as Doyle, a considerable interest has been aroused about the distribution. Fred C. Kusse, chief producer at the Fox Production, has made the picture won't say a word, neither will W. H. Carr, the general manager.

The film is now in the cutting room where Director John B. O'Brien is bringing down the many prophecies of Wedlock is coming. Among the players in the cast of the film are: John Bowes, the Hammett of "Bonnie and Clyde," Gra Vinna, Edward Burns, Joseph Dowling, Claire McDowell, Sheldon Lewis, Hotspud Shaw, and Martha Marshall.

In addition the interest aroused by the general theme of the film it has commanded attention on the spectacular side due to the intense bid on portrayal of the storm at sea.

Immediately upon completion at the Hollywood Studios of his featured character role in the Beverly Production, "The Whipping Bass," Eddie Phillips started work in the role of Noah Swift, the juvenile lead, in the Reginald Barker Production for Metro of the well-known book, "Cape Cod Folks." In this, Frank Keenan is to return to the screen in the featured role of Frank Swift's sea captain, Eddie Phillips father.

If the late Nat Wills could have met Tully Marshall in his present make-up, the king of tram conch eland would have gathered many interesting pointers on just how a down-and-out hobo should appear. Marshall is playing one of the featured roles in the Joseph Hencky production, "The Stranger," for Paramount with Betty Compson, May McAvoy and Lewis Stone as the other featured members of the cast. The story was written by Palmer Tolman and produced by John Galsworthy's "The First and the Last," and Ralph Block is the production editor.

Dainty Virginia Fox, well-known leading lady, did the unusual last week. While spending a brief sojourn at Guenther's Murrietta Hot Springs, she had a number of "still" photos taken on the beautiful palm drive. When the prints are made they will be used as "fan" photos.

"That's one way of showing the out-siders just what beautiful place Palm Spring is in California," says Miss Fox.

At last it has happened. It was bound to occur, and here it is: "Yes, We Have No Bananas" has reached the screen.

Yes, etc., will be the first comedy produced by "Zit's Comedies, Inc.," of which "Zit," New York newspapers' first combine, is president.


FILM HAS PSYCHIC THEME

Chair! Camera! Camera! News Section Page Thirteen

Bobby Therese Rose, whose recent very creditable work was seen in "Our Gang" comedy, directed by J. P. McGowan, is a full grown comedian in weight of not in age, and experience, tipping the scales at almost one hundred pounds, but six years of age.

Furthermore, if ancestry and weight combined have anything to do with it, the leading "Rose" of "Our Gang" has risen to meet the heights in his chosen vocation as her great-grandfather Alfred Burns notebook the Libretta of the Bohemian Girl and was manager of the Drury Lane Theatre, in London for many years. His wife, Therese Rose's great-grand-mother, was his star in many productions.

There are busy times ahead of Edmund Lowe. He is now playing the male lead in "Nellie the Beautiful" Clyde Owen's Warner Brothers production and at the same time will play the featured role in "Our Gang" comedy which will be legitimate play by the Hattons, to be presented at Eagan Carrier's Little Theatre.

Lowy who is the son of former U. S. Senator, J. R. Lowe, was educated at Wabash College and Harvard, and he received his law degrees from the University of Santa Clara and Leland-Stanford.

John L. E. Pell is making the historical arrangement of the story for D. W. Griffith's next production, "America." Pell is the author of "Down to the Sea in Ships" with a thorough knowledge of New England history.

PROPHECY COMES TRUE

Douglas Fairbanks gave her the feminine role in "The Matrimony" and ever since she has been appearing in his pictures. Her next one of Miss Kay is a most notable work being the portrayal in Goldwyn's "Slave of Desire." This characterization according to those who shot the film will make a full-fledged star of Carmel Myers, as she is at present appearing opposite John Barrymore in "Beau Brummel" at the Warner Studios.

AN ENTERTAINING ROACH BREW

While filming certain scenes of a Stan Laurel picture recently completed at the Hal Roach Studios, a leg of near-beer was one of the "props." Jimmy Finlayson, passing by, took a drink of the stuff and walked off to the next stage. A few minutes later Mae Quillan met him on the lot. He was gale and breathless in her face and she being "through" and of "reformalizing." Just as yet glanced back from the Biltmore mansion, "I have grown frightfully small! I almost filled the lobby. There were rabbits and chickens (real ones) sitting about in the chairs. A bally duck waddled by me in a very insolent manner. A richly dressed old lady paraded past me to the desk— and jumped on top. She turned around and Ye Gods! she was a monkey! I tell you I'm cured. If near-beer can do that to the Biltmore—well, I'm through.

Investigation revealed that Finlayson has wandered onto a half dozen pictures recently completed, and is one of the only displaced ones. Booby Burns' "Wild Orchards" was in "Pogo, Doo-Dads" for their next picture. The rabbits, ducks, chickens and monkeys were the actors.

Virginia Valli has returned to her home after a short vacation at her nearby beach following the completion of her popular role in "The Woman" in "Wild Oranges," which King Vidor directed. She will start work on "The California Story." A Universal production to be directed by Clarence Brown.

Arthur Hausman, well-known screen actor, helped to make things pleasant for Lloyd Hamilton during his stay in New York.
Use Radio For Studio Work

Neil Jack, chief electrician for the Fred NBG Company is installing a novel studio arrangement. A portable radio transmitter and receiver on location and in the office.

Mr. Niblo is having a street set erected on the back of the Clune lot. Under the direction of his production manager, Charlie Stalings, the street is nearing completion. Mr. Jack has already installed a portable radio apparatus so Mr. Stalings is able to get in direct touch with the office or the stage without having to send some one to deliver his messages and without bothering to have an inter-communicative system of phone building.

"I think we will find the radio of great use when we get out on location up on the Ridge route," Mr. Jack said. "We can be out of telephone and telegraph communication with the studio so you may well imagine the time and money saved by using the radio. In time I believe this radio apparatus will be as necessary as a "set" as any other equipment. We haven't begun to put radio to the many uses we know in time we are going to find it invaluable. Mr. Niblo is already finding the set in its hitherto untried convenience as well as a wonderful method of keeping him in touch with what is going on.

Mr. Jack was one of the first men on the West Coast to become interested in the radio. He has been a prominent member of the radio club from the time of its inception. He entered the electrical department of one of the big studios; then tried camera work for a time and re-entered the field as an electrician a year ago when he joined Mr. Niblo's company. He now has charge of the electric department in the Niblo unit of the Louis B. Mayer organization.

Grace Conard, the famous serial star, has been signed to the cast of "The Elks Tooth." Miss Conard accepted the role upon condition that she be compelled to partake of her customary thrills during the filming of the picture. Her desires are certain to be satisfied; the script calls for battling bull elk and a stampede of mustached elk and horses, all in a snow-covered mountain side. As the semi-vilainess, Miss Conard will find herself favored with dangerous sequences.

Dick Jones has been very busy with the producer, Mack Sennett, rounding out a lot of the preliminary features attendant with a new production about to be started, and has already predicted that the story of "Mary Anne," is one of the features that has ever had anything to do with.

Will Film In Boston

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Grinnell has gone to Boston with 130 members of his staff and players to photograph the incidents of the war on the actual sites for his next production "America." By arrangement with several of the historical societies, in particular the Lexington Historical Society, the weapons, drums, costumes of vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures. Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Griffith's direction will continue along the road to Cambridge where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites existing where improvements prohibit, but in every action some photography of the actual site will be included.

Corinne Griffith finishes her "Black Oxen" part and has gone to Mineral Springs, Texas, to visit her folks. She returns in two weeks to star in "Lilies of the Field."

Small Bruce Guerin is counting the days until Hallowe'en, for on that eventful night not only will ghosts rap on the window-panes, but he is going to give the grandest party of his four years of life. Forty guests, mostly kiddies, have been invited and Bruce and sister Marjorie are babbling over with excitement and plans. Daddy Guerin, who is head technician at a local studio, has promised to run off some comedy reels but further details of the fun Bruce says are a secret. He's mighty glad the Warner Brothers, who has his services under long-term contract, have given him a between-pictures vacation and he's hoping they won't call him back to the studio until after the momentous evening.

Harry O. Hoyt, deserts the scenario department for the megaphone. He is to direct "The Woman On the Jury," a First National picturization of the emotional stage play.

Ralph Lewis has received his first fan letter from South America. It came from Chili where "The Birth of a Nation," which was first shown in Los Angeles eight years ago is being exhibited for the first time.

The letter congratulates Ralph on his characterization of Stoneman in Griffith's masterpiece.
Kiddies nowadays know how to demand their rights. Little Bruce Guerin, during his between-films vacations at the Warner Brothers studio, has been posing for innumerable publicity-photographs, wearing the latest finery of youngsters of his age, playing with toys of all kinds. In each instance he has been presented with a sample of the article by the company, granted permission to use his photograph and looking over his assortment of toys. Bruce decided it wasn’t a half bad way to spend an hour. But once things went wrong with the scheme. After posing for automobile-pictures, he had waited for a usual presentation, which failed to come, then demanded, “Don’t get this nice big shiny automobile for a minute! A week later there came from the motor concern a tiny replica of their fancy car, complete, just big enough for one four-year-old boy.

Parallel Sire’s Triumphs

As most everybody knows, Wil- ley Collier, Jr., is the son of Wil- ley Collier, Sr., and, also, as most everybody agrees, the latter is the greatest farceur of the American stage. Many are willing to agree that the son is destined to stand on an equal rank as an exponent of the silent drama. Each succeeding production in which William, Jr., appears, seems to inspire the leading critics to augment their enthusiasm in predicting great things for him. Now, according to advance reports, this descendant of a stageful favorite has surpassed all of his previous screen efforts in Reginald Barker’s latest production, “Pleasure Mad.” As the critic for the Sun comments: "'Pleasure Mad' has come out of poverty from the highest social whirl through an unexpected acquisition of wealth, he finds himself in circumstances to show the versatility for which he is already fa- mous and his performance is proclaimed one of the “good things” in this picture."

When Willie Jr., decided to fol- low in the footsteps of his distin- guished father, it became a question in his mind as to what road led to a goal approaching in importance the one his sire had long held. He felt there were too many combinations on the stage he had the urge to leap about, to reach out, to be a lot of different people in the same play. Conse- quently, he chose the screen as his field and after making an auspicious beginning in a New York feature and following it with other successes, he hurried to Southern California to try his fortune as a to-plaver. From the day of his arrival he has been kept busy, and his star is now high in the firm- ment.

Victor Schertzinger, who is di- recting "The Man Who Life Passed By," was at one time mu- sical director for such famous stage artists as Calve and Notre Dame.

B. P. Fineman, who is producing the picture that brings Theda Bara back to the screen, announces the acquisition of two of film-land’s highest-priced persons on behalf of Paul Browning and Paul Bern, who will act respectively as the director and scenarist.

Browning recently completed his new picture, "The Day of Faith," one of Goldwyn’s most ambitious productions for the coming releases. Prior to the outbreak of war he spent several years at Universal where he made "The Virgin of St. Vlad," “Goldsburg, the Law,” and a number of other ex- ceedingly successful films.

Paul Bern stands without a doubt in the very topmost ranks of his profession of editor, author, and scenarist. He is the only man in his line who is thoroughly ac- quainted with personal experience with every angle of motion picture business. His friendship and confidence are sought for by the director’s work on the set. Until recently Bern was editor-in-chief of a New York magazine, where he himself provided the scenarios for "The Christian" and "The Story of Mme. Curie." Then he adapted "The Wanners," John Stahl’s latest completed produc- tion, for "The Little Girl in the Circle," which Lubitsch is now filming at Warner Bros. studio. With these two megahits, Fineman is rapidly completing his production organization, and will soon announce the cars that will support Miss Bara in her most ambitious screen vehicle.

Leon Rice, President of the Mission Film Corporation, an- nounces the acquisition of the rights for the next all-star feature, it is from the pen of H. H. Van Loan, the well-known writer, and is entitled "FLATTERY." The continuity is now being written by Donald B. R. Schaffner, in collaboration with Mr. Van Loan. Production will begin in the very near future according to Mr. Rice.

The Creator took the spirit of disdention and installed it in a body of lazziness. He gave it the attitude of the constant spirit of contempt, a desire to shirk responsibility and a certain skill at getting away in the world. Its characteristics became willfulness, selfishness, venomous backbiting and greed. He named it a WANTED.

Then he took the glowing light of happiness, combined it with enthusiasm and put it in a body of activity and imbued it with honesty. He gave it the ability to catch the magnetism that draws friends. He blessed it with strong character, integrity and loyalty. He gave it health, with the personal development and intellectual pross the endow it with the viewpoint of a WANTED and called it a WORKER.

To celebrate the completion of "What Next," his second Universal picture under the direction of Hy Mayer, George K. Arthur drove to Santa Barbara for the weekend. He was accompanied by Mrs. Arthur, his parents, Mr. and Mrs. Arthur, and Miss Lloyd, all from London, who are his house guests. On his return, Mr. Arthur will start his third film, as yet unnamed.

Fred Jackman, who directed Hal Roach’s latest feature production, "Rex, King of Wild Horses," is standing by while his film is being completed and in continuity. The story is the first of its kind ever filmed. A wild stallion plays one of the parts. In the cast are Marie Mosquini, Leon Erda, Edna Murphy, Frank Butler, Sidney D’Albrook, Louise Fazenda, Elizabeth Chilton, Patty Hartigan and Sidney de Grey.

Dot Farley is going to make her eyes behave.

“Now no more cross-eyed parts for me,” says the erstwhile Mack Sennett actress, but whose spectacles have appeared on the screen opposite Ben Turpin’s with such regularity that picture fans have become inclined to believe Dot’s eyes were born that way.

Franklin is the possessor of a pair of very beautiful brown eyes and they are straight as a die—except when she crosses them for professional purposes.

Years ago she learned the trick of crossing her eyes at will. But it gave her such a headache and the strain has somewhat weakened them, always says, “I’m afraid if I keep it up any longer they might ‘freeze’ that way.”

From the Sennett comedy lot she has turned to serious dramas and will soon be seen in “Misunder- standing” and "Alley" being played by Booth Tarkington in Universal human interest drama. This picture is now being produced by J. R. McDonald for Universal, directed by R. Travers Logan and the cast includes: Henry B. Walthall, Irene Rich, Rockcliff Beavers, Ben Alexander, Dot Farley and Lawrence Licata.

Miss Farley’s work as the cross-eyed "Mail Marston" in "Rob’em Ood" and "Where’s My Wandering Boy? This Evening" will long be remembered by lovers of screen comedy.

DOROTHY PHILLIPS it is reported, is due to return to the screen after several months absence, the early part of next year.

Milton Sills and Wallace McDon-ald, now appearing in "Angel Face Molly," Viola Dana’s new Metro release, seem to be emulating Damon and Pythias. They have appeared together in their last three productions, although each was filmed at a different studio.

REAVEY’s "BREEZY" EASY is shooting spectacular buffalo hunt scenes for "Reavey's BREEZY," a picture being directed by Thomas H. Ince special of the early West.
Pulse of the Studios

For Week Starting Monday, Oct. 29, 1923

Camera intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 193-350

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Page Sixteen
"The Digest of the Motion Picture Industry"
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ROACH STUDIO.  Culver City.  Warren Doane, Mgr.

HAL ROACH COMEDIES (Path release).

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Feature | Schedule |
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2-Reel Comedy | Schedule |
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RAY STUDIO.  Albert A. Kidder, Jr., Gen'l Mgr.  1425 Fleming St.  598-14

RUSSELL STUDIO.  B. D. Russell, Mgr.  1439 Beachwood Dr.  Holly 794

LOGAN-BAYNHAM PRODUCTIONS.

C. W. PATTON PRODUCTIONS.  H. F. MACPHERSON, Mgr.
Geo. B. Seitz | Murphy Miller | Walker Cooper |

HERCULES FILM PRODS, INC.

H. J. BROWN PRODUCTIONS.

MALFORD PRODUCTIONS.

HOWARD DAVIES PRODUCTIONS.

SENNETTI STUDIO.  1712 Glendale Blvd.

Mack Sennett Comedies.  (First National Release).

BOY DAVIES Del. Lord  All-Star  Staff  Grover Jones  "Look Pleasant"  4th Week  2nd Week

SUNSET PRODUCTIONS.  7425 Sunset Blvd.

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“The Digest of the Motion Picture Industry”

“Megaphone”

(Continued from Page 5)

Hunchblacks of Notre Dame," the new spectacle production. Now he has entered the ranks of directors and his first picture will "tell the tale," as it was written by himself, completely by Raymond L. Schrock.
Sheehan has been given what studio officials say is the most capable staff ever assigned a unit. Jack Sullivan, the crack assistant director of the studio, who handled the crowds in "The Hunchbacks of Notre Dame, "is his assistant. Ralph Dietrick, one of the best known cutters, has been assigned to cut the pictures and by following through production as script secretary by day and cutting at night, armed with his own intimate knowledge of every "shot," the picture is building up as it progresses, so that when the last scene is taken the whole picture will be complete ready to show, this being one of several innovations in Sheehan's method of production.

The famous novelists is rehearsing the players just as they are rehearsed for a stage play; then entire sequences are "shot" without pause. The saving of time is incredible. A notable cast is playing in the Sheehan vehicle, including Howard Truesdell, Gladys Hulette, Edgar Kennedy and others.

Even boards and plaster must at some point pay their farewell tribute to art.

After three years of grading one of the green canyons of Hollywood, Vernon Villa built during the summer of 1920 for "Foolish Wives," was burned to the ground for a big scene in "Hood and Ladder," Hoot Gibson's latest starring feature.

The Villa is one of the largest individual building sets ever constructed for a motion picture and its classic beauty has made it a landmark on the Universal lot. Universal technical men unhappy because a screen of imposing proportions are the wooden framework and the stucco finish crumbled to ashes.

It's burning finished one of the most spectacular night scenes filmed at Universal City in many a month. For a thrilling spectacle it even eclipsed the night shots of the mammoth sets of "The Hunchbacks of Notre Dame."

The scene came as a dramatic climax to the story which is built up by the famous life of a fireman and a dozen cameras ground out their action as Hoot in the role of the fireman climbed to the balcony and rescued the tiny Mildred June and leaped with her from the balcony to the fireman net below.

"Hood and Ladder" is an original story by Edward Sedgwick, who is directing the filming of the picture.

Others in the cast are Edwards Davis, famous preacher-actor, Philo McCullough and Frank Beal.

With four car loads of equipment including two mammoth electric generators, dozens of Winfield lights, giant screen and spot lights and a full-sized collapsible "signal tower," the Clarence L. Brown special pulled out of the Southern Pacific station for El Reno, 150 miles north of San Francisco, where many of the scenes for "The Signal Tower" will be filmed under his direction.

Brown is accompanied by a cast of seven persons and a production unit of more than twenty workmen, including electricians, tech- nicians, directors and camera operators. Brown's veteran assistant who has "second Megaphone" all of the Brown productions, will be in charge of the "cine-ster Pat Lachen." A second assistant.

"The Signal Tower," Wadsworth Camp's picturesque, lyrical production will be produced with Virginia Valli and an all-star cast.

"The Signal Tower" is probably the greatest tribute to the self-sacrifice and devotion to duty of road rail men that was ever written. It is a drama of life in the raw, of people with their feet on the ground, a graphic story of how the threads of civilization's destiny pass thru the fingers of skilled men who know that civilization only thru the clicking of telegraph instruments and the passing of "this train on red." Brown was entrusted with the making of the picture shortly after Universal heads had been received from the "Argonauts" which he recently directed. This screen version of the famous stage play by Rita Weiman will un doubtedly be classed as one of the finest pictures ever made by the company of productions which have stamped Brown's work as an exceptional merit art. The Great Redeemer and the "Siege of Pbris" all of which are made jointly with Maurice Tourneur.

"The Signal Tower" which is to be released in a multiple release this fall will require six to ten weeks in the making.

Herbert Rawlinson has abandoned the athletic swing of his natural walk, now patrolling a set at Universal City in the measured, flouted gait of a uniformed policeman.

He is the Keystone Kops for Universal starring vehicle, "The Jack O' Clubs" an adaptation from the famous magazine story of the same title. In this picture Rawlinson slips out of the groove with only curiously roles for which he is so well known for the most difficult bit of characterization that he has essayed in.

His role is that of an easy natured Irish cop who is transformed into a whirlwind fiendish machine when he is crowded on the beat by a hard boiled street gang, led by a tough pen- tenan who used to be a prize fighter. Gehrig, as Eddie O'Conner, and the cop wins the fight, promotion in rank and the regard of the boys.

Said Eddy to Ralph Bellamy, "Kid," who plays the "plum puddy," the screen fight should prove exceptionally realistic. Both Rawlinson and Gribble were a sensation with a profit.

Robert Hill, who guided the filming of Rawlinson's last picture, "My Mystery Girl," will direct the new vehicle.

Others in the supporting cast are Rube Day, Johnny Fox, Jr., and Joe Singleton.

An old time tandem bicycle—the kind the song "A Bicycle Built for Two" was written around two decades and more ago, is one of the queer sights of the old Bowery, seen "Men are thrilling as usual, "Sawdust," "Mamie Rose" being filmed at Universal City with Mary Philbin as the star. The Bower is a building set up at Universal City for the picture, even the elevated tracks and queer old-time steam trains which were used before electricity came into common use. The old fashioned bicycle bloomers—seen in the early Charles Dana Gibson, is revolved with the bike itself. Gladys Johnson appears as the bloomer girl, in quiet little hat and side bloomers emblazoned by brass buttons. Riders over the cobbles on the odd "safety" the very last word in modern conveyance. The story is laid in the immediate "pre-auto mobile" period, when the bicycle was the real "horseless carriage." The wagon trains of the "Great Western" expedition in France. Later in the story the old automobile to appear in the streets of New York is shown as a queer buggy like affair, driven by a lever and propeller which gives the motor much like a modern pumpin engine. Irving Cummings, picture director, has found the "horseless carriage" to be a subject of Incendently. The hardest task, almost, that he faced in putting the picture on the screen, was the question of obtaining the "horseless carriage." Cummings' order for a bravery truck brought to Universal City a modern motor truck. I objected, I said, he is a bicycle, not a picture truck, but Cummings was not disposed to be so constituted but this too was modern. Finally, after a long search, he found an old time brewery truck, and with it Zusrowski got simply rows of heavy pipe, arranged to hold the barrels, mounted on truck wheels. To quaint old vehicle is one of many interesting
bits of antique transportation on the Bowery as reproduced at the studio.

Albert J. Smith, actor and inventor, proved a "pinch hitter" when the oldest automobile in America broke down during the production. Mechanics from the transportation tinkered with the obsolete engine, but couldn't get it running. Finally Smith, who plays the young engineer in "The Fast Express," William Duncan's railroad chapterplay happened by. "Let me try," he volunteered. He manipulated a pair of pliers for a while, gave the crank a twist, and the relic of the automobile's infancy coughed and came to life.

"You see, when I was a kid my father had one, and I used to keep it in order," he explained. "Whenever they jolted around the dry battery that gives them their spark gets shorted, I just pried the wires away from the engine and wrangled around 'em." Anyhow, he saved the Bowery scene.

—Just what makes a funny thing funny? Psychologists have tried to answer the question, but either frankly gave it up, or produced some formula rivaling Einstein's theory of relativity for complication.

Cartoonists and comedians went at it in a more practical way. They made things that made folks laugh—they knew what would make people snicker even if they couldn't just analyze the why of it; much as today we will use electricity, but none of us know just what it is.

And now comes Hy Myer, world-celebrated cartoonist, and paradox of the pen, with a procedure that perhaps will do more to answer the question than anyone else. Hy Myer, for the last quarter century a famous artist—a humorist of pictures, has turned his art to the screen in a manner startling in its originality. He makes his cartoons live on the screen—not by animated drawings, but by "fading" his cartoons into real actors and actresses, in a new brand of comedy he calls the "May Cartoon Comedy" for want of a more descriptive title. The famous humorist has arrived at Universal City. has completed the first of his unique offerings and is engaged on more. They are the talk of the studio—and they will probably be the talk of psychologists studying the mystery of the why the force of a laugh when they are released. His first film creation, in one reel, was "The Traveler"—Rothafel calls it the best one-reel creation, and they were run as a feature at the Capitol Theater in New York.

But—and this is the principal thing the public is interested in—their great importance lies in that they have brought a new, but none the less hilarious brand of comedy to light. Hy Myer is a cosmopolite. His cartoons have appeared in every paper in the United States. They are equally well-known in London's "Punch" in Paris' "Le Rire," in Germany's "Fliegende Blatter," "The New York Times," and in "Puck," of which he was art editor for years, and the countless American syndicates have broadcasted Hy Myer pictorial humor for years. Now he's in Hollywood drawing and directing his own pictures.

They are odd—these pictures. Hy Myer's hand appears in his wonderful flowing style and sketches a figure in pen and ink—then it dissolves into a human being—the rest of the cartoon is carried out in action—then again the hand draws another picture and again it comes to life. His drawings, while grotesque, are always decorative. His types never repeat themselves.

But even more interesting than his pictures is the man himself. Hy Myer has drawn cartoons for years but has always been known as the cartoonist whose arrows were never
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"... No matter what happens to you, no matter who flatters you or who abuses you, never look at another flag, never let a night pass but you pray God to bless that flag. Remember, boys, that behind all these men you have to do with, behind officers and government, and people even, there is the Country Herself, your Country, and that you belong to her as you belong to your own mother. Stand by Her, boys. . . ."

Thus, through the pen of Edward Everett Hale, spoke "The Man Without a Country." Many years previous in a fit of rage and while in a drunken stupor he had expressed the desire that he might never again hear of his country, nor read about it or have contact with it in any way, and his wish was granted. Finally, after years of miserable exile, toward the sunset of his life, he gave vent to his feelings, and the above excerpt from his oration showed what time and experience had done to restore his right thought in matters pertaining to patriotism. He started out as a "knocker;" he belittled his country before a group of aliens, only to eventually realize the utter folly of his declarations. Time and exile had mercifully tempered his spirit, and at last his stubborn will broke down and he expressed his true devotion for his native land.

There are many similar to "The Man Without a Country" in motion pictures. We know them as pessimists and grouchies. They stand on the corners and wildly exclaim that the movies are headed for eternal damnation because so-and-so didn't have jobs for them that day. They are proud enough to accept the motion picture industry as a place to earn their livelihood, yet they go forth into the world and denounce all the high ideals and principles cherished by the people of the profession. And when a studio does close down for a time, or when they encounter hard luck along the film road they immediately sally out to their friends and jeer and hoot at the movies as a substantial, worth-while enterprise. They are confident enough that the coal strike in Pennsylvania will break up, or that the railroad strike in some other place will be settled satisfactorily but they don't hold out any hopes whatsoever for motion pictures. They are people without faith in their own work. In belittling motion pictures and the people who make them they are simply belittling themselves. Have they no self-respect? Possibly not, but it is more probable that they are without faith in their chosen profession; that to them pictures are but their meak tickets and no further useful. To them we would say; remember that behind all these men you have to do with, behind producers and studios, behind the people even, there is the Motion Picture Art Itself, and that you belong to it as you belong to your own mother. Stand by it; give it the best you've got in you, boost it, defend it, apply all your talents and energies to further its great work. Maintain your faith in motion pictures, and instill respect for it and for you in your fellow men.
This Week’s Theatre Notes

George Bernard Shaw’s presentation of “Androcles and the Lion” opens the new Fine Arts Theater this week.

Mable Norman remains another week to entertain Mission Theater audiences, “The Acquittal,” which was scheduled to start this week will open November 12th.

This week is destined to be a big week in local theatrical history for several reasons.
One is that it will present to Los Angeles the world premiere of Emmett E Flynn’s magnificent spectacle, “In the Palace of the King,” a picturization of F. Marion Crawford’s historical romance at the California Theater.

Another is that is marks the return to the screen of Blanche Sweet, one of the most popular of all screen celebrities in the role of Delores Mendoza, heroine of this delightful romance, and a part very similar to that of Judith in Griffith’s “Judith of Bethulia,” the first spectroplactic production ever made.

A third reason is the fact that Edmund Lowe is seen in the heroic role of Don John. Mr. Loew’s former stock engagements here marked him as the most popular matinee idol of his day.

The final reason is that this is the fourth of Emmett Flynn’s productions to have its world premiere here. The other three were “A Connecticut Yankee,” “Monte Cristo” and “A Pool There was.” All the members of the cast as well as a large part of the cinema stars, directors and authors of the film world will be present at performances throughout the week.

He went to bed a wealthy nobleman, he woke up a beggar.

He owned a gorgeous palace and a suite of pajamas, or to be exact, a night shirt, and owed many debts.

Antonio Moreno, who plays the role of Don Caesar de Bazan, in Pola Negri’s new picture, “The Spanish Dancer,” experienced this predicament and while the palace was an ancestral building and the night robe of finest silk the crest of his house embroidered on the front, it must be admitted these articles were hardly sufficient for a nobleman’s existence.

While Antonio sleeps following a gay dinner with his friends, his creditors enter his palace and carry off everything it contains just because, in his inmorrity, he had neglected to pay his bills. Life was certainly difficult during those gay old days of King Philip IV’s reign in Spain. Of course, Tony takes it in the same carefree manner in which he met all the weighty problems and doesn’t care a bit and gives the public a denoument, dash and delightful portrayal.

“The Spanish Dancer,” now showing at Grauman’s Kiltos, is a picturesque costume drama with a very strong story of love, intrigue and human interest that builds to a surprise climax, turning a tragic episode into a clever comedy.

Pola Negri, as the spirited Gypsy maid, Maritana, offers a remarkable performance, giving freely of her great art.

Others in the cast to distinguish themselves are Wallace Berry as King Philip, with an eye to the beauty of his girlish subjects, Kathlyn Williams, his queenly consort, Adolphe Menjou as the scheming Salluste, and Gareth Hughes in the role of the patriotic lad, Lazarillo. All four roles are important and give ample scope for the actors.

Comedy in its numerous and forms will feature this week’s bill at the Hillstreet Theatre. Heading the aggregation of funsters will be the celebrated equestrian comedian, “Poodles” Hannaford. For years the famous Hannaford family have been the premier riders in circuses and “Poodles” himself was the feature attraction with of America’s greatest shows for some time. Although being considered the finest trick rider of his kind in America, “Poodles” manages to use a clown make-up and give the children a thrill along with his entertainment for the older folks. He is using two horses in his act which are the envy of every circus man in the world, they are his own and have been trained by him ever since their infancy.

Flo Lewis, the original red-headed rasper, will split headline honors with Hannaford. Flo is a singer and story teller with a vivacious and captivating personality will offer her act “From Bernhardt to Heartburn” with the assistance of Jesse Greer at the piano.

Frank Dixon will appear in a humorous sketch by Paul Gerard Smith called “Lonesome Manor.”

Maurice Diamond, premier eccentric dancer of America, with Edythe Handman, singer and Irene Smith, dancer, will offer his latest, “The Snapshots of 1921, Lazarillo.”

Russell Carr, the famous English ventriloquist, and his comical assistant “Orace” will present a militant ventriloquial act.

Completing the vaudeville will be Polly and Oz two youthful musicians and singers in their act, “Synchronized Melody.”

The feature photoplay will be Shirley Mason in “Lovebound.” Other features on the program will be Allan Hall and the Tiny Symphony, “The Steel Trail” a William Duncan chapter-play, a “Smash” Pollard comedy, Bay City’s International News and Aesop’s Fables.

Edward Everett Horton who has been a big favorite in vaudeville appears on the screen here opens this week at the Orpheum Theater in a playlet written for him by Jack Jackson, “A Play With a Punch.” With him are Marie Walcamp a local screen star and Richard Stilling.

Camera News Section

California
Main at Eighth
Blanche Sweet
in “In the Palace of the King”

Miller’s
Main at Ninth
George Arliss
in “Green Goddess”

Metropolitan
Seventh at Broadway
Thomas Meighan
in “Woman Proof”

Loew’s State
Seventh at Broadway
Pola Negri
in “The Spanish Dancer”

Criterion
Charles Chaplin’s
“A Woman of Paris”

Million Dollar
Third and Broadway
Harold Lloyd
in “Why Worry”

Alhambra
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Hollywood Egyptian
Hollywood Blvd. and McCadden
“The Covered Wagon” with Lois Wilson and J. Warren Kerrigan

Mission
Broadway near Ninth
Claire Windsor
in “The Acquittal”

Clune’s Broadway
Broadway near Fifth
“The Isle of Vanishing Men”

Morosco
744 South Broadway
“The Gold Diggers”

Mason
127 South Broadway
“The Perfect Fool”

Egans
Flea and Figurines
Edmond Lowe
in “The Waning Sex”

Hippodrome
630 South Broadway
Vaudeville

Pantages
Hill at Seventh
Vauderville

Hillstreet
Hill at Eighth
Shirley Mason
in “Lovebound”

Burbank
Main near Sixth
Lively Comedy

Majestic
842 South Broadway
Marjorie Rambeau
in “The Valley of Content”

Tally’s Broadway
833 South Broadway
Tom Mix
in “Soft Boiled”

Symphony
Broadway near Sixth
Hobart Bosworth
in “The Man Alone”
Among the people who are coming to the town of the picture world by leaps and bounds stands Edward B. Gieger, the head of the scenario department of the Rellimo Films. For she holds the unique distinction of being largely responsible for the making of three big pictures in six months.

The Rellimo Films are a San Francisco organization, but all three of their pictures have been made in Hollywood, the first at the Universal Studios and the second at the Universal Pictures studio now under lease by the Rellimo company.

Grace Sanderson Michie is a real Californian, her grandmother having been Mayor of San Francisco for several terms and her family long leading citizens of the state. Mrs. Michie has written all her life, in fact she says she can't remember when she didn't write, and she was just nine years old when she sold her first story to St. Nickolaus for the huge sum of five dollars. Her earliest adventures in the picture world was several years ago as the author of "The Finger Of Justice," with which she also made personal appearances in all the larger cities of America for almost two years.

It is only a little over six months since the Rellimo Films were organized and Grace and her husband Gordon Michie, business manager of the company came to Hollywood to start production. Their first picture, "Defying Destiny," was made from an original story by Mrs. Michie, for which she also did the continuity, and on which she acted as co-director. The picture was given to the world in September and in September it was promptly followed by "Eight Bucks," made from a story by Fred Windamarie, its director, but on which Mrs. Michie did the continuity, the picture again taking the biggest picture just completed, and the most pretentious production of the company is "The Yellow Stigma." Again the whole story and continuity came from Grace Sanderson Michie. It is her fine business brain, and from all accounts it bids fair to be one of the big outstanding pictures of the year. So by hard work and real accomplishment Grace Michie is winning for herself a niche of her own in the ball of cinema fame.

**Woman Power Behind Rellimo**

**By Arthur Q. Hagerman**

Under King Baggot's supervision Thomas Pratt is completing the final editing of "Blackmail," the all star Universal production which Baggot directed recently. "Blackmail" was adapted from "The Co-Responder," Rita Weinberg's play, and will present a cast including Ruth Clifford, Niles Welsh, John Merkly, Charles Clary, William E. Lawrence, Herbert Porter, Arthur Howard, Hayden Stevenson, Mary Mersch, Joseph Xorn, Emily Fitzroy, Jane Starr and Carl Stockdale.

"Hook and Ladder," Hoot Gibson's newest Universal starring vehicle, directed by Edward Sedgwick from his own story, has been edited at Universal City and is receiving its final set of tests before studio executives this is the best Gibson feature up to date. It is a story of the thrills, human interest experiences and general activities in a fireman's life. Directed June played opposite Gibson.

Jack Hoxie says that the wide open spaces are friendly, that he feels like a stranger in the worldlight of the Windmill.

He declares he can emote better to the barking of coyotes than to the tone of studio organs.

The Universal western star has on location so much of late that he is having to get accustomed to the studio facilities in which he is now doing interior scenes for his latest picture, "The Phantom Rider."

Hoxie spent many weeks on the edge of Death Valley and in the Sierra Nevada mountains near Lone Pine during the making of "Wyoming" and recently returned to the studio from Keen's camp where exterior scenes of the present production were filmed.

Robert North Bradbury is directing "The Phantom Rider," a story of a northwest lumber war, written by Isadore Bernstein of the scenario staff.

Supporting the star are Lillian Rich, Neil McKinnon and Wade Boleter and Billy McCall.

Gladys Hulette, praised in preview comments for her work in the adult feminine lead with "The Boss of Burglar's Kid," is playing at Universal City again. This time she is in an all star production that will be remembered by the fans of the Universal Pictures corporation and for filmland for that matter— for it is the first directorial effort of the Universal Pictures corporation— and of filmland for that matter—for it is the first directorial effort of the Universal Pictures corporation—and of filmland for that matter—for it is the first directorial effort of the Universal Pictures corporation—and of filmland for that matter—for it is the first directorial effort of the Universal Pictures corporation and of filmland for that matter for it is the first directorial effort of the Universal Pictures corporation and of filmland for that matter.

This picture of Miss Hulette, who plays the role of a wayward girl in the psychological backwoods drama, Howard Trueswell, Robert Gordon, Ed Kennedy, Margaret Seddon, Lon Poff, Charles Cruze and Norman Kankon have principal roles.

Several prominent members of the American Legion, enroute home from the fifth annual convention at San Francisco, visited Universal City, production center of the Universal Pictures corporation. Included in the party were Russell G. Grevisston, assistant national adjutant, Garland W. Powell, directors General Americanism committees, Petoyn Hogue, member of the same committee, and C. Willard Cooper, associate editor of the Legion Weekly. Ross Watson, Los Angeles real estate man and prominent in Legion activities, conducted them to Universal City where William Koenig, business manager, and Irving Cummings and King Baggot, directors, acted as their hosts.

Among the week's prominent visitors at Universal City center of production of the Universal corporation, was Chester Wright, aide to Samuel Gompers and head of the publicity department of the American Federation of Labor. He also visited the office of the New York Call. He was shown the Universal studios by William Koenig, business manager.

Many years ago Carl Laemmle, now president of the Universal Pictures corporation, gave a watch and chain to a man who played a vaudeville act in one of Mr. Laemmle's earliest theaters. The Laemmle theater was showing the new moving pictures and was one step ahead of other theaters it had a combined bill instead of the usual "nickelodeon" policy of straight pictures.

Recently this man visited Universal City and talked with Mr. Laemmle about the changes that have taken place in the film industry and the theatrical business, since those early days.

In the midst of the conversation the visitor, a noted photographer, turned to Mr. Laemmle and said:

"Mr. Laemmle, did you ever see this before?"

"Mr. Murphy, I'd recognize that watch if I was hanging among a hundred others on a clothing line," replied Mr. Laemmle.

It recalls a great many things that were happening in those days.

After enough the conversation hung closely around the period of the gift and old days were discussed at great length.

Special songs for special sets are the thing at Universal City.

Edward Sedgwick has one, written by himself, for Hoot Gibson, "My Mamie Rose" is sung on the Irving Cummings set—and now the inspirational orchestra has launched one on the set with Perley Poore's novel, novelist, is directing his own story "Innocent."

Jack Sullivan, the man who handled the Condelaurier Ball scenes in "The Hunchback of Notre Dame" and the great crowd scenes in the Hug picture and in "Merry-Go-Round" is Sheehan's first assistant. The two were consulting on the set when the orchestra started its tilling air, and an actor's quartet warbled "Mr. Sullivan and Mr. Sheehan—a filmed version of the Gallagher and Shean melody. There are a million or so verses— one for every trial and tribulation the company has been beset with.

Here's a sample:

"Oh Mr. Sullivan—Oh Mr. Sullivan—
How I wish I was just a fly on your—
We've a scene upon this set—one I bet you'll never forget;
And it's bound to thrill Carl Laemmle through and through!
Oh Mr. Sheehan—Oh Mr. Sheehan—
I believe I can recall the scene you mean;—
There's the place where Bill leaves the art of Miss Michie and then falls down and breaks an arm—
Who? Ed Kennedy, Mr. Sullivan?—No—His double, Mr. Sheehan!"

King Baggot, director of the recently completed all star feature for Universal, "Blackmail," a newspaper life story, and who has made some of the best known pictures in Universal's history, will direct the next Universal-Jewel starring vehicle of Mary Philbin's the "Merry-Go-Round" girl.

The first Philbin starring vehicle to follow up her success in "Merry-Go-Round" is just being completed. It is "My Mamie Rose" a story of the New York Bowery of 1895, adapted from Owen Kildare's Novel. Irving Cummings is shooting the final scenes with Pat O'Malley, William Collier, Jr., Max Davidson, Charlie Murray, Kate Price, Edwin Brady, Lincoln Plumer, and other noted players in support of the new star.

The Baggot-directed feature will be based on "The Inheritors," a novel by I. A. R. Wylie. The story is laid in England of today, and will be the first English film of Universal Pictures in a role that is not in back period "costume" atmosphere. Bernard McConville, supervising editor; Jewel production manager, and Frank Beresford, well known continuity writer, prepared the scenario.
**Flashes from Frisco**

By AGNES KERR CRAWFORD

Dr. Orlando E. Miller, President of the Relimeo Films of this city, spent Thursday and Friday of last week in Hollywood looking over the recent work of the organization in the South, where they have just completed the cutting of their latest feature picture, "The Yellow Stigma." The film will be ready for release the middle of November when Gordon Michie, business manager of the company, will leave for New York with it.

The Belasco Films of this city are making good progress in the South with their preparations for the filming of their big coming picture, "Welcome Stranger." James Young, who will direct for them has just returned from New York, where he has been in conference with Aaron Hoffman, the author, in regard to the screen version of his famous stage success. The all star cast for the picture will be announced within a few days.

Max Graf, of the Graf Films will leave for New York this week with the film of their recently completed picture, "Half-a-Dollar Bill," to complete arrangements for its release.

The Gervon Films Corporation has just finished work on the third of their series of five reel melodramas starring Ora Carew. The title of the picture is "One Hour To Live." Tom Gibson is directing with George Crocker at the camera, and Jay Morley, Hal Stevens, Tiny Standford, and a capable cast are appearing in support of Miss Carew.

Los Angeles isn't the only place that develops extra good business managers, for a San Franciscan man holds the rather unique record of having completed in the last six months three pictures at a Southern studio, and all three under the estimate time and cost. The clever chap is Gordon Michie of the Relimeo Films.

A special preview was given last Thursday before the officers and men of the American Legion of "Eight Bucks" sodier picture just finished at the Southern leased studio of the Relimeo Films under the direction of Fred Windamere. The picture met with a rousing reception from the Legion men, both for the splendid cast headed by Raymond McKee, and the real human appeal of the story. The story is of one a returned soldier trying to fit himself again to the ways of peace, and makes you laugh if you can hold back the tears. The picture was produced by the Granada Film Corporation, and the master print rushed up to San Francisco for this showing was the first to be seen by anyone outside the studio.

Louis Graf, president of the Graf Films will go to Los Angeles in a day or two to spend a week on business for the organization.

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**Casts of the Week**

Jos. M. Schenck Productions

Present

**NORMA TALMADGE**

in "SECRETS"

Directed by Frank Borzage

Photographed by Tony Gaudio

CAST:

NORMA TALMADGE
EUGENE O'BRIEN
GERTRUDE ASTOR
CLARE McDOWELL
ALICE DAY

**NEVA GERBER PRODUCTIONS**

Present

"SAGBRUSH RELIGION"

Directed by Dick Hatton

Photographed by Wm. Nobles

Scenario by Coolidge

CAST:

THE RANCHER..................Dick Hatton
THE SHERIFF..................Bob McKenzie
THE GIRL......................Neva Gerber
HEAVY.........................Harry Von Meter
THE FATHER...................V. Clare Chetel
THE GAMBLER..................Cliff Steel
JOE..........................Cliff Davidson
NELLY.........................Nell Franzien
HANK.........................Wilbur McLaugh.

Ben Wilson Productions

Present

"WHERE IS POLLY"

Directed by Rossan

Photographed by Stevens and Linden

Scenario by Jules Forthman

CAST:

MILDRED DAVIS
CARL MILLER
LESTER
KATE PRICE

HARDEE KIRKLAND

MILES McCARTHY

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**PUBLICATION OPINION**

New York City, October 26th, 1923.

Editor "Camera!"

Hollywood, Cal.

Dear Sir:

Looking over the "Camera!" I came across an article—"Globe-Trotting Cameraman On Ben Hur." Allow me to correct a great error, that had it not been for "Otto G. Brautigam," a well-known cameraman of "New York City," the "Queen of Sheba" would never have gotten the photography it did. John Boyle started the picture and for fully three weeks his work was no good. You can write to Betty Blythe and verify what I am saying. Of course, John Boyle's name appears on the screen, but had it not been for this other cameraman the picture would never have been what it is today. I also happened to be one of the first to notice this in the picture and know it from beginning to end. Otto Brautigam is a New York man and has been in the camera game since it first started.

Yours truly,

A Constant Reader of "Camera!"

P.S.—Correct this erroneous mistake.

**EDITOR'S NOTE**—This letter is published here merely for your perusal and it does not necessarily mean that we subscribe to the sentiments or arguments as expressed therein. We have this much to say about this letter, however; we believe that any one who is sincere in their desire to secure an editorial correction such as is urgently requested here would be interested enough to the extent of signing their name and defending their arguments if called upon to do so. An anonymous letter does not carry much weight any place.

We would be glad to hear from one who knows the facts and details of the case to advise us what the whole truth is so we may make due mention and solve the apparent riddle. By all means, sign your name, too. If you don't want it published, alright, but be courteous enough to let us know who we're talking to, so we may forward any message addressed to you coming from other readers. "Public Opinion" is a forum for open discussion, not anonymous notes.

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Have you a little recipe in your home? If so, tell Doris May about it. She seems puzzled here. Some folks would like to have her recipe for film success. Here it is... hard work and sincerity!
my beloved, fill the cup that is clear,
Take of past regrets and future fears;
To-morrow—morrow I may be
Self with yesterday's seen thousand years.
—Omar Khayyam.

DRIFTING

My soul to-day
Is far away,
Sailing the Vesuvian Bay;
My winged boat,
A bird about.
Swings round the purple peaks remote—
Round purple peaks
It sails, and seeks
Blue inlets and their crystal creeks,
Where high rocks throw,
Through deep below,
A duplicate golden glow.

Far, vague and dim,
The mountains swim;
While on Vesuvius' misty brim,
With outstretched hands,
The gray snow stands
Oberlooking the volcanic lands.

Under the walls
Where swells and falls
The Bay's deep breast at intervals
At peace I lie,
Blow softly by,
A cloud upon this liquid sky.
The day, so mild,
Is Heaven's own child,
With Earth and Ocean reconciled;
The airs I feel
Are murmuring to the murmuring keel.

With dreamful eyes
My spirit lies
Where Summer sings and never dies—
Ovelled with vines
She glows and shines.
Among her future oils and wines.

Yon deep dark goes
Where traffic blows,
From lands of sun to lands of snows;
This happier one—
Its course is run
From lands of snows to lands of sun.

O happy ship
To rise and dip,
With the blue crystal at your lip.
O happy crew
My heart with you
Sails, and sails, and sings anew

No more, no more
The worldly shore
Upbraids me with its loud uproar:
With dreamful eyes
My spirit lies
Under the walls of Paradise.
—Thomas Buchanan Read.

MIST

Low-anchored cloud,
Newfoundland air,
Fountain head and source of rivers,
Dew-cloth, dream-drapery.
And napkins spread by fays;
Drifting meadow of the air,
Where bloom the raised banks and violets,
And in whose fenny labyrinth
The billowy boughs and heron wades;
Spirit of lakes and seas and rivers,—
Bear only perfumes and the scent
Of healing herbs to just men's fields.
—Henry David Thoreau.

SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.

Blow, bugle, blow, set the wild echoes ying;
Blow, bugle; answer, echoes, dying, dying, dying.

O bark, O hear! love thin and clear,
And thinner, clearer, further going!
O sweet and far from cliff and star
The horns of Elliland faintly blowing!
Blow, let us hear the purple-stem replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in you rich sky,
They faint on hill or field or river,
Our echoes roll from soul to soul,
And prowl for man and far ever.

Blow, bugle, set the wild echoes ying,
And answer, echoes, answer, dying, dying, dying.

Give me a cottage in some Cambrian wild,
Where far from cities I may spend my days,
And, by the beauties of the scene beguiled,
May Pit man's pursuits and shun his ways.
—Henry Kirke White.

EDITOR'S NOTE—"Camera!" takes great pleasure in presenting herewith the first of a new series of articles which will be written exclusively for this publication by Mr. Eric Mayne, distinguished stage and screen actor. Each one will have a message of vital import for all which will be given in an easy and simple style.

Mr. Mayne and his work are too well known for any lengthy comment here but it is of interest to know that he began his theatrical career at the old Drury Lane Theater in London, under the management of Sir Augustus Harris. While there he took part in "The Christian," "The Mumpsman" and many other notable Drury Lane melodramas. At the end of seven years he joined the Lyceum Theater in the same city, remaining with them for four years following which he went with Charles Frohman's London enterprises. Three years later he came to New York with William A. Brady and it was under his management that Mr. Mayne first entered pictures. Among the more prominent films in which Mr. Mayne has been are "The Conquering Power," "Suzanna," "Dr. Jack," "Human Wreckage," "Her Reputation," "Cameo Kirby" and "The Light That Failed."

THE ETERNAL LAW
By Eric Mayne

Law is the foundation of life.
Good men make good laws; and good laws make good men.

Law is a development of right living of which the primitive mind was incapable.

Moses, the first great lawyer, was elaborate and explicit in the proverb, "Do not do unto him as you would not wish him to do unto you." Splendid, but negative.

Christ gave us the fullest application of that law—"Do unto others as you would have them do unto you."

It is the Law that not only prevents us doing wrong but that makes us do good.

The laws of a nation mark the progress of that nation in the path of civilization.

The observance of Law is the true test of the people's loyalty.

The good nationalist does not break a law to which he objects; he fights for the repeal of that law.

Religion is the moral Law touched with emotion.

Emotions are variable, the Law is steadfast.

Law is the science which teaches duty and the reason for doing it.

There are many religions; there is but one comprehensive law, "Do unto others as you would they should do unto you."

Because man is able to understand and to apply this law, he is the greatest in the Kingdom of Life.

To keep the letter of the law is a duty; to fulfill the spirit of the law should be our greatest happiness.

THE MILLENIUM:
When the duty of doing unto others as we would they should do unto us becomes, to every man, a joy.

A VISIT TO HOLLYWOOD
By Agnes Kerr Crawford

So this is Hollywood! After trying for months to get time we at last dashed down from San Francisco the other day to give Hollywood the "double O." Of course we had seen it before some two or three years ago, but meanwhile it had grown so that we would never have known it for the same place. So as everyone asks us what we think of Hollywood, we will here and now put ourselves on record. First of all let us mention that our city-raised soul got an awful "kick" out of being awakened in the morning by a loud-voiced rooster somewhere up the Canyon, for roosters were not one of the things that we had expected in America's film center. Hollywood, the place with the most sporty reputation in the world, struck us as being like a beautiful country town, but a country town with a kick.

Its outstanding features seem to be a collection of some of the most beautiful and varied homes in America, and the finest line of mansions anywhere in the world. In one walk down Hollywood Boulevard the other day we counted twelve varieties of fancy facial ornaments on as many picture actors. However, we found Hollywood both beautiful and kind, and first, last and all the time we like it, sunshine, studios, homes, roosters, beards and everything.
We were wondering, as were his many friends, what had become of Otto Matiesen. Shortly after finishing his role as Lord Chief Justice Jezrely in "The Dangerous Maid" with Constance Talmadge, he suddenly and mysteriously disappeared.

Yesterday we met him on the Boulevard, his skin tanned to the hue of a ripe olive. Upon inquiry as to whether he had been in the tropics on location, he stated, "Sir, I was shanghaied and put on board Morgan Adam's beautiful yacht 'Henrietta' by some mutual friends who wanted to give me a taste of real adventure, as contrasted with my make-believe adventures in pictures."

"We cruised the Pacific and visited many nearby islands. What a wonderful life! Just that little bit of running around on the ocean seemed to arouse an inherent Viking spirit in me. This, however, was quickly smothered on my return to city life. Maybe, after all, imagination is the spice of life.

"Strange to say, however, our queerest adventure was not at sea, but on the Catalina Island. Confucius, who has been credited with saying many 'confusing' things, said: 'Do not bite the ragged; fools bow to the rich.' And he certainly was right there. Deeming it unnecessary to shave, or dress in anything but the gayest and most convenient rags, we arrived home, to the shock of the Catalina islanders and nearly caused a riot in that respectable place. Walking blissfully along the shore, liberated from traffic regulations and all other 'verboten' of modern civilization, we were rudely awakened by the good people of the hotel, which is the seat of government there, who demanded permits of us.

"Permits for what?" we blandly inquired, and were informed that we must have permission to walk on this sacred ground, or we would be grunted only the usual fifteen minutes of grace accorded tourists from the boat 'Avallon.'

"We were followed over the place by the jeers and shouts of the hotel keepers, until martial law was declared, and we made our retreat to our yacht unmolested. As a consequence my advice is, don't use your imagination and trust that your noble person will ever shine through a beard and soiled raiment there, for it is certainly evident that the powers that be have neither a sense of humor or an appreciation of imagination."
ALLEN HOLUBAR HAS PASSED CRISIS!

WEST COAST THEATRE INTERESTS CLOSE BIG DEAL

Local Theaters Contract with Warners

The trade circles will be interested to know of the stamp of approval which has been given to a product known as the Warner Brothers' Classics of the Screen by Los Angeles and West Coast circles. David Bershon, booking manager of this noted chain of motion picture houses, has just signed a contract with Joseph Goldberg, manager of the Los Angeles exchange for Geo. Oppenheimer, Inc., distributors of the Warner Brothers' Classics of the Screen, where the entire southern division of W. T. C. Picture Co. now will use all nineteen Screen Classics announced from the Warner Brothers' list. Many of these productions will be given their first run showing at Loew's State Theatre in Los Angeles and the list is given its first impetus with the premiere of the Gold Diggers" on Saturday, November 3. At present time the stage production is showing at the Morocco theatre in Los Angeles in its sixth week and with the picture running for a one week stand at Loew's, not more than half a block away from the legitimate house, an interesting situation will bear close watching. The West Coast is giving the David Belasco play a special exploitation emphasizing the fact that the screen play outstrips the stage production in brilliance and subtlety.


William F. Mong is finishing his role in "Tig Name Is Woman," a red Nihlo production adapted from the stage play of the same title.

KUSSE SEeks Exhibitor Aid

The public is to get what it most desires in the matter of screen entertainment, if a plan just introduced by Creative Productions, one of Hollywood's leading producers, is carried through to a successful conclusion.

Fred Kusse, president of the company fostering the idea, is visiting representative exhibitors throughout the United States to pass upon all stories submitted to the company for picturization and through this method he hopes to meet the popular desires of the theater-going public in the matter of screen entertainment. Before Creative Productions starts on any story it must be okayed by at least 75 per cent of the number of exhibitors voting on it.

"It is our aim to meet the demand of the public in the matter of screen entertainment and we feel we can best do this by soliciting the cooperation of representative exhibitors of this country," said Kusse in making his announcement.

"Before deciding to picturize a story whether it be an original or a presentation, we will submit a script, a short synopsis, or a copy of the original novel in order to get the approval of at least 75 per cent of our board members in their various key cities and towns for their approval. Unless 75 per cent or more of the reviewers sanction the story, we will not produce it."

Creative Productions will not strive to make any stipulated number of pictures during a year according to W. H. Carr, general manager. The new company will produce only as many films as can be turned out by a corps of careful, experienced persons working under orders to sacrifice neither time nor money in their efforts to give the public something a little bigger and better in the way of cinema entertainment.

Report Heavy West Travel

Not only is travel west exceptionality heavy but more than 70 per cent of the tickets sold from Chicago to Los Angeles in a single day were one way. This is the word brought back to Hollywood by E. G. Patterson, business manager of the Standard Film Laboratories, who has just returned from a business trip to New York City where he opened branch offices at 2111 Fisk Building, Columbus Cin.

The exodus to Los Angeles was discovered by Patterson when he reached Chicago a day after his wire asking for a lower berth to Los Angeles. He didn't get it and decided there must be a convention on or something of the sort. Telling them to hold his upper for him, Patterson called on the general passenger agent who happened to be a close personal friend.

He got his lower berth all right and also learned that travel to Los Angeles was breaking records for this time of year and that of the tickets sold on that special day, more than 70 per cent were one way, indicating permanent residents.

S. M. Hoppkins, president of the Standard, is still in New York but expects to start West in a few days. He plans to stop off in his home town, Louisville, on his way to the coast, for a short visit with his friends.

To Tibet? 

Tibet or not Tibet.

That is the question, with Oscar Apfel who has been propositioned to go to this snow clad region of Northern Asia to make a photo play using the picturesque natives of that clime, based on weird religious rites and ceremonies.

W. F. Alder, noted author and explorer, is to sail February 15 with Tibet as his destination. Instead of making a travel picture he plans to build a real drama around the Tibetans. He has asked Apfel, who just completed his contract with Metro to go with him and direct the photoplay.

Director Is On Road To Recovery

Allen Holubar, well-known director, has passed the crisis! This was the gist of a statement issued late Friday afternoon by Dr. Elliott Allen at St. Vincent's Hospital in Los Angeles, where Holubar is confined.

Upon returning from Nashville, Tenn., where he had been filming scenes for Metro's "The Human Mill," he immediately went to the hospital. He knew of his illness but was determined to finish his production. For a while he hovered at death's edge but the latest statement is replete with optimism for his quick recovery.

"Film Foolish" Satirizes

Goldwyn had its "Souls For Sale"—Lasky had its "Hollywood"—Al Christie had his "Hazel From Hollywood," and Mack Sennett has his "The Exile." But Jack White has his "Film Foolish," which, coming at the end of a series of "Hollywood" pictures, epitomizes the fun and foibles of filmdom in one joyous, satirical reel.

Norman Taurog is directing, and Cliff Bowes and Virginia Vance head the cast.

C. O. Sertsel, general manager of the Belasco Productions, representing the newly reorganized San Francisco company, has taken offices and leased plant facilities at the Hollywood Studios and will start production in a week or ten days on the screen version of the stage play, "Welcome, Stranger." James Young, whose latest screen effort was "Thriftly," has just returned from New York and will direct. Aaron Hoffman wrote the play.

Percy Marmont, portraying the title role in "The Man Life Passed By," Victor Schertzinger's all-star Metro special, has recently purchased a new home in the Hollywood foothills.
A babbling brook in a wooded glade, sun-dappled shadows on a long white country road...the twitter of robins intermingled with the melody of nightingales...moonlight hidden by the leaves of pines...a smiling lake reflecting the blue of the sky...stars shining bright...the swaying of palm trees in a tropic breeze...the scent of roses...dusk in the Vale of Cashmere.

These are the impressions that unconsciously come to one while watching little Muriel Mac Cormac busy herself about life and all of its weighty problems. She paid us a visit in our editorial sanctum the other day and while she vainly endeavored to pound out an affectionate letter to her grammy on one of our well-worn typewriters we were afforded an excellent opportunity to study her expression and demeanor. She is the essence of life at its best, at the dawning of a new day when joy and hope run high. Without a care in the world, and with an everlasting smile on her sweet face, to her the world is just one big playground. And the happiness which she radiates to those around her bring thoughts of all that has been beautiful, all that is cherished in memory's treasure-box, to us. She seemed to instill new life into us with her delightful baby chatter and we suddenly came to the realization that this little lady knew one thing about life that we have yet to learn, namely, that our short existence on this earth, the fleeting years that we spend here, should be more replete with sunny hours and happy thoughts. How we foolishly load ourselves with useless worry, hustle and bustle!

What a wonderful gift Muriel possesses; a marvelous disposition and a sunny attitude toward life that is priced beyond all things—Would we be that fortunate?

Yet in her four or five years of life this little lady has accomplished much. She has attained fame as one of the most captivating children on the shadow stage and has established popularity with scores, yes hundreds, of famous motion picture folk, and with countless numbers of those fans who pay their dimes and quarters at the theatre around the corner to see her on the silversheet and learn her lesson of happy-go-lucky existence. They, too, claim that her capers on the screen bring grins to their faces and joy in their hearts. Yes, she's the Rejuvenating Kid of Filmland!

Her work in the two-score-old pictures that she has been in is too well known for any comment here. "Poor Men's Wives" brought her into the limelight and undoubtedly "The Man Who Won" will go far to aid and abet the position she enjoys. Her current engagement is under the direction of Edward J. Le Saint at the Wally-dorf studios where Harry Cohn is producing a film entitled "Dis-convited Husbands" with a cast including James Kirkwood, Grace Darmond and others. Other recent productions in which she played were "The Street of Painted Women" and "The Vital Question." In addition to her motion picture work Muriel finds time to help in many worthy benefits and charitable affairs and thus in her daily practice of her doctrine of sunshine and laughter she is doing much to solidify her place on the screen in her unique capacity. She practices what she preaches and is preheaching life at its finest to the world. What worthy mission could she be performing as she enters the threshold of life?

Ralph Lewis is going to San Francisco for a few days to make a personal appearance at the opening of his latest commercial-hero project "The Mail Man." Ralph received a wire from a number of postal organizations in San Francisco, inviting him to be their guest during the showing of the film.

Mervyn LeRoy, screen juvenile, has acquired a land site in Beverly Hills.
PREPARING "SEA HAWK"

With "Black Oxen" featuring prime Griffith and Conway earle, in the process of editing of titling, Frank Lloyd, independent producer, has announced at he will shortly begin work of curating "The Sea Hawk" by Rafael Sabatini, author of "Sac-ramouche."

"The Sea Hawk" has been giv-ing "Black Oxen" a close run for honors among the best setting nov-els of 1923 and the visualization the brilliant adventurer of the ivory coast, and, in particu-lar of Sakdr-Bah, formerly Sir Oliver Tressilian, an English knight, calls for the expenditure of many dollars and months of re-search and filming.

Mr. Lloyd has made no selec-tions for the cast of the new play and because the leading characters of the play must be men of gigan-tic stature it seems quite possible that "The Sea Hawk" may con-tain a number of new screen faces.

"The Sea Hawk" will be a First National picture, and is expected to become one of the most gigan-tic and spectacular dramas yet filmed.

HILE WITH GREAT DIRECTORS

Creighton Hale, who has just completed a ten-week's engage-ment in "The Marriage Circle" dir-ected by Ernest Lubitsch, has the film of his first scenes with Flor-ence Vidor and the remaining ones with Monte Blue, with the except-ion of the final fadeout with faiz Prevost. In this vivid picture of Viennese life, Mr. Hale and Mr. Blue are young surgeons, friendly professionally but rivalry-ance the former imagines that the latter's wife is in love with him which leads to all sorts of amusing complications. This picture brings the two together for the first time a Hollywood after a friendship formed at the Giffith Studios where they had leading roles in "The Two Orphans."

With his work under Mr. Lubitsch, Mr. Hale who has been his career in London, has had the good fortune to receive direction from the greatest artists in the world. Another important engage-ment completed before he can work at the Warner Brothers was at Goldwyn's in "Name the Man" directed by Victor Seastrom.

Human Interest Story Wins

There is only one type of picture which is of universal appeal. That is the human interest pic-ture.

All others appeal only to certain classes or certain types of indi-viduals. A great film production has been financially successful because too few people appreciated them.

These statements represent the conclusion of J. K. McDonald, pro-duction of "Petroleum and Sam," who is producing another story by Tarkington story, "Misin-terstood."

"The picture having the most general appeal naturally has the most box office drawing power," says this producer.

"Because human interest appeals to everyone regardless of class the distinction a picture based on that quality has by far the greatest chance to gain at the aver-age picture-goer."

"Psychological analysis of the situation proves that human inter-est is inherent if not instinctive. Man is gregarious—that is the reason feasts are confined apart from the rest of mankind. The separation from his fellow man is the real punishment of a prisoner— not physical work he is forced to perform."

"Human interest is what makes people wave their hands to utter things they pass mouth to mouth in a train; that makes them speak with passing strangers in rural districts. The rudimentary traditions and the menace of mixing with utter strangers which causes people to pass strangers unnoticed in large cities. Every human heart has one soft, clean spot beneath its surface. And that spot is the qual-ity we call 'human interest.'"

"Because it is full of human inter-est 'Misin-terstood' will be a big success."

John F. Seitz, cameraman for all Rex Ingram productions, is making preparations for his trip to Egy-pt where he will photograph Rex In-gram's production of "The Arab" for Metro.

Robert Ober, celebrated actor who has temporarily interrupted his work to produce the lead play the leading role in Maud Ful-ton's latest stage play "Punchin-ello" in San Francisco, starred in "Brew-ster's Millions," for three years. After seven seasons in leading parts on Broadway he turned his attention to the screen.

She Had Reform Aspirations

Like most young intellectuals, Winifred Dunn, now scenario edi-tor of Metro, started out to reform the world. Shortly after she went into the field of scenario writing, she wrote and collaborated in the production of three reform films: "And the Children Pay," which marked incidentally the screen de-but of Garret Hughes, was a plea for the unmarried mother; "The Red Viper," and "The Menace of the Nation" both devoted to the inner workings of the Bolshevik movement in this country. After she produced these three reform films, Miss Dunn came to the de-cision that the world needed en-tertainment more than direct re-form, and accordingly she has con-fined her activities since then to the authorship and adaptation of a long list of films, which have at-ained considerable popular suc-cess.

At the present time she is in the East composing with J. Hartley Manners, the author, and Laurette Taylor, the star of "Happiness."

Victor Powell has accompanied Barker to Catalina. The island will be utilized for location scenes by the "Cape Cod Folks" company.

Al Ray, who flits easily from acting to directing, and thence to writing a short film comedy; Cliff Bowes and Virginia Vance head the cast.

Mr. Ray remains in his post of scenario editor for Jack White pro-duction.
CHARACTERS FIRST, SAYS VON

"I think the public would rather see a particular character played by an actor than a character giving a performance of a familiar actor."

Such was the statement made by Erich von Stroheim, who has made a literal film version of Frank Norris' "McTeague" to be released under the title of "Greed" by Goldwyn, and which is now in the process of editing and cutting, in discussing the much mooted topic of whether or not the public is losing interest in "familiar faces."

"It is not so much a question of whether motion picture goers are eager for fresh faces," continued von Stroheim, "than it is a question of whether they are tired of seeing a number of roles played by the same person appear more or less alike instead of making them into separate and distinct human beings absolutely fitting the expression of the story."

Eugene Besserer, who will soon be seen in "The Rendezvous," was the only actor to appear in both screen versions of "The Rosary."

"Wide Open" is the title given to the seventh comedy, produced by Jack White. The title refers to the speed of a runaway street car, which furnishes the comedy thrill.

Virginia Brown Faire, president of "The Regulars" announces two new members of the club Dorothy Mackel, New York, who has just arrived in Florida after playing opposite Richard Barthelmess in "The Fighting Blade" and Dorothy Devore, Claire Windsor, Pauline Garon and Mary Philbin joined recently, so that the present membership is now twelve girls. A bracelet—a narrow band of platinum with the name in black enameled letters—is the club emblem, the earnings, originally planned, not being coming to all.

Sound without sight; sight without sound.

These are the two alternatives of Frank and Louis Yacanelli, since they quit vaudeville to play music and parts in Lloyd Hamilton comedies. In the movies, the audiences see them play without hearing them. This they played the accordion and banjo and sang at Los Angeles' most powerful broadcasting station, one recent night, they entertained the largest audience of their career—sight unseen!

Draws Plans for Own Home

His versatility on the screen and stage is proven by the playing of scores of roles widely different from each other, William V. Mong has displayed a new and hitherto not generally known talent, that of drawing the complete set of plans for the new home he is to erect in Beverly Hills.

After Mong's plans were completed he took them to his architect-contractor who found them perfect in principle and needing only a few alterations and additions of a technical nature to be made the base for working drawings.

Mong made the plans at intervals during his playing of the role of Pedro in "Thy Name Is Woman." His work in that production will be completed in ten days or two weeks. Mong's new home is of Spanish type but the inspiration for it was not from his Spanish smuggler past. It was from the other beautiful Spanish type homes he has seen in Southern California.

Eulalie Jensen is enjoying a short vacation at a California mountain resort, having just finished work in a Douglas Maclean production.

One of the most important roles, that of Sherill Dan McKee in William S. Hart's second production for Paramount, "Singer Jim Mc Kee," falls to the lot of Bert Sprotte, veteran character actor of the screen.

In answer to a question concerning his penchant for entrusting important roles to their names do not raise the theaters' electric light bills, von Stroheim said:

"Before I start producing a picture I have a definite idea of how I wish each character portrayed, down to the minutest details. Familiar players in many instances have not the meanest idea of their roles. Actors who mean to not submerge themselves in the character. They have peculiarities that stamp them as So-and-So and they remain as such, instead of the human being I wish them to represent. They, in all justice because of long experience, get a preconceived notion of the character, and frequently it is opposite to mine. Then I have to cut down their ideas before I can start on mine. With a so-called newcomer I can mould right from the beginning."

Wallace MacDonald is one of our consistent workers, going from picture to picture. Recent productions of his include "Maytime," "The Day of Faith," "Angel Face" "Molly" and "The Name of Woman."

Maid Now Has INNING

At last the movie maid servant comes into her own.

Since the beginning of movie time she has walked into the scene, said "No'm" or "Yes'm" and walked out.

Now comes a production with the maid playing the feminine lead.

In Maurice Tourneur's new First National film, "Torment," Bessie Love plays the part of the maid. Not a "bit" part but the leading feminine role calling for much highly emotional acting.

Supporting Owen Moore, Miss Love appears in most of the scenes attired in the conventional maid costume with its small apron, black dress and white collar.

By coincidence, the role expects to prove the most dramatic characterizations to date, is a physical likeness of the part in which she started her career three years ago, D. W. Griffith.

Back in 1915 Mr. Griffith gave the little actress her first casting and, with the help of the costumes, discovered that Miss Love had a potentiality for playing the servant girl with emotional quality Griffith had seen in her before.

In "Torment," she is the sweet heart of a notorious crook, play by Owen Moore, and figures in international events.

SEA-SICK PLUG HALTS FILM

The sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendants of the Minute Men have been conscripted from their work by summons from the Lexington Historical Society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes the ancestors wore, many of them armed with guns that were heirlooms of their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to parley with a history into action.

When the scenes of the hanging of the lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who wanted to be present and see "America." The filming has started a patriotic revival there.

Harold Shaw has just completed the direction of "The Living Past," an adaptation of William Lounsbery's novel, "The Tale of Tru." for Metro. He will announce a new affiliation in the near future.

NEELY EDWARDS ENACTS IN "The Fire Patrol"

Neeley Edwards enacted, in a James C. Drury comedy, the part of a woman who has to spend a large sum of money within a specified time.

A few years ago, he had an important role in support of a certain round comedian, who had made her debut in "Brewster Millions."

Spontaneously Aitken, as the plucky professor in Hunt Stromberg's production, "The Fire Patrol," has a role very similar to his character of the blind uncle in D. W. Griffith's "The Avenging Conscience." Aitken was a member of Griffith's stock company for two years, and has a number of Biograph and Mutual in his credit sheet.

Mabel Van Buren is working on Lloyd Hamilton, the current comedy directed by Gil Pratt.
MAYO GLOBE-TROTTER HERO

Frank Mayo, playing the leading role in the American film "Shadow of the East," now being made at the Fox studios, has hero-ed in every large city in the world. Frank started Broadway as a leading actor the legitimate. His biggest success was in "The Squaw Man." in which he played the London, Paris, and New York city. His picture has been shown in both large and small. He emoted and acted his way through five and more reels of tense romantic and dramatic action. In his latest released picture, "Six Days," Frank sped romantically through London and Paris and Rheims. In his next picture, "The Shadow of the East," Frank starts again, goes to England, thence to northern Africa. He's the record globe-trotting hero of the movies.

If Ben Lyon, popular motion pic-

Ben Lyon, popular motion pic-

In the picture Ben plays the part of a young man who goes to the city to become an author but who is forced through circumstances to earn his bread and butter at the glass factory.

The central figure in Shaw's pic-

The central figure in Shaw's pic-

PICTURES RUSSIA'S WOE

Is Russia, the world's impene- 

Several persons who point to the

And when all is in readiness to make the serie of pictures, Harold Shaw, director who has just completed "The Living Past," for Metro, is pointed out, is the logis- 

"The Land of Mystery." Its location was Kauvo in Lithuania, formerly a part of great Russia which was split off after the war. When the "The Land of Mystery" was completed in 1920 interest in England was so great that it was discussed in the House of Commons.

COLLEEN SHAKES MEAT BAN

Call it psychology; call it con-

It was during the taking of scenes for "The Swamp Angel," Colleen Moore, who plays the part of a small town tom-boy and the best baseball player in the neighborhood, is supposed to knock a home run in the game between "The Swamp Angels" and "The Sand Fleas."

Time and again the scene was repeated but Miss Moore was unable to connect with the ball. Suddenly Clarence Badger, the direc-

In Paris, Vienna, Moscow, Wash-

The ball was pitched and Miss Moore swung the bat with all her might, but instead of everyone, including herself, she hit the ball, sending it twirling through space.

The second and third taking of this scene also hit a poor spot on the first pinch but later, at lunch time, playing in a scrub game with the other players she hit one, and thought it not come "within a mile" of the ball.

As Miss Moore expressed it: "The grinding of the camera sometimes works miracles."

B. H. Carr, general manager of

James Morrison, well known Hollywood leading man now in the East, has been loaned the pictures temporarily for a fling at the footlights. He will remain in New York indefinitely.

Theodore von Eltz was a critical member of a most enthusiastic audience at Pasadena last week when a preview was held of Warner Brothers "Tiger Rose" in which the actor in the role of the young hero was Theodore von Eltz. Le-

Frederick Reel, Jr., has taken offices at the Hollywood Studios and plans to make a five reel picture featuring his sled dog, Kyak, whose foremost include Jp, the leader of the dog team used by Perry in his North Pole dash, and whose mother was the lead dog on Amundsen's South Pole discov-

Valentine Mandelstamm, famous French author, stage director and film producer, has returned to Hol-

Eminent Frenchman Here

Valentine Mandelstamm, famous French author, stage director and film producer, has returned to Hol-

Johyna Ralston's reception was so cordial in her first picture, "My Worry," as Harold Lloyd's leading woman, that the great comedian as signed her to a three year contract. She will be seen with Lloyds in "The Girl Expert," now in production at the Hollywood Studios.

Jean Herrscheid has been engaged by M. C. Loew to play the part of Grand Duke Boris in "Torm-" which Maurice Tourneur is making at the United Studios. Boris, in "Torment," is a Christen-

Oscar Apfel, who recently fin-

"The Frenchman" as it will be called, and was produced. French exhibitors are forced to cut them by several reels and often the story is badly damaged. Another fault the French find with the American film having French backgrounds is the lack of true atmosphere and coloring. This, however, I be-

"The Frenchman" as it will be called, and was produced. French exhibitors are forced to cut them by several reels and often the story is badly damaged. Another fault the French find with the American film having French backgrounds is the lack of true atmosphere and coloring. This, however, I believe, is being corrected to a certain degree by directors seeking the advice of authorities on French history and drama.

"Doug, Mary and Charlie are still the French favorites," he says.

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MALE SEX IS BLAMED

Divorce statistics compiled in several states show that four-fifths of the divorce decrees issued go to women.

This would lead one to believe that men are to blame for the so-called divorce evil. Most women seeing for divorce, make a simple charge of desertion, which is often a compromise charge to which the husband has consented.

The husband, when he leaves home, the wife sues for divorce, and gets the decree and the general public rarely see the picture which may bring some light on the present day divorce epidemic. It is called "Why Men Leave Home" and is adapted from Avery Hopwood's stage play of the same name but it has the Stahl treatment which it never received on Broadway.

In his film explanation of why men leave home Stahl does not champion his own sex. His natural chivalry towards women prevents him from believing that men really are responsible for most matrimonial wrecks.

His belief is rooted on the shoulders of the gentler sex.

"Most marital difficulties have a very small beginning," says Stahl. "In this picture I am trying to point out these things without producing a sermon in celluloid."

Film Magnate Received By Notables

Sol Lesser extended the circle of his acquaintances by three notables during his recent brief jaunt to and from Europe. He returned with his head on straight even after having been the guest of the great Lord Beavbrook, the most successful theatrical manager, and the still more notable Lloyd George. The latter he met less than a week prior to the former's premiere's departure for America.

To each of these three celebrities Mr. Lesser presented a print of the three finished subjects of his "Secrets of Life" series, including "The Betrothed," "Mater" and "The Spider." Beavbrook assured the president of Principal Pictures Corporation that he was impressed with the educational and entertaining value of these pictures, made by Louis H. Tothorst, that he proposed to see that they were shown throughout London in all the schools. Materlinck was so pleased with the microscopic photoplays of insect life that he presented Mr. Lesser with a special and autographed copy of his wonderful work, "The Life of the Bee." Lloyd George expressed his belief that this series would introduce Mr. Lesser and his enterprises to the entire world in the light of a distinguished benefactor. But these celebrities were only a few of the many whose Mr. Lesser met in connection with the business and social aspects of his short trip. He and Mrs. Lesser spent an evening at the home of Sir Henry Fielding Dickens, son of the great Charles Dickens and whose interest in Lesser's enterprises was increased by the fact that he had recently seen Lesser's presentation of little Jackie Coogan in "Oliver Twist."

King Baggot will direct Mary Philbin in an Universal-Jewel produc- tion of "The Deserters," which will immediately upon the conclusion of the filming of "My Mamie Rose" in which she is featured.

Sennett Adds to Units

Just as the news, regarding the closing down of the world's largest moving picture studios for economic or reorganization reasons begins to break, announcement comes from the Mack Sennett Corporation in Los Angeles that new companies are being added to those already in operation to complete the production schedule existing between Sennett and Pathe Exchanges.

Dick Jones, supervising director for production of the big comedy company, is very busy with Mr. Sennett, choosing story lines, costumes, setting and casting picks for forthcoming picture plays. In fact the well known lot is a veritable hive of industry, with every department taxed to capacity and functioning 100%.

"Observe the fact that an economic wave, justly expected and indeed overdue, is sweeping the picture producing industries," said Sennett, "my productions will in no way be cheapened nor do I intend to suspend operations for a single day. On the contrary, my intentions are to invest even more time and capital in future expenditures. To the end of the year two equally successful of my feature productions starring Mabel Normand, and the increased popularity and anticipated release of each Ben Turpin comedy special and Mack Sennett comedy, has given me reason to believe that every exhibitor in the country approve of the Sennett method of producing, i.e. to spend as much money as is necessary to unfold a good story, with a good cast, ably directed, amid beautiful surroundings, and with attractive, though not necessarily pretentious sets."

In a present, Roy Del Ruth is bringing to completion a two-reel comedy starring Harry Langdon, Alberta Vaughn and Jack Cooper, and that will begin immediate projection in another story with the same cast.

Del Lord and Erol Kenton, who have jointly recently completed a two-reeler each, have again started on two new comedy productions in which Billy Bevan, Harry Gibbon, Madeleine Hurlock, Kalla Pasha and other of the known Sennett comedians are playing the important parts.

While these three units are in production, Dick Jones is holding daily rehearsals with new companies and interviewing prospective directors. He is making test scenes with several screen performances and stage characters to interpret nationally known comedy characters with whom it is intended to create a new series of "heavies" to be utilized from anything previously attempted by Sennett.

Mr. Sennett also made an announcement that the erstwhile feminine charmer, internationally known as the Sennett Bathing Girl, would soon reappear on the silver sheet. In fact, he is already as- sessing the possibilities of a new picture which will overwhelm the popularity of the previous famous aggre- gation of sea-nymphs.

Wanted: Some Choice Oil Wells

Richard Walton Tully is anxious to get in touch with some philanthropic soul who is willing to donate a few producing oil wells as a sacrifice to art, or at least, who is willing to permit their use for a number of weeks to an important sequence in the lastest version of the Rex Beach story "Flowering Gold."

It is necessary that several sturdy oil wells be fed to the flame during the course of the production, and unless some of Mr. Tully's benevolent friends in the business come to the rescue, he canvasses with horror the possibility of being forced to abandon a few for the confagurations.

"Flowering Gold" Progresses

Richard Walton Tully has completed the scenario for "Flowering Gold," his second First National production. The project is an adapta- tion of the Rex Beach's "Flowering Gold": and with Joseph De Grasse, director of the picture, now busily engaged in putting the cast. Actual production will be under way in about six weeks.

It is true that most of the production schedule is for the present stunted in the look out for new faces of promise for the screen occasionally a good bet is discov- ered. Harold Lloyd, a highly suc- cessful discoverer, is given credit for finding another new one. She is Peggy Montgomery, who will be seen quite prominently in his next feature comedy. Douglas Fair- banks held her about her and was sufficiently impressed to give the young actress additional opportuni- ty in "The Good Bad Man," in which production she is working at the present time. Already Miss Montgomery has been engaged for two other reelers, each have again started on two new comedy productions in which Billy Bevan, Harry Gibbon, Madeleine Hurlock, Kalla Pasha and other of the known Sennett comedians are playing the important parts.

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In closing, it is remarkable to note that Mark Sennett is one of the few producers who, starting in the pioneering days, has continuously produced a few special sets and feature length pictures, despite all the idle talk of poor busi- ness and the many other com- panies which some people seem to think overrates the picture making industry at regular intervals.
NEW DISTRIBUTOR HERE

An announcement which will be first importance to every independent producer on the coast has been issued from the New York office of Merrick & Cohen to effect that a coast office for the special benefit of producers has been established at 840 South Olive Street, Los Angeles, with W. C. Thompson in charge.

Merrick & Cohen as it is well known, have to their credit the successful distribution of more than one hundred twenty-six features and it will be Mr. Thompson's duty to offer the services of Merrick & Cohen to all producers who are now making pictures or who hope pictures on the shelf which they are anxious to market.

Merrick & Cohen have connections with the biggest and best independent exchanges in every territory, assuring the sales of all pictures without the delays which are in the past proved to be such hindrance to independent producers.

Another feature which in the light of past experience is of the most importance to the producer is the arrangement made by Mr. Jax Cohen of Merrick & Cohen in the firm of Stein & Bilhick, to act as public accountants, whereby all funds will be handled and dispersed under their direction as well agents, the producer receiving his share of all income immediately upon its receipt.

Merrick Cohen, contrary to the general opinion, that the state right market is in as healthy a condition as it has been for years, and that there is a ready market for all types of pictures.

Mr. George Merrick who is associated with Mr. Cohen, is one of the most celebrated picture editors in the United States. He has to his credit a score of productions which he has changed from what is known in the trade as "weak sister" into productions which enjoy success.

In addition to commanding an immediate outlet throughout the entire American market, Merrick & Cohen have concluded arrangements with Reginald Warde of Guaranty Pictures, for the sale of foreign rights. This organization which is affiliated with Merrick & Cohen have offices in New York, London, Paris and Berlin, and upon Mr. Warde's arrival in Europe, offices in other centers of the continent will be established.

Mr. W. C. Thompson who is one of the best known picture men on the West coast will be very happy to welcome any producer having productions all ready made, and also will be available at all times to give all possible assistance and information to those who are contemplating production in the near future. Mr. Thompson just arrived from New York where he held several conferences with the headquarters staff of Merrick & Cohen. On his return to the coast from New York he made a very extensive study of the independent field and has all the facts and figures relating to successful marketing of pictures on his finger tips.

J. C. "Jack" Fowler, who recently finished his character role of John Greenleaf Whittier in "Maude Muller" at the Hollywood studios, desires to enter complaint, to wit: That while playing recently at the Metro he received four calls from as many studios in one day, and, why the companies can't the companies regulate their productions to judge with his time.

Few actors or few followers of any other line of endeavor have a record equal to that of Noble Johnson for uninterrupted activity. For seven consecutive years he has worked every workday excepting eleven in various motion picture productions. A considerable portion of this time he devoted to the pursuit of his profession at Universal City, where he was under a long-term contract, but for about two years he has been freelancing, which means it has been necessary to find new "jobs" frequently. However, fortunately, he has not been called upon to do much seeking for the reason that his services have been very much in demand and he has gone from one big production to another without the loss of much time between. Mr. Johnson is at present playing the important role of the East Indian prince in support of Douglas Fairbanks in "The Thief of Bagdad" and among his forthcoming appearances will be in Cecil B. De Mille's "The Ten Commandments," Goddewy's "In the Palace of the King" and the William Fox production of "Cameo Kirby." Moreover, Mr. Johnson is already being sought by three different producers to start with them as soon as he completes his engagement with Mr. Fairbanks.

Kenneth Gibson is again carrying a niche in the illustrious old Hall of Fame in his portrayal of the part of Bobby Lamhorn in Hobart Henley's "The Toreador" at the Universal, featuring George Hackathorne and Eleanor Boardman. It is a tame-cat role similar to his recent success in "Daytime Wives" in which his character role of Larry Valentine was so excellently handled that it was thoroughly depised by the audience, but the portrayal by Kenneth has received the plaudits of both press and public.

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## Pulse of the Studios

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO.</td>
<td>5821 Santa Monica Blvd.</td>
<td>Ashton Dearhol, Pro. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Lyons</td>
<td>Productions (Arrow release)</td>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Cook</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ramsey</td>
<td>Ramsey</td>
<td>Collins</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Wilson</td>
<td>Productions (Federated release)</td>
<td>Michael Davis</td>
<td>McLaugh</td>
<td>Jules Fartman</td>
<td>&quot;Where Is Polly&quot;</td>
<td>Editing</td>
</tr>
<tr>
<td>Dearholt Productions</td>
<td>Frances Ford</td>
<td>Edward Cobb</td>
<td>Gen. Carter</td>
<td>F. Ford</td>
<td>&quot;Rodeo Mixup&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Newe Gerber</td>
<td>Productions</td>
<td>Network</td>
<td>Jack Nelson</td>
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<td>&quot;Whirlwind&quot;</td>
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<td>BELASCO PRODUCTIONS, INC.</td>
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<td>&quot;Welcome Stranger&quot;</td>
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<td>FRED CALDWELL PRODUCTIONS.</td>
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<td>&quot;Hollywood 1900&quot;</td>
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<td>Julius Stern</td>
<td>Bert Sternback, Casting</td>
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"The Digest of the Motion Picture Industry"
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<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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</thead>
<tbody>
<tr>
<td>B. MAYER STUDIO. 5360 Melrose Ave.</td>
<td>Fred Niblo</td>
<td>V. Milner</td>
<td>Dorian Cox</td>
<td>Bess Meredith</td>
<td>&quot;Thy Name Is Woman&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>R. LUSSON STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.</td>
<td>Geo. B. Reitz</td>
<td>Murphy Miller</td>
<td>Walter Cooper</td>
<td>Bob Nitz</td>
<td>&quot;The Serpent of Tombstone&quot;</td>
<td>4th Week</td>
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<tr>
<td>RAPIDAL PICTURE CORP. 7250 Santa Monica.</td>
<td>Al Reuss</td>
<td>Jack Pickford</td>
<td>Frank Fisher</td>
<td>Curley Creedon</td>
<td>&quot;The Sheriffs of Tombstone&quot;</td>
<td>4th Week</td>
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<tr>
<td>ERMENSTUDIO. 1712 Glendale Blvd.</td>
<td>Roy Duthy</td>
<td>Jack Pickford</td>
<td>Fred Nitz</td>
<td>&quot;Headin' Through&quot;</td>
<td>3rd Week</td>
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<td>WARNER BROS. STUDIOS. 5842 Sunset Blvd.</td>
<td>Dave Smith Productions</td>
<td>Dave Smith, Jr.</td>
<td>Wm. Dargan</td>
<td>&quot;A Tale of Red Roses&quot;</td>
<td>2nd Week</td>
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<tr>
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<td>Wm. A. Selke</td>
<td>Marsh-Claypool</td>
<td>Tenney Wright</td>
<td>&quot;Dubbies&quot;</td>
<td>4th Week</td>
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<td>WARNER BROS. STUDIOS. 5842 Sunset Blvd.</td>
<td>Wm. A. Selke</td>
<td>Lurie-Claypool</td>
<td>John Barrymore</td>
<td>John Barrymore</td>
<td>&quot;My Kingdom for a Horse&quot;</td>
<td>4th Week</td>
</tr>
</tbody>
</table>
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Newcomer is Composite of Famed Stars

Panine Larrimore, whose recent arrival to the screen marks another splendid contribution by the legitimate theatre to the shadow stage. Her friends are predicting a brilliant career for her in the motion picture world. In addition to being an exceptionally good delineator of society roles she possesses marked ability as a classical dancer. It is interesting to note that she resembles Gloria Swanson, Pola Negri, Madame Nazimova and Nita Naldi, in her physical appearance. She has the Swanson nose and mouth, the Negri eyes, Madame Nazimova coiffure, and possesses a Naldi-like expression. Just what this resemblance will gain for her is a matter for conjecture but it is safe to assume that if she continues in the same manner in which she has made her debut her ultimate success is assured.

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“Torment” Has Cosmopolitan Cast

Hollywood is cosmopolitan. Everyone knows that. But few realize that every picture made there brings together more people from all over the world.

As a typical—not an exceptional or outstanding—instance the cast of “Torment,” which Maurice Tourneur is making at United Studios for First National release, was questioned recently.

Mr. Tourneur was born in France and spent the first 35 years of his life there, with the exception of a couple of years spent in Africa and in a world tour with Mme. Rejan.

Owen Moore, who has the male lead, spent the first 17 years of his life in Ireland. Bessie Love, who has the leading feminine part, was born and brought up in Texas. Jean Harsholt lived in Copenhagen, Denmark, until he was thirty. Joseph Kigou was born in Canada and spent his early years in England. Maudie George, a cousin of Grace George, was born in Riverside, Cal., and has lived her entire theatrical career in Los Angeles—first at the old Burbank, in stock, and since in pictures. George Cooper was born in Newark, N. J., and Morgan Wallace in Santa Barbara.

Film Star Was Renowned As Organist

Most of the stars of the screen have had some experience on the speaking stage either in the legitimate theatre or vaudeville; but Wanda Hawley—as far as we know—is the first organist to attain cinematic celebrity.

Originally Miss Hawley’s ambition was to be a concert and operatic singer, but recurrent spells of laryngitis diverted her to the study of the pipe organ. As an organist she attained considerable repute in the Northwest, and later went East where she played in one of Brooklyn’s most famous churches, and also gave concert solos at the Rialto Theatre in New York City. In fact, it was Dr. Hugo Riesenfeld, famous musician-exhibitor, who first suggested to her that she enter the films.

A couple of years later the fruit of Riesenfeld’s suggestion was visible in the electric-lights over the Rialto Theatre in Times Square where he played practically every one of Miss Hawley’s stellar pictures. Incidentally the blonde star recently finished her work in the leading feminine role of Vitagraph’s picturing of “The Man From Bradkey’s.”

“Strangers of the Night” a Louis B. Mayer production which is at the Alhambra this week is one of Fred Niblo’s masterpieces which scored tremendously upon its recent showing here. Prominent in the cast are Enid Bennett, Matt Moore, Barbara LaMarr and Robert McKim.
STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Camera! The Digest of the Motion Picture Industry, published weekly at Los Angeles, Calif., for October 1, 1923.

State of California, County of Los Angeles—ss.

Before me, a Notary Public in and for the State and County aforesaid personally appeared S. W. Lawson, who has been duly sworn according to law, deposes and says that he is the publisher of Camera! The Digest of the Motion Picture Industry, and that the following is to the best of his knowledge and belief a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 433, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. W. Lawson, Los Angeles, Calif.
Managing Editor—Fred W. Fox, Los Angeles, Calif.
Business Manager—S. W. Lawson, Los Angeles, Calif.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

S. W. Lawson, Los Angeles, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If none, so state.)

None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company for which the affidavit is made, but in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whose account such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant’s full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company are security holders, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. LAWSON, Signature of Publisher. Sworn to and subscribed before me this 11th day of October, 1923.

(Sgd)
S. W. BUGBEE.

(My commission expires Nov. 17th, 1926.)

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"... that from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion; that we, being a nation dedicated to this great cause, shall not cease from exerting our every effort until that cause shall have been accomplished." ABRAHAM LINCOLN.

On the eleventh hour ... of the eleventh day ... of the eleventh month, five years ago, this was written to the greatest holocaust this world has ever known. On that day came the cessation of the terrific upheaval that had so un expectently begun four or five years previous in a quiet little city of Bosnia-Herzegovina when a visiting Austrian nobleman was shot to death on the streets by a patriot of the oppressed country, igniting the smoldering hatreds and jealousies of a score or more of Old World dynasties into a flame of fury and rampart bloodshed that scorched the entire continent, eventually engulfing the world itself. Not since the days of Caesar of Hannibal had there been seen such an array of military forces, marching to conquest and defense. Soon the flower of European manhood was face to face behind far-flung trenches in Flanders and Russia, and on the stretches of the seven seas. High-seas depredations began and continued unabated until the Lusitania sank to a watery grave, carrying with it hundreds of American citizens. This was the def. Not long after the forty-eight states and their colonies had entered the conflict and the struggle became the war of Right against Might.

Two million men answered the call. There were great parades, big celebrations as the fighting forces embarked for foreign shores. The martial spirit was everywhere, it pervaded the very atmosphere. Fine speeches were made. Appreciation of the warriors was evidenced at all places. Many colorful promises were made of the reward that awaited these men when they returned to the homeland. They were the nation's heroes, and El Dorado itself would be theirs when they returned after the victory. The Marine, St. Mihiel, the Argonne emblazoned the name of the American soldiers on historic annals. Loud and prolonged were the praises and laudations. Through the weary months they fought for home and country, on the shell-swept, muddy battlefields of foreign lands. The Armistice came, peace had been won. They returned to their native lands, only to find that they were ignored; to find the bursting bubbles of war-time promises. Truly they had been betrayed; they kept faith but others did not. 'Twas easy enough to treat them as heroes in the heroic years, the years when America first entered the struggle, but how about now? We find them neglected, the wounded and maimed that have come back. Public sentiment has not been with them. We have not been faithful to them. They gave their manhood, their youth, their all, and what have we given them in return. Only cynical glances and sarcastic comments that is heart-rending to say the least. The least we could do would be to give them a helping hand, a word of good-cheer and fraternity. Surely we cannot deny them this on this memorable occasion. Yet we must look further; they deserve their just reward in whatever form it may be asked, as monetary bonus or otherwise. Public opinion will decide this. Your opinion and that of your neighbor. What shall it be?
This Week’s Theatre Notes

"The Waning Sex," by Frederic and Fanny Batton at the Egan Theatre has proven one of the most important theatrical events of the new season.

"The Waning Sex" is along entirely different lines than anything these talented playwrights have as yet given to the American stage and is a comedy of crisp dialogue rather than spirited action. There are times when the interchange fairly crackles and the interest is well sustained throughout.

Frank Egan has gone the limit in providing a cast that would do credit to Broadway including as it does Edmund Lowe and Bertha Mann, both names to conjure with. The remainder of the cast is none the less notable enlisting the services of Bessie Mayton, Hazel Lowry, Lilyan Tawnan, Frederick Truesdell, Hugh Hume, Max Montesolo, Brady Kline and Elwyn Eaton. The settings are excellent and Fred J. Butler has done a good job in the staging of the play.

After a record breaking run of eighteen weeks in San Francisco the musical comedy, "Topsy and Eva," which had its inception in the northern city, opens at the Majestic theatre this week with the White Sisters featured.

Of course, the book of "Topsy and Eva" was suggested by the famous story of "Uncle Tom's Cabin" and the adaptation for stage purposes was done by Catherine Chisholm Cushing. It is said to be the first time the Harriet Beecher Stowe story has ever been put into a musical play.

In the title roles will be seen the White Sisters who were here last year in the Fred Stone show, "Tip-Top" and were the feature hit of that splendid production.

In support of the youthful artists Producer Thomas Wilkes has gathered together a company of sixty that includes several names high in theatrical circles and a chorus of California girls that would make Flo Ziegfeld turn green with envy.

This week at the Hillstreet theatre marks the first appearance in vaudeville of the famous screen comedian Clyde Cook, possessor of the celebrated Jelly Legs.

Another feature on the bill is Los Angeles' favorite team George Whitling and Sadie Bart, with an entirely new outlay of songs and fun.

Bothwell Browne and his Peacock Revue are also on the bill.

The Dixie Four, a quartette of colored entertainers whose dancing and singing is what is usually called "a riot" everywhere are also present.

The Lime Trio are comedy acrobats who have gained an enviable reputation. Completing the vaudeville will be Willie Schenck and Miss Margarite in "A European Surprise."

The feature photoplay will be Herbert Rawlinson in "The Clean Up."

"The Dangerous Maid" which is showing at Loew's State Theatre is entirely different from any photoplay Constance Talmage has ever made in that it gives her her first big opportunity for straight dramatic work.

Constance Talmage has the role of a madcap little rebel who dons a cavalier's sword and costume and engages in a thrilling series of adventures. In the cast are Conway Tearle, Morgan Wallace, Tully Marshall, Marjorie Daw, Charles Gerrard, Lou Morrison, Otto Mathiesen, Kenneth Gibson, Ann May, Kate Price, and many others of note.

This production was directed by Victor Heerman and is released as a First National picture.

Douglas Fairbanks, Jr., makes his bow as a screen star this week at Grauman's Metropolitan Theatre, in his first picture, "Stephen Steps Out."

The picture is an adaptation of Richard Harding Davis' famous story, "The Grand Cross of the Crescent," which is a wholesome, adventurous story of American Boyhood, with drama, humor, pathos and a seasoning dash of melodrama. Theodore Roberts plays a featured role and Noah Beery, Harry Myers, Frank Currier, and other noted character talent are in support.

The musical attractions includes F. S. C.'s popular "Eleven Trojans" the college orchestra who appear in football regalia and promise to bring musical fame to their alma mater; the singing Dennis Sisters, Herman Heller and the Metropolitan Orchestra and Henry Murtagh at the Warlitzer.

This will positively be the last week of Harold Lloyd at Grauman's Million Dollar theatre, for a contract signed by Sid Grauman and Mary Pickford sets the date for the latter's production of "Roxita" the week following starting November 19th. On that date Lloyd's "Why Worry?" is scheduled to move to Grauman's Rialto for those who missed this comedy which is acclaimed Lloyd's biggest and funniest production.

It is the story of a rich youth who imagines he has manyills, but forgets them all when he is hurled into the midst of a South American revolution. Dainty J ohn Rakosl and huge John Aven, a nine foot giant, aid Lloyd in his fun-making.
The two Americans knowing that they must return with this information, started back only to find that a few well placed shells had carried away the temporary bridge. There was nothing to do but swim the stream.

This they did under fire but fortunately reached the other side in safety.

One day Gibson's mother heard this story from Kenneth's pals and insisted upon going from Paris where her son had been studying at Sorbonne University, to the place where he had been in this great danger.

On the way out they stopped at Rheims for luncheon and of course made a pilgrimage to the ruined Cathedral. While standing in front of the shell shattered doors, they came nearer and nearer to the pedestal on which the statue of Jeanne D'Arc had stood for many years.

As yet it had not been replaced, having been carried away for safety during the bombardment of the Cathedral.

"Jump up there, son, and I'll take your picture."

Mrs. Gibson always smiles when she tells the rest of this story.

"Kenneth rather prides himself on his poise," she says, "but as we came nearer and nearer to our destination he began to grow more and more excited."

"Finally, just as we were passing a given point he said: 'Here it is, mother!'

"The driver pulled up beside the river. Kenneth suddenly stood up in the car. His breath came sharp. Then for a moment he looked somewhat bewildered.

"'Yes, this is the place, mother, this is the place,' he reiterated, and then involuntarily the words came:

"'Why, how narrow it is!'

"Even though my heart almost stopped beating at the thought of that terrible journey back across the Marne under the fire of German guns, I could not help smiling a little," said Mrs. Gibson, "as Kenneth, realizing the confession he had made, said:

"'I don't care if it is narrow, mother. On that night it seemed as wide as the Atlantic Ocean.'"

When they had returned to Paris and the pictures were developed, what was their surprise to find this wonderful symbolical picture. The cocky American soldier, smiling victoriously on the top of the historic pedestal, while at the base was a worn and wounded poilu, whose whole attitude expressed a longing for rest.

This picture is symbolic of the American and French armies at that time.

Then Mr. Gibson had no thought of becoming an actor in moving pictures as he was studying for a diplomatic career. But he often says, with a sly smile, that both the army training and the diplomatic instruction he received has peculiarly fitted him for his present occupation.

Kenneth will soon be seen with Norma Talmadge in "Ashes of Vengeance," and he is at present one of the all-star cast under the direction of Mr. Hobart Henley which is filming Booth Tarkington's famous book, "The Turmoil," at Universal City.

The Universal Megaphone

By Arthur Q. Hagerman

Hayden Stevenson, playing the whimsical, human role of theצל"ל presented in "The Leather Pushers," a part that has endeared him to fans throughout the world, and who recently played a principal role in King Baggo's ill-starred production of "Blackmail" for Universal, was a stock company leading man before he went into pictures. His total experience as an actor covers nearly twenty years. It is an interesting feature of Stevenson's work that although he plays this likable role in "The Leather Pushers" to perfection, he can play a "heavy" equally well. He has such a face.

Stock companies in forty chief American cities featured him as a leading man. He was once a reporter for the Los Angeles "Daily Mirror." At one time he operated a news agency. Now he is a member of the "Copperhead." His acting before the camera bears the unmistakable stamp of a veteran.

A feeling of good cheer pervades Universal City. Two of its famous sons, tied to their beds with accident or illness, are reported rapidly recovering.

They are Reginald Denny, star of "The Leather Pushers" and "The Spire of Life," who was seriously injured in an automobile accident three weeks ago, and Edward Sedgwick, director of "Hoot Gibson, who started a picture called "Courtin' Calamity" and went to the hospital with a case of poisoning from dental trouble.

Denny will be in bed for several weeks but Sedgwick is reported improving so rapidly that he probably will be at work within a few days.

"That Kid From Michigan," the newest of the "The Leather Pushers," starring Billy Sullivan, has been completed at Universal City by Edward Laemmle. The prize ring classics have been one of the series of box office attractions in screen history. Billy Sullivan, a former champion himself and related to the famous Sullivan, takes the place of Reginald Denny, who has been raised to big feature rank in "The Spire of Life" and other pictures.

Clarence L. Brown, director of "The Acquittal," the all star Universal-Super-Jewel production which has received excellent reviews as a mystery melodrama, is deep in the primitive wilds around Fort Bragg, California, filming scenes for "The Signal Tower," a jewel in the Wadsworth Camp's story.

Virginian Sally is the star of "The Signal Tower" and the supporting cast includes Rockcliffe Fellow, Wallace Beery, J. Farrell McDonald and other players of note. James O. Spearing prepared the scenario under Bernard McDonald's supervision.

Perley Poore Shehan, the novelist, who has just completed directing his own story, "Imogen" at Universal City, is at work on one of his novels, which may also be seen shortly as (Continued on Page 20)
San Francisco, Cal., Nov. 5th, 1923.

Charlie Chaplin spent the week-end in San Francisco, coming north to be among those present at the opening of the racing season at the new Tanforan Track, last Saturday.

Buster Keaton, famous comedian, arrived in San Francisco last Saturday to attend the world's premier of his latest picture, "Hospitality," at the Warfield Theatre, and also to buy a ship, and make arrangements for the filming here of part of his next picture. Immediately upon the arrival the Keaton party, composed of Lou Anger, business manager; Jack Bystone, director, and Jean Haves, Clyde Bruckman and Joseph Mitchell, scenarists, they left for the Oakland estuary, where it is planned to look over the "graveyard of dead ships" with the object in view of purchasing the largest one for the next Keaton picture. According to the present plans considerable of the picture will be shot here in the bay, and filming will start at an early date. Besides the regular company which will be brought from the south local extra people will be used.

Dr. Orlando E. Miller, head of the Reilime Films, went to Hollywood on Friday to see the first showing of "The Yellow Stigma," the latest picture made by the organization, with an all-star cast under the direction of Colin Campbell. While in the South Dr. Miller was also guest of honor at a big dinner given in his honor Saturday night by Gordon and Grace Michie, business manager and scenarist of the company.

The recently organized Mandarin Photoplays of this city will begin production on their first picture, "Young China," within ten days. The enterprise is being backed almost entirely by Chinese capital.

William Russell and Harry Morrison, both of western picture fame, are enjoying a week's holiday here, and attending the races at the new Tanforan Track.

The Fisher Productions have moved their San Francisco offices from the Commercial National Building to the Russ Building, also on Montgomery Street.

The Gerson Pictures Corporation have just begun work on the fourth picture of their series of six-reelers, starring Orna Carew. The new picture is from the pen of Tom Gibson, who also directs it, and is a mining story. The whole company will leave on Wednesday for an abandoned mine in the mountains back on La Honda, where they will be on location for some time. The company supporting Miss Carew includes Jay Morley as leading man, Hal Stephens, Ted Oliver, Helen Howell, Edie O'Brien, Fernando Galvez, and others.

David M. Chapman, until recently business manager of the Fisher Productions, has severed his connection with that organization, and recently returned from a trip to the East. He expects at an early date to go to Hollywood to begin the filming of some comedies of his own, backed by Eastern capital.

An interesting flotilla set sail from here a few days ago with the departure of the seven ships bought here at a cost of $45,000.00 for the Frank Lloyd Productions next picture "Black Hawk." Perhaps no stranger outfit ever set sail on the Pacific, for there were seven ships of all sorts and kinds towed by a torpedo destroyer. Besides their own equipment the boats carried full crews and cargoes of ropes, ladders, sails, winches, and all sorts of sea-going supplies. The destroyer also carried cook and a fully equipped galley where all food was cooked and hauled out on the cables of the other ships like a large sea-going cafeteria. Most of the picture will be filmed somewhere in southern waters, with some local work near Burlingame.

Ora Carew, star of the Gerson Pictures, just returned from a little visit in Hollywood between pictures.

I Herman Lufkin, president of the Golden Ga Films went to Los Angeles on Thursday night The company are making their plans to start production in a southern studio almost at one

Frank Burt and Earl Sibley, head of Exhibitors Exchange, have completed a working agreement with a casting bureau of Hollywood, to co-operate with it in the furnishing of all extras, and people for bits of visiting companies working in San Francisco. They are also prepared to furnish any and all supplies needed by outfits here on location.

Wayne Mack will begin production of a picture about the middle of November. It will be a six reel comedy-drama, with an all-star cast and a working title of "Jimsy." The picture will be shot in and near San Francisco.

Fatty Arbuckle was a week-end guest in San Francisco.
THE RENDEZVOUS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved—then we
In Flanders fields.

Take up our quarrel with the foe:—
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Lieutenant John McCrae.

ELEGIES

Low flying breezes are roaming the broad valley dimm'd in the gloaming;
Thro' the black-stem'd pines only the far river shines.
Creeping thro' blossom mists and bowers of rose-blowing bushes,
Down by the poplar to rivulets babble and fall.
Barketh the shepherd-dog cheerily; the grasshopper carolleth clearly;
Deeply the turtle coos; shrilly the owllet howls;
Winds creep; dews fall chillly; in her first sleep earth breathes stilly:
Over the pools in the burn watergnats murmur and morn.
Sadly the far kine loweth; the glimmering water owleth:
Twin peaks shadowed with pine slope to the dark hylline.
Lowthroned Hesper is stayed between the two peaks; but the Naiaid
Throbbing in mild unrest holds him beneath in her breast.

—Tennyson.

Yet Ah! that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah, whence, and whither flown again, who knows!

For you our dead, beyond the sea,
Who gave your lives to hold us free,
By us, who keep your memory,
What can be said?

We cannot sing your praises right,
Lust heroes of the endless fight;
Whose souls into the lonely night,
Too soon have fled.

We can but honor, cherish, bless,
Your sacred names; no words express
The measure of our thankfulness,
To you; our dead.

—Sidney Low.

Come, fill the cup, and in the fire of Spring
Your Winter garment of Repentance sing:
The bird of Time has put a little way
To flutter—and the Bird is on the Wing.

—Omar Khayyam.

IN FLANDERS' FIELDS

LIEUTENANT JOHN MCCRae.

WAR

By Eric Mayne

There are those who say, "The war is over,
let us forget it."

The war is not over. Even if it was, we
could not forget it.

The war brought out all the most beautiful
traits of civilized humanity. We cannot for-
get that.

The war let loose the vilest passions of which
man is capable. We should not forget that.

If the Nations remembered more about war,
the fantastic tricks of well meaning, but incom-
petent politicians, would not be approved or
applauded.

If the people did not want war they would
insist upon their competent statesmen prevent-
ing war.

A Nation is never so enthusiastic as it is
when it is going to war.

We are told that the great war was a Cap-
italist War. At the close of 1918 there were
more millionaires in the world than ever be-
fore.

More Nations in bankruptcy.—More indi-
viduals millionaires.

It is also well to remember that the people in
some cities wrecked the Embassys of the Coun-
tries they were going to fight, even be-
fore the paid fighting men started work.

While some of the Nations have begun to
pay their debts, others have kept on fighting,
and others are spending all their energy and
money in preparing for another war.

Abraham Lincoln, when accounting for the
Civil War, said: "Both parties deprecated war,
but one of them would make war rather than
let the Nation survive, and the other would
accept war rather than let it perish. And the
war came."

A great and comprehensive statement that
accounts for many wars.

Is a thing as ruthless and terrible as war,
esential to the World's development?

"Why do the heathen rage, and the people
imagine a vain thing?"

The poetic question of the illustrious Psal-
mist is still unanswered.

We know that heathens, and Christians, do
rage, and that people do imagine vain things.

We also know that there is a great patriot-
ism, a noble heroism, a loving service, and a
spirit of great righteousness, that is never re-
vealed except by war.

Harry Morrissey, old-time starter, has been signed by Dick Ferris to act as starter at the new Culver City horse race track which is slated to open up on Christmas. Nags from Tanforan and other speed points will be present. Horse race interest is centered largely around Belmont Park, Los Angeles, Tijuana, Tanforan and Churchill Downs, and the new Culver City track will practically complete the circle of pony bases throughout the country.

Bert Colina, Coast middleweight champ, and Jimmy Delaney, light heavyweight from St. Paul, will mix at Jack Doyle's Terez arena Tuesday night. This ought to be a very interesting match as both these boys are top-notch in their respective classes.

Jack Renault, the Canadian heavyweight boxer who recently knocked out Floyd Johnson at New York is being mentioned for either a Harry Wills, Tommy Gibbons, or Luis Angel Firpo bout next. The rating tangle will be straightened out somewhat by the coming fight between Georges Carpentier of France and Tommy Gibbons, and then the battling propsects to get down to business and eliminate the duds, with the possibility of sending the victor against Jack Dempsey in the near future. The champ will probably ask a million or so for such an elimination bout. It is certain it would bring tremendous crowds.

K. O. Bobby Dyson, popular New Bedford, Mass., boy who fought Dandy Dick Griffin at Hollywood Stadium several times, is returning to the Coast after visiting his home. These two boys compose one of the most popular punching personnel in pugilistic circles here at this time and whenever they're matched interest runs high.

A date has been set for the wrestling match between Walter Miller of the Los Angeles Athletic Club, and Taro Miyake, the jiu-jitsu expert. The catch-as-catch-can struggle will be held November 15th and is expected to draw a good crowd.

Reports emanating from Indiana are to the effect Notre Dame University is willing to take on any representative California football team provided the clash will be of real importance, and destined to draw a good crowd. In other words, Knute Rockne wants to be sure that before he sends his boys out here that they're going up against some first-class players, in an event something like the Pasadena Tournament of Roses on New Year's Day. He argues that his aggregation has made a record in eastern football circles that doesn't warrant them coming out here and taking on some prep school. That sounds reasonable, yet there ought to be some school here that can mingle with the Hoosiers.

Welker Cochran of Hollywood will plunk $50,000 for the world's 18-2 half-line championship. These two recently tied in a series of sensation plays at the New York games. Hopper won 4 and losing 1; Cochran doing the same.

Jess Willard, former heavyweight champ, bought a $40,000 home near Glendale. He sold his spacious home on Crenshaw Boulevard in this city. With James J. Jeffries living in Burbank, with Willard at Glendale, and with Dempsey here this region will, without a doubt be recognized as the foremost center of fight homes.

PUBLIC OPINION

Editor "Camera!"

In only 24 issues, starting May 26th and to November 3rd, you state (in the Pulse of The Studio) that "The Boomerang," at the Mayer Studio, is preparing. How very interesting; same old yarn for past 24 weeks. Try something new and more reliable.

Disgusted Reader.

EDITORS NOTE—Behold, once again the anonymous pen flourishes! Once more the ravings of the disguised quill come to our desk; tinged with a sort of smart-aleckiness that is amusing. It is evidently written by some member of the fair sex, to judge by the handwriting. If our correspondent had spent half as much time communicating with Mr. Mayer's production office to verify our statement as he spent inscribing this phoney note, she would have secured far greater satisfaction. For her information we wish to state here that the Louis B. Mayer production of "The Boomerang" is still in preparation, and verification of this can be obtained from his office. This picture has been held in abeyance for some time, due to the fact Mr. Mayer most graciously consented to loan Victor Schertzinger, who will direct it, another company for a production or two, and again as soon as Mr. Schertzinger has completed his work there actual filming of "The Boomerang" will begin. Evidently Mr. Mayer desires that this task be performed by Schertzinger, else he certain would not have delayed production for so period of time he has. Furthermore we believe it isn't the place of our anonymous correspondent to criticize any pictures he, the name of courtesy, however, is that you make yourselves known and refrain from appending meaningless signatures to your letters.
The signing of a new agreement between the Famous Players-Lasky corporation and Cecil B. DeMille will bring about the production of "all future products" of the director-general of the company. The agreement, according to Mr. DeMille, will bring about the production of the director-general of the company. The agreement, according to Mr. DeMille, will bring about the production of all future products of the director-general of the company. 

"All future products of Mr. DeMille will be made for this organization, thereby assuring a continued and ever-broadening relationship in the making of Paramount Pictures," said Mr. DeMille. 

"Mr. DeMille will continue to make productions of the same standard as he has made in the past. The first of these to be made under the new agreement will be "Triumph," which he will start work on immediately after the return of our studios following a shut-down period recently announced.

In addition to continuing the production of his own pictures, Mr. DeMille will resume the executive duties of director-general of which he was relieved three years ago to permit him to give all his time to his own productions. 

At that time the corporation insisted that he retain the title of director-general even though he was relieved of the active duties attendant upon that position. This title has been retained, and I am happy at this point to be able to move back over that position and be associated with me in supervising production.

"During my association with Mr. DeMille there has grown a strong personal friendship quite aside from my admiration and high regard for his capabilities. Mr. DeMille and I started our motion picture business together, and I feel convinced he is the one person who can bring those careers to a close."
TAKES ISSUE WITH EDITOR

Wallace Worsley takes decided and absolute issue with William Allen White, when the Emporia magazine editorial declared that the movies "attract as habits only crippleweasels, lamerbrains and halftards."

"I guess Mr. White has been sticking too close to his own home town to know what is going on," said Worsley, whose picture, "The Hunchback of Notre Dame," is now enjoying as great a prestige as a picture has ever had.

"He doesn't seem to realize that the screen is telling America history. From this it is obvious to me that it has become one of the, if not the most substantial factor in world education. If Mr. White would drop into any Los Angeles theatre at any time and make a check of the audience he would find that it would be very high in the most successful and brainiest type of men and women in American life."

TOURNEUR FINISHING 50TH

"Jealous Husbands," to be shown publicly beginning the middle of this month, marks Maurice Tourneur's fifteenth picture since his arrival in this country from France in 1914.

Before that, he had directed major star Scott Sidney, crazy at the famous French producing pioneer, Eclair.

He picked up the megaphone after dropping the makeup, for he was a movie actor before becoming a director and before that on an legitimate stage with Rejane and other famous French actresses.

His first American picture was "Mother," with Emma Dunn. This was followed by "The Man of the Hour," "The Wishing Ring," and "The Pit." Among others, he directed Mary Pickford in "The Poor Little Rich Girl," and Elsie Ferguson and Petrova made their most successful screen appearances under his direction in "Prunella," and "Treasure Island" are the pictures he directed which he likes most. "The Christian," "In the Land of Lost Ships" and "The Brass Bottle" are his most recent releases.

The finishing touches on "Jealous Husbands," his first project in the U. S. are now completed. It will be released by First National.

UPSETS DIGNITY OF GOBS

The dignity of the United States navy was seriously impinged recently by Scott Sidney, crazy at the Rainbow Shipping California of the Pacific Fleet were receiving a group of distinguished visitors who had come to pay their respect to a new rear admiral.

"Say, Mister, how do I get out of here," came a voice from about knee high.

The officer turned and beheld with amazement a half pint size reincarnation of Long John Silver with a patch over the eye, peg leg, pirate clothes, cutlass and all.

Meanwhile on a stage across town, Robert McGowan and Mark Golding at Hal Roach directors, were searching for a fat little Joe Frank Cole, who with other members of "Our Gang" had boarded the big warship for scenes in a new Pathé comedy Hal Roach is making.

The official reception was halted while a gold-labeled officer led pretty little pirate back where he belonged.

Canines Are Cashing In

The pay-checks at the Christie studio last week were dog-biscuits. Thirty-one canine actors, varying from the kind that chase cats to the kind that get chased, are driving studio money by being cast in screen adaptations and titles. Within ten days they did the complete sifting of "The Wancers," John M. Stahl's new spectacular, and also "Pleasure Mad." which Reginald Barker recently completed.

This week they are working on the title "The Master and the Passéd By," which Victor Schertzinger has just finished directing from a story for Fritzi Groda.

Incidentally, Cowan-Higgins' recently sold Metro their original story entitled "Woman's Deception." Upon the completion of the picture, now in hand, this busy firm will commence upon the adaptations of two novels that will go into production within a month.

It looks like a very busy winter for this superlative team of writers.

SHOW STYLES

A number of the famous screen beauties of the Hollywood colony enjoyed a thrilling time at Princess Theatre the other evening when Baroness d'Estrelles, American representative for Blue Eoires of Paris jointly lent them the picture 'Eclair.' Among those present were Norma Talmadge, May Allison, Myrna Loy, Theda Bara, Marion Davies, Florence Vidor, Eileen Percy, Maud Bennett, Lois Weber, Winifred Kingston, Mrs. Douglas MacLean and Anna Q. Nilsson.

Loris Zeller, the versatile writer who is now engaged upon an original photograph styled entitled "My Life My Own," has declined an offer to head the scenario department of a British producing company. Hollywood seems to be the reason.

ACCUSED AS TRAFFIC PEST

The traffic officers in the heart of the shopping district of Los Angeles know that Harold Lloyd is filming his next picture at the Hollywood Studios. Lloyd has tested their patience with his rattletrap wagon and two old plugs, blocking traffic and occasionally waiting the team to a dash at runaway speed, which the officers contemplate terming reckless driving. The officers think "The Girl with a Burton" a bum title and suggest that it should be called "The Traffic Pest."

Mercy LeRay, who has just completed a principal role in Lasky's "The Call of the Canyon," has an excellent technical knowledge of picture production based upon experience as a cameraman and assistant director.

Dunne Thompson has returned to the Christie fold to play opposite Jimmie Adams in a story that was written by Miss Thompson. Harold Beaudine is directing.

Victor Potel writes from Catalina that the fish are flying and biting, as of yore. Potel is locating on the island with Reginald Barker's "Cape Cod Folks" company.

BRILLIANT CAST


Frank Keenan, just returned from a successful stage engagement in New York in "Peter Was Here," which finds the live, we tears of the book in the words of the play. Among the other players who will appear are Jerry Adoree, who recently leaped into steller prominence through her performance in "The Eternal Struggle;" Robert Fraser, former stage star, who came out to the Coast a year ago as Mac Murray's leading man; Barbara Bedford,

IN MAYER FILM

Joseph Dowling, Edward Phillip Hale, Eugene, Victor Potel, and James Standing, two of the cleverest character comedians in the pictures, will appear in the picture "Cape Cod Folks," which Mayer has just started production on.

Realism will mark the production of the story. Robert Fraser and Percy Hilburn, cameramen, have been working in the East taking actual scenes on board the fishing boat off the Massachusetts coast and the Grand Banks.

H. W. Walker, editor at Hal Roach Studios, has gone New York for a month's inspection of new theatrical affairs, there.
KID WILL BE FEATURED

THE RESTING OF THE PAST FEW DAYS. THE ORGANIZATION OF THE NEW PRODUCTION UNIT TO BE KNOWN AS THE MORAN PRODUCTION COMPANY. A CHARTER WAS GRANTED TO THE CORPORATION BEARING THAT NAME BY THE STATE CORPORATION COMMISSIONER LAST FRIDAY. THE CORPORATION IS FORMED FOR THE PURPOSE OF PRODUCING FEATURE

Drama holds von Eltz
Theodor von Eltz names the world as the plus sign in his book. He was reading the lead male role in "Tiger Rose" for a speaking stage, the same role which he completed a few months ago on the screen with Lenore Ulric. He came back from overseas to find the theater in the midst of a struggle. Several said "give up." Others said "try a business career." He went down in the oil fields and learned there that there is such a thing as a dominant and a thing to be called. So he came to Hollywood. This was three years ago, the time when he turned the male role with May Allison. His excellent stage training—his pomponies on Broadway and in stock in various places—made him a most acceptable member of a cast in screen productions. He has played a variety of roles in these three years and is both a type and an excellent actor. When the Community theater was in progress he was one of the reliable, being able to take a role at a minute's notice and negotiating it in a masterful way.

The screen lures and holds fast," says the actor who recently confessed that had there been no Hollywood, he would have stayed on Broadway. "But like all the others who have felt the thrill of the footlights, I want to go back. Some day I'll find a way of producing the meanwhile and for the bulk of the future—the screen and Hollywood.

Wanda Will Stay Here
One experience in foreign pictures is more than enough for Wanda Hawley, popular film star, recently returned from a six-months' stay in Europe during which time she starred in two foreign-made productions for the Gaumont Film Company of London. At the time, she was asked to make another picture, but she refused because she was anxious to get back to Hollywood and its superior methods of film production.

Miss Hawley has just refused another offer from a European film company which came the day after the local newspapers carried the announcement of the temporary closing of some studios for a period of weeks. This news was cabled abroad and immediately foreign film makers proceeded to renew their overtures in Miss Hawley. Fortunately, however, she has already been engaged for a prominent role, concerning which announcement will be made in about a week, so that she could resist the tempting offer of the foreign office.

Comedy Changes to Tragedy
"Last time I played with her we laughed and this time we cry," small Bruce Guerin summed up his experiences acting with Viola Dana, which began a year or so ago when he played with her in "Love in the Dark." So remarkable has been the 4-year-old youngster's progress during the past year that, when lookouts were posted at the Metro studio for a child cleft of the first magnitude and big dramatic work in "Revelation," Bruce was immediately decided upon as the leading boy, by Warner Brothers, who have him under contract. In their first film together he finds himself in rapid times sliding down banisters and romping around, but in "Revelation" their scenes are of tragic import, hence Bruce's remark that "last time we laughed and this time we cry."

Doubles Taboo
Jack O'Brien, who directed "superproduction" for the creative productions, does not believe in doubles, as members of the all-star cast who worked in this sea masterpiece with him. There was a great deal of real danger in many of the scenes and O'Brien insisted on his doubles. It gave the Hollywood Film folk who have seen the rough continuities a real thrill to see Margarette Fuhr and La Monte kidnap Arleen in a dangerous sea, avash from the schooner wrecked on the Catalina island coast, as Jack, journalist and fiction writer of national repute, is tilling this sea island. O'Brien's doubles cut the shape in the Hollywood Studios cutting room.
CHOCOLATE BABE ACTS NATURAL

"An' you all call 'at work?" Little three year old Farina, the precocious pickaninny of Hal Rosch's "Our Gang" comedies, was entirely out of character at the studio recently. Bob McGowan, the director, had a scene in which Farina, sleeping soundly, is reluctantly awakened. To make it natural McGowan spent nearly an hour getting the little tot to sleep in a big white four-poster bed. Carpenters kept on hammering, the pitiless glare of "spots" and "arcs" shone full in the child's face but he slept on.

With cameras all set, McGowan called him. He called again. A property man crawled under the bed and shook the springs. Someone finally pounded an iron skillet with a hammer, but Sonny Boy still slept. It had been a strenuous day for the little black baby.

FINALLY THE DIRECTOR LED THE COMPANY AWAY TO ANOTHER SET.

"Let him sleep, he's all tilled out," McGowan said. For three hours everybody walked on tip-toe past the set where Farina slept. His round little ebony face and kinky pig-tails in that vast expanse of snowy bed-linen stood out like a candle in the dark. It was dusk when he was tenderly gathered up and taken home.

"Lo' Mis'ter, an' you pay Sonny Boy that?" asked an incredulous relative.

Farina was paid for that day all right. McGowan, too, is paid for just such sympathetic understanding. That's why Hal Roach's rascals, as he affectionately calls them, are all-star car to interpret ever situation their director places them.

CALIFORNIA TOP FOR WOMEN

California tops for automobiles have come into use throughout the country.

Next comes the "California top" for women. It protects the head from sunburn. Blanche Sweet devised it and the fad is rapidly spreading through the Southland. My next summer returning tourists will have spread it throughout the world.

"RENO" IS DIVORCE TREATISE

This is the new name selected by the author of the old working title of his latest Goldwyn picture, "Law Against Law," which he has just finished cutting.

"Reno" was considered a better title in view of the fact that the word is considered synonymous with this city. The story deals with the conflicting lights laws of the various states of the United States. "Reno" is an original story written and directed by Rupert Hughes.

The famous author-director engaged the various roles. Helen Chadwick, Lew Cody, George Walsh, Carmel Myers, Hilda Hopper, Dan Fuller, Kathleen Kergan and Rush Hughes have principal roles.

Bebe Fettes Newlyweds

Work on a series of night scenes in the Irvin Willat production of Zane Grey's "The Heritage of the Desert" was interrupted for a few hours last night in order that Bebe Daniels' entitled Director Willat and his bride, formerly Billie Dove, at a belated wedding dinner.

Mr. and Mrs. Willat were married a few days ago but were forced to forego a wedding celebration because of Willat's directorial duties. The guests at the dinner given by Bebe Daniels included the other featured players—Ernest Torrence, Noah Beery and Lloyd Hughes—and all the members of the cast and of Willat's staff engaged in the filming of this Paramount Picture.

"Superstition" Edited by Expert

Louis Wrodeck, one of Hollywood's best known film editors and title writers, has just completed the editing and titling of "Superstition," a photodrama of the sea made by Creative Productions. The picture is nearly ready for release. Wrodeck is reported to have accomplished some of the best work of his career in "Superstition," which is expected to prove one of the maritime sensations of the cinema year. It was made as a better film by Creative Productions in its aspiration towards being one of the most popular independent entries in the motion picture world.

George Melford is editing and titling his recently-completed Paramount Picture "Flaming Barriers," at the West Coast Studio. Production editor Jack Cunningham is collaborating with Melford in this editorial work.

Lasky Goes to New York

Jesse L. Lasky, first vice-president in charge of the production of Famous Players-Lasky Corp. of New York on his annual Fall trip to the Eastern headquarters of the Famous Players-Lasky Corporation, where he will confer with Adolph Zukor, president of the organization, on the next group of productions which will result from the organization, following the shut-down period recently announced.

Five Paramount Pictures are now in production at the Hollywood Studio, according to an announcement made by Mr. Lasky on the second day of his trip by J. G. Hawks. They are "Shadows of Paris," a Herbert Brenon production starring Pola Negri, with Adolph Menjou, Charles de Roche and Huntly Gordon featured in support, from the play "Mon Homme" by Annette Flan and adapted by Eve Unsell; "The Next Corner," a Sam Wood production with Conway Tearle, Lon Chaney and Rod La Rocque, coming along with Mr. Kutter from Kate Jordan's novel; "The Heritage of the Desert," a Zane Grey story with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes; "Shadows of Paris," a Joseph Henabery production adapted by Edfrid Bingham from John Galsworthy's "The first Lady," with Betty Compton, Richard Dix, Lewis Stone and Tully Marshall; and "Singer Jim McKee," a William S. Hart production starring the famous two-gun man, from an original story by Hart written for the screen by J. G. Hawks.

Two pictures are in the making at the Long Island Studio. These are "The Humming Bird," starring Walter Pidgeon and Ruth Malone, starring Thomas Meighan.

Virginia Brown Faire, First National featured player, has been loaned by that organization for the next four weeks to the featured roles in "Welcome Stranger," a Relaco production which James Young will direct. Miss Faire will play "Esther," a Jewish maid, role of interesting proportions which she will begin in about a week. This will be her third appearance with Mr. Young who directed her in her first success "Without Benefit of Clergy" and "Omar the Tentmaker."

LOCAL GIRL RETURNS FROM NEW YORK

Peggy Browne, who recently portrayed the role of Trixie Duncan in "The Gold Diggers," has finished a four weeks engagement at the Lyric Theatre. The role was created for Charles Chaplin's "A Woman of Paris," featuring Edna Purviance.

In New York Peggy also finished a course of academic dancing at the Creo School. Consequently the local film colony will have naturally expected to see some high-steping from that vivacious young lady on her return to the fold next week.

Might Have Donned Tog

Had Edmund Love follow parental advice he might now wearing a senatorial toga at Washington, D. C., who is a son of 84-year old California senator, J. R. Low, who is a son of a former California senator. J. R. Low was urged to become a lawyer. He has a degree from the University of Santa Clara and a master of arts degree from Stanford University. Two years ago, however, he informed them that it was not destined his profession and he turned acting, after reaching the history of English literature for a year Stanford University.

His first appearance behind the footlights was on the opening of the new Alcazar Theatre in San Francisco and he clung to legitimate for ten years. He is now playing the male lead in Goldwyn's "Nellie," the Beautiful Coat Model" and is also playing the lead in "The Waning of the Frederic and Fanny Hart play now at the Egan's Theatre.

EDIT INITIAL HUNTER FILM

Director Robert Sturges at production editor Lucien Hubbard are now engaged in cutting, editing and titling "West of the Water Tower," Glenn Hunter's first starring picture for Paramount which was produced at the Long Island Studio of the West Coast production headquarters. Ernest Torrence, May M. Avoy and George Fawcett are featured.

FORT BUSY

The wildly-advertised slave making scene in the life of George Washington was from the east a little while ago do live panorama without much to its credit. "The Dance of the Unchained Slave" to the 6,000. In addition this, he is hard at work whippi


"Shadows of Paris" has been fa

which is the title of the next Herbert Brenon production starring Pola Negri from Ang and Picard's "Mon Homme."
MATTRESS FACTORY?—NO!

Hal Roach has issued a formal denial of rumor that he is starting a mattress factory as an adjunct to the film industry having his offices in Culver City. The report was thought to have started when Roy Utilman, who is co-directing with Roach in the production "Someplace in Kansas," assembled the most spectacular assortment of mattresses that have ever been seen in a motion picture studio or a family album.

The occasion was a meeting in the town hall of a pioneer Kansas city court. The ranks of filmland's extra talents were combed for unique designs in whiskers. Trot were some beards present that were mere stubble when Lincoln was President. Others showed a fulsome willingness of their owners. John Gavin, playing a domineering sheriff, showed a barrellike countenance that was broken by bellowed foliage. Glenn Tryon and Blanche Mehaffey, the juvenile leads in the story, were as unshaven as any of the players, and 'only one chin set who came out in the open. Clyde Hopkins, assistant director, watched carefully to suppress any unnecessary pre-shaving playing.

"The beaver game is played out as a publicity measure," he declared. "We're serious about these beards. We didn't hire 'em for our own amusement.

BAGGOT RECALLS PATENT WARS

Back in the early days of the cinema, when was a boy, Roach himself, a corporation of the Independents, motion pictures sometimes were made under the greatest of difficulties. In fact, courts had to be defied and ruses indulged in if the independents could carry the camera around in sacks.

Car Laemmle, head of the old Imp interests, was an active figure in the camera war and one of his thespian standbys was King Baggot, now one of Universal's famous directors.

When Roach, however, he time to reminisce about the old days when the anti-patent folks were hard put to it in dodging the court decrees that upheld the Edison rights.

While planning for his new picture, "The Inheritors," in which Mary Philbin will be the star, Baggot told some hilarious stories about the old days when the cameramen had to carry their camera around in sacks.

"We used Bristol board to build a set. It was a solid wall, and the cameraman would be accompanied everywhere by an assistant whose duty was to slip the Bristol board over the camera where it was Kad to be carried. The opening was a hole in the set for the lens to project through and I want to tell you that the camera men literally ran amuck with the sweat of their brow.

"Detectives for the patents interests were everywhere and all they had to do was see the number on a camera in order to put the user out of business. Deputy sheriffs thronged about to seize an instrument that was found to be an infringement. In fact, there were times when bloodshed was narrowly averted.

"The war finally got so hot that the independents had to get out of the country and it was then Mary Pickford and myself were sent to Cuba with a company that spent several months on the island before the hostilities were settled by a compromise between the Edison company and the independents. That didn't please us a bit as we had to return to God's country and we were glad to get out of Havana. It might be some time now, but the famous director concluded with a whimsical smile.

First Guardian; Now Hubby

Syd Chaplin has gone and done it. While they were in Russia, Syd acted as protector and guardian to young Lucille Ricksen, and now he has gone and married her. Fortunately for the moral status of the film industry these occurrences have taken place just in the stories of the pictures in which these people are playing. The Russian locale was in "The Rendezvous," produced by Marshall Neilan, which Syd Chaplin played the bluff British "Tommy" along the lines of Bairnesfather's famous "Old Bill" character. Now, Syd is working in a new series, "Tommy," with a special production of "The Gallying Fish," and it is in this story that he enacts his role. When a middle-aged man, played by Miss Ricksen, and he, the young tramp, meet, a young tramp, the couple are away on a gushing bridge, played by Miss Ricksen.

Emma Tunney, one of the most popular "mothers of the screen," is playing a maternal role in the Hal Roach comedy-drama, "Somewhere in Kansas," which Hal Roach and Roy Clements are directing. Miss Tunney is a recent arrival in Los Angeles, having been working in Eastern studios for several years.

Harry Langdon, erstwhile vaudeville favorite now making two-reel comedies for Principal Pictures of the first picture in the series, "Run around Tom," has changed his usual title from "The Skyscraper to "The Greenhorn."

Three of the series are now complete, the third being "A Perfect Nuisance" and "A Tough Tendertfoot." The fourth will go into production this week. Langdon is playing the part of Marlowe playing opposite the comedian.

After the series of two-reelers has been completed, Langdon will make a five reel feature comedy for Principal.

Goes on Frisco Jaunt

Virginia Valli, who is playing the stellar role in the Universal production, "The Signal Tower," directed by J. E. Johnston, has started for San Francisco to join the company on location near Fort Bragg. Her sister, Vivian Holmes, accompanied her on the trip north. This is Miss Valli's first picture since completing work in King Vidor's Goldwyn epic, "The Big Parade." She expects to return to Hollywood within a week.

IS ADEPT REFEREE

Louis Lorraine, the charming leading woman in the "Fighting Blood" stories, has had so much experience in watching prize fights from the vantage of a ringside seat in the film version of these stories that she even on occasion has jumped into the ring and refereed a bout between George O'Tara and Joe Rivers she was right at home. Miss Lorraine cautioned the fighters about their movements, separated them when they were too close and.went through the scenes with all the ease and skill of a professional referee.

Sketching is the chief side-line of Stuart Holmes, noted motion picture director. He has a prominent role in "Three Weeks," Holmes is now making a number of sketches of Eliza O'Hara, Red Croslan, director, Conrad Nagel, Aileen Pringle and a number of the other celebrities on the set.

To J. G. Hawks, veteran scenarist, writer and screen author, will go the honor of preparing the script for Frank Lloyd's second independent production, "The Sea Hawk."

Mr. Hawks has been selected by Mr. Lloyd to do the screen adaptation of his novel. It is hoped that Mr. Hawks' technical knowledge and his ability to build dramatic continuities. Among the most recent screen adaptations for which Mr. Hawks is responsible, are "Tiger Rose" with Lenore Ulric, John M. Stahl's productions "The Wamens" and "The Dangerous Age," William S. Hart's first two productions under his new contract "Wild Bill Hickok" and "The Eternal Struggle," "Hearts Aflame" and "The Storm" which Donald Barks directed, and "The Blind Bargain" for Lon Chaney and "Love in the Dark" for Viola Dana.
To Vacation in Hawaii

According to her present plans, Pola Negri will sail for Honolulu from a short vacation trip immediately after the completion of her current Paramount Picture "Shadows of Paris,"-the Herbert Brenon production now nearing completion.

The star has made sailing reservations for January 10, subject to change if it should be necessary for her to remain at Paramount's West Coast Studios after that date.

WILL MAKE "RECOIL" ABROAD

Goldwyn Pictures Corporation has entered into an arrangement with J. Parker Read, Jr., by which he will produce in Europe, a film version of Rex Beach's story, "The Recoil." Mr. Read has engaged T. Hayes Hunter to direct the production. Mr. Hunter sailed this week to prepare for the filming of the story.

Betty Blythe has been engaged for the leading role in the production and Mahtlon Hamilton has been assigned to play opposite her.

The picture is going to be produced on a great scale and will be done entirely in Technicolor. Sequences will be photographed in London, Paris, Rome and Monte Carlo. Arrangements have been made by Mr. Read, by which the famous gambling casino in Monte Carlo will be invaded by the company making "The Recoil," and scenes shot there.

O'BRIEN SPORTING SIDEBURNS

Eugene O'Brien, chaperoning a pair of luxurious side-burns of the 1860's, has returned to Los Angeles to resume the role of leading man to Norma Talmadge, an association terminated when O'Brien deserted films for the stage.

The side-burns, O'Brien explains, are being advertised for his part in "Secrets," the screen adaptation of the stage drama which will bring the popular combination together after an interval of a year. "Secrets" is one of those unusual stories, the action of which spans a period from 1863 to 1923, with the scene setting shifting between England and America.

"The script, which I have been studying, says that part of the time I have to appear 77 years old. A man must do something to look his age, hence the side-burns. I saw "Secrets" played on the stage in New York. Really, I think the screen portrayal is going to be difficult. Because of the ferret eye of the camera, it will be impossible to look a cement 77 and minute and then jump to 40 and continue further backward along the course of time. So, for the stage almost any kind of a makeup will do, but on the screen the slightest imperfection will spoil the whole effect."

NEW COMEDIAN ON SCENE

Baby Buster Keaton got his first actor's salary last week.

Buster's fourteen-month-old hopeful was carried to the cashier's barred window at the Keaton studios where he was formally handed a good sized check. The check represented five days work which Baby Buster did in "Hospitality," Buster's second feature length comedy.

Natalie Talmadge Keaton has had her son's first check framed and has it put in the bank to draw interest.

Baby Buster, doubles for his daddy in "Hospitality," very realistically showing how daddy looked as a boy in his role in the prologue of the picture.

The baby has the big brown eyes of his mother, but he cries harder and laughs more than either of his parents. In one

sequence Baby Buster welcomes his cinema father home after a hard day's work in the man-killing section of the Kentucky fount country.

In another scene he bids goodbye to the Blue Jay's nest where he was born. In this scene Baby Buster shows his teeth and does the most methodical crying ever done by a moving picture baby.

Mothers of other infant actors must not have the impression, however, that Baby Keaton was overpaid for his work. Pappa Buster Keaton paid him only union wage scale for infant actors.

SPOTTING-WONDER Airline will play one of the important roles in the Fina Facr production, "The Woman Who Signed," if he finishes the role of the Art Professor in Hunt Stromberg's "The Fire Patrol" in New York City.

To Dabbles in Legit Plays

DeWitt Jennings keeps receiving insistent calls to vaudeville and now, most recent among them, one for his er is privileged to select his own sketch. Now the actor is adapting one of his former stage successes and should he accept the liberal terms offered for a short tour, another notable character role will appear on the stage. One evening recently at Mr. Jenning's home was given over to rehearsals from several plays before he concentrated on the one he is adapting.

STAKES ALL ON PICTURE

"If the public does not give 'Greed' the enthusiastic support I expect I will never make another motion picture," said Erich von Stroheim, the famous Goldwyn director, to a reporter yesterday.

He is no threat rhetorically calculated to break the heart of the world," continued von Stroheim. "It would simply mean that I cannot get the picture made in that it is useless for me to attempt to give it what I think it wants.

There has been such wide conception given, in his conversations on the production of literature in process of filming that I decided to make an absolutely literal film transcription of a novel that has been accepted as a classic of American literature for the sake of the public.

"Its popularity with the masses may be judged by an attempt to get the book from any public library. Everyone wants a copy of it. I entered in conversation regarding the mutilation of literature in process of filming that I decided to make an absolutely literal film transcription of a novel that has been accepted as a classic of American literature for the sake of the public.

Its popularity with the masses may be judged by an attempt to get the book from any public library. Everyone wants a copy of it. It went to the public libraries in New York and Chicago after the play opened. A large edition was ordered in Chicago and sold out in two weeks. The play opened in New York and is a success.

MONDAY'S ARE BEST

Monday was a success. "It is the public's happy day. Every Monday is a success, Madam."

RAMON HAS DESIRED ROLE

Ramon Novarro who is playing the part of the young lover, Juan Ricardo in the Louis B. Mayer production "The Woman Who Signed" which Fred Niblo is directing, is having the new experience of playing a part of one of his own countrymen on the screen. Mr. Novarro is a Spaniard and this latest Niblo production is said to be "in the heart of the Pyrenees."

"I was born in Mexico," Mr. Novarro says. "My parents have come from Spain just a short time before the birth. Until I was sixteen years old I could speak nothing but the Spanish language. I was practically fed on Spanish literature and Spanish art and of course with a foundation like this, some of those very things became inextricably interwoven with my mind."

I determined to get into pictures, I have the keen desire eventually to give an interpretation of one of my own countrymen on the screen. The French characters I could do for my way; but there was no way I could do a South Sea Islander, but here toos never a Spaniard. That is why I was overjoyed when Mr. Niblo engaged me for the part in "The Woman Who Signed," I am a Spanish officer and I can well remember having been a Spaniard and having shown some time I might become an officer in the king's army."

BUTOHRAKE AT YUMA

Louise Fazenda is having her second location trip this year and now, featured in the "The Galloping Fish" is immortalizing her unique breed, a humorous angle against the ground of Yuma, Ariz. For the first time in its history, the infesting Colorado River will be tributary to such a mirth wracked warrant to stir it to its depths. Miss Fazenda will give much to take away nothing of it.

"I have this time in "The Galloping Fish," seeing Bewick's many anted and water wardrobe. There is to be water—quite a lot of water in this part, and I have played without water and without entire without props. Otherwise, I would have added to the head of The Galloping Fish, and I should have had to have a lot of money to have had available entire without props.

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**AERIAL CINEMATOGRAPHY NEXT**

Going on location by airplane to an old stunt in motion pictures, is shooting a scene from an air- plane as part of an actual production, is new. And Douglas Fairbanks is one of the first to use real photography in this prac- tical manner.

Fairbanks is now completing plans to photograph the concluding big scene of his "The Thief of Bagdad," in which many of cameras grind out the ac- tion of the story from the ground, a cameraman will soar over the set and register another view of the scene.

The episode to be photographed is the departure from the palace of Douglas Fairbanks as the regen- erated thief and Miss Julianne Johnson as "The Princess of Magic Carpet. They will float over the city while a mob of sev- eral thousand "extras" wave to the hero on the Great Square of Bagdad.

**SYNONYM FOR Slang**

"Oh, stop your brummeling." That's Hollywood's newest re- duced form of the word. "Brummel" Myers brought the word to being and it has spread throughout the film colony; has en- tered ballyhoo, and bids fair to be carried over the country.

Ben Brummel was a curiously informed, with a pleasant bit of humor for every woman to whom he found occasion to speak. John Barrer, who directed the older Brum- mel's production of "Clyde Fitch's" play, plays the man whose name be- comes a synonym for clo- thesman under the neglect of none of the manners of the beau. So that other meaning of the word, any attempt to say anyting things to Miss Myers the natural response is: "Oh, stop your brummeling." Other members of the company shooed on the phrase and it is spread quickly.

**ACTOR NEEDS IMAGINATION**

Cullen Landis gives no hope to the actor without imagination. "An actor must be able to get the basic idea from a word picture of his role in the script, or he cannot fashion a char- acterization," says this young ac- tor, who recently added to his re- cently added to his repertory of a thousand somethings, a number of screen activities in trodding the boards of the speaking stage in the Valley of Content.

"A knowledge of life is valuable in the creation of a character, but still one must have expensive porn- of imagination so that one sees the mind's eye the intimate psychology of the character he portrays, but it cannot do better than remain close to what the author has writ- ten, at least," he says, he will add to this that intangible something of his own individuality that prop- erty should color his work.

Spencer Bell, colored comedian of the Jack "Wee Willie" success, has some scenes in "Air Pockets," the new aviation comedy, in which he is shown as waiving ballast hang- ing from the fuselage of a plane as it mounts the airway, and in his portrayal of a gloriously sea- red darcy it said to equal his hit in "Kick Out," the lion comedy of a year ago.

Finis Fox is adding the final touches to his own story, "The Woman in the Window," and expects to start production within the next two weeks. Aside from writing the story and making the adaptation he will also direct the picture, which will be the first of a new series of Finis Fox specials.

Ever hear of "spooking" pic- tures? In the King Baggott, he'll tell you about 'em.

They were a form of motion pic- tures made by the independents in the twenties, when Miss Mary Pickford wore Carl Laem- mlle's stars.

The patents company kept de- tectives on the trail of the unli- censed units to keep them from using the patent cameras, so when a director went out to shoot a scene his cameraman carried his cranky machine in a gunny sack, and he filmed shots had to be taken on the fly.

Finally King and Mary had to give in and make pictures there, until the matter was straightened out in the courts.

**MOUNT VERNON FILM LOCALE**


Among the scenes that are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

An unusual thing about the Re- naud Hoffman picture, "Which Shall It Be?", just completed at the Hollywood studios, is that it is "a new form Torrance plays a leading role of a wealthy and unhappy man in which his loneliness is accentuated through never being seen on the screen with anyone else through- out the film. This is the unherald- ed for the first time that has aroused such a storm of praise from critics.

Miss A. M. Fielder, well-known British social secretary and author- ity on matters of European cus- toms and manners, has been ap- pointed technical adviser to the Paramount production of "The Next Corner," in which Conway Tearle, Lorre Channer and Dorothy Peterson are featured. The script is laid in fashionable London and Miss Fielder has been of invaluable assistance in determining mat- ters of French procedure.

Sid Smith, well-known comedian, has been added to the cast of the Columbia company directed by Gil Pratt.

Although Smith has gained fame as the star of one dozen "Big Band Boys," in the film series of that name, this is the first time he has appeared under the direction of Cliff Bowes and Virginia Vance are also working in the current production, as yet unitled.
### Pulse of the Studios

**For Week Starting Monday, Nov. 12, 1923**

<table>
<thead>
<tr>
<th>Studio</th>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eddy Lyons Productions (Arrow release), Ben Wilson Productions (Federated release)</td>
<td>Hornderson</td>
<td>All-Star</td>
<td>McGaugh</td>
<td>&quot;Gambling Wives&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neva Gerber Productions, 16th Street</td>
<td>DeGrasse</td>
<td>Geo. Carter</td>
<td>F. Ford</td>
<td>&quot;Rodeo Mixup&quot;</td>
<td>2nd Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRENWOOD STUDIO, 4811 Fountain Ave.</td>
<td>Arthur Howard Productions</td>
<td>Jack Young, All-Star</td>
<td>&quot;Some Man&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.</td>
<td>Jack Young, All-Star</td>
<td>&quot;Welcome Stranger&quot;</td>
<td>Special</td>
<td>Preparing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRED CALDWELL PRODUCTIONS, 4513 Sunset Blvd.</td>
<td>Fred Caldwell, All-Star</td>
<td>&quot;Hollywood 1900&quot;</td>
<td>Hollister</td>
<td>Preparing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRISTIE STUDIO, 6101 Sunset Blvd.</td>
<td>Harry Edwards, Casting</td>
<td>&quot;The Kid&quot;</td>
<td>&quot;The Road to Paloma&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COSMOSART STUDIO, 3700 Beverly Blvd.</td>
<td>J. E. Bowen, Gen. Mgr.</td>
<td>&quot;The Arizona Express&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CULVER CITY STUDIO, 6529 Venice Blvd., Culver City</td>
<td>Ralph M. DeLacy, Mgr.</td>
<td>&quot;Pursuit of the East&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DARRELL-MOUNIER STUDIO, 4604 Sunset Blvd.</td>
<td>Jack F. Mounier, Director General</td>
<td>&quot;The Elks Tooth&quot;</td>
<td>3-Reel Comedy</td>
<td>Preparing</td>
<td></td>
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<td>Fine Arts Studios, 4500 Sunset Blvd.</td>
<td>W. G. Meehan, All-Star</td>
<td>&quot;The Wolf Man&quot;</td>
<td>Schander</td>
<td>2nd Week</td>
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<td>FOX STUDIO, 1401 N. Western Ave.</td>
<td>James Ryan, Casting</td>
<td>Fred Kley, Studio Mgr.</td>
<td>Schander</td>
<td>Holly 300</td>
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<td>GOLDSTONE STUDIOS, 1426 Beechwood Dr.</td>
<td>Phil Goldstone Productions</td>
<td>&quot;The Wolf Man&quot;</td>
<td>Schander</td>
<td>Holly 269</td>
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<td>GOLDWYN STUDIO, 4 B. McLintyre, Casting</td>
<td>Matty民国</td>
<td>&quot;Three Weeks&quot;</td>
<td>Schander</td>
<td>7th Week</td>
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<td>HOLLYWOOD STUDIOS, 6640 Santa Monica Blvd.</td>
<td>Fred Mack, Prod. Mgr.</td>
<td>&quot;Three Weeks&quot;</td>
<td>Schander</td>
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<td>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horner, Productions Independent release</td>
<td>&quot;The Ragged Robin&quot;</td>
<td>Schander</td>
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<td>ROY HUGHES PRODUCTIONS, 840 S. Olive</td>
<td>Roy Hughes</td>
<td>&quot;Ashes of Waste&quot;</td>
<td>Schander</td>
<td>Arizona Location</td>
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<td>INCE STUDIO, Horace Williams, Casting</td>
<td>Howard Anderson, Jimmy Porter</td>
<td>&quot;Girl of the Limerick&quot;</td>
<td>Schander</td>
<td>4th Week</td>
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<td>E. T. Keaton</td>
<td>1025 Lillian Way.</td>
<td>Eddie Cline, Cating</td>
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<td>Stereo Studios</td>
<td>Tom White, Casting.</td>
<td>1520 Vine St.</td>
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<td>(Famous Players-Lasky Release.)</td>
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<td>Herb Brennon</td>
<td>Polo Neifi</td>
<td>Joe. How.</td>
<td>H. Schwartz</td>
<td>&quot;Shadows of Paris&quot;</td>
<td>8th Week</td>
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<td>Chas. Clark</td>
<td>Dick Rush</td>
<td>&quot;Pilgrime Barriers&quot;</td>
<td>5th Week</td>
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<td>J. G. Hawks</td>
<td>&quot;Singer Jim McKee&quot;</td>
<td>5th Week</td>
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<td>Clifford S. Smith</td>
<td>W. S. Hart</td>
<td>Warren Reeves</td>
<td>John Waters</td>
<td>&quot;The Next Corner&quot;</td>
<td>4th Week</td>
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<td>Sam Wood</td>
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<td>Monte Ketterjohn</td>
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<td>J. Henabery Productions</td>
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<td>Richard Johnston</td>
<td>Edfried Bingham</td>
<td>&quot;The Stranger&quot;</td>
<td>3rd Week</td>
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<tr>
<td>H. Willal Productions</td>
<td>All-Star</td>
<td>Chas. Shaheenam</td>
<td>Otto Brower</td>
<td>&quot;The Heritage of the Desert&quot;</td>
<td>5th Week</td>
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<td>B. Mayer Studios</td>
<td>5360 Melrose Ave.</td>
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<td>All-Star</td>
<td>V. Milner</td>
<td>Bess Meredith</td>
<td>&quot;The Name Is Woman&quot;</td>
<td>7th Week</td>
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<td>J. A. Ball</td>
<td>Ray Rennahann</td>
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<td>Jas. A. Howe</td>
<td>Will Rogers</td>
<td>Rolf. Dornan</td>
<td>Staff</td>
<td>&quot;The Thief of Baghdad&quot;</td>
<td>21st Week</td>
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<td>James Parrot</td>
<td>Chas. Chase</td>
<td>B. Curren</td>
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<td>&quot;Dorothy Vernon of Haddon Hall&quot;</td>
<td>4th Week</td>
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<td>James Parrott</td>
<td>Chas. Chase</td>
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<td>Roach-Clements</td>
<td>Glen Tryon</td>
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<td>&quot;Poisoned Paradise&quot;</td>
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<td>Fred Guilo</td>
<td>Spat Family</td>
<td>Frank Young</td>
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<td>Geo. B. Selz</td>
<td>Murphy Miller</td>
<td>Walker Cooper</td>
<td>Staff</td>
<td>&quot;The Short of Tombstone&quot;</td>
<td>1st Week</td>
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<td>J. Brown Productions</td>
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<td>Al. Meloney</td>
<td>Fred Thompson</td>
<td>Ross Fisher</td>
<td>Staff</td>
<td>&quot;The Sheriff of Tombstone&quot;</td>
<td>1st Week</td>
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<td>Alford Productions</td>
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<td>Leo Maloney</td>
<td>Leo Maloney</td>
<td>Baradacocca</td>
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<td>&quot;Headin' Through&quot;</td>
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<td>Bennett Studio</td>
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<td>Del Lord</td>
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<td>E. Kenton</td>
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<td>&quot;Secrets&quot;</td>
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<td>Arthur Gardin</td>
<td>Geo. Clowen</td>
<td>Geo. Moore</td>
<td>Staff</td>
<td>&quot;The Swamp Angel&quot;</td>
<td>5th Week</td>
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<td>James E. Moore</td>
<td>Geo. Moor</td>
<td>Coleen Moore</td>
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<td>Morris Turner Productions</td>
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<td>&quot;Tortment&quot;</td>
<td>2nd Week</td>
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<td>Edward Lomine</td>
<td>Hilly Sullivan</td>
<td>Hilly Sullivan</td>
<td>Staff</td>
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<td>Harold Tully Productions</td>
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<td>Geo. DeGrasse</td>
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<td>&quot;Flowing Gold&quot;</td>
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<td>Universal Studios</td>
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<td>Willard Brothers Productions</td>
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<td>&quot;The Marriage Circle&quot;</td>
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<td>Tom Smith Studios</td>
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<td>Edw. J. St.</td>
<td>1708 Talmadge. Mgr.</td>
<td>598-131</td>
<td></td>
<td>&quot;A Tale of Red Roses&quot;</td>
<td>3rd Week</td>
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<td>Alfalfa Film Manufacturing Co. (Universal Release).</td>
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<td>Ray Marchant</td>
<td>Morrison Morris</td>
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<td>&quot;The Ghost City&quot;</td>
<td>7th Week</td>
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<td>Wm. Collen</td>
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<td>Don. Clark</td>
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<td>&quot;The Fast Express&quot;</td>
<td>7th Week</td>
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<td>C. E. Wohlers</td>
<td>All-Star</td>
<td>Geneva LeMhanne</td>
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<td>&quot;Signal Tower&quot;</td>
<td>4th Week</td>
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<td>Robert Helser</td>
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<td>Leo Gerdart</td>
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<td>&quot;The Tumbold&quot;</td>
<td>12th Week</td>
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<td>Robert Haden</td>
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<td>&quot;Love Insurance&quot;</td>
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<td>Robert B. Bradbury</td>
<td>Jack Hoxie</td>
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<td>&quot;The Phantom Rider&quot;</td>
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<td>Edward Lomine</td>
<td>Hilly Sullivan</td>
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<td>&quot;Cruising Calamity&quot;</td>
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<td>Robert H. Hill</td>
<td>Laura Lapeante</td>
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<td>&quot;The Leather Pushers&quot;</td>
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<td>Wm. Cricht</td>
<td>Wm. Desmon</td>
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<td>&quot;The Thrill Girls&quot;</td>
<td>1st Week</td>
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<td>Tagraf Studios</td>
<td>1708 Talmadge. Mgr.</td>
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<td>&quot;The Middle Riders&quot;</td>
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<td>Steve Smiths, Jr.</td>
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<td>Steve Smiths, Jr.</td>
<td>Wm. Dageswell</td>
<td>&quot;A Tale of Red Roses&quot;</td>
<td>3rd Week</td>
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<td>Arner Brothers Studios</td>
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<td>Harry Beaumont</td>
<td>John Barrmore</td>
<td>Dave Abel</td>
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<td>&quot;Daddies&quot;</td>
<td>6th Week</td>
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<td>John Barbour</td>
<td>John Barrmore</td>
<td>Dave Abel</td>
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<td>&quot;Buena Brummel&quot;</td>
<td>5th Week</td>
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<td>Joseph S. Smith</td>
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<td>Era Lubble</td>
<td>All-Star</td>
<td>Chas. Van Eger</td>
<td>Flood</td>
<td>&quot;The Marriage Circle&quot;</td>
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<td>All-Star</td>
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<td>&quot;Discontented Husbands&quot;</td>
<td>6th Week</td>
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<td>Strand Studios</td>
<td>318 Station C. Los Angeles</td>
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<td>&quot;My Kingdom for a Horse&quot;</td>
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<td>1708 Talmadge. Mgr.</td>
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<td>&quot;A Tale of Red Roses&quot;</td>
<td>3rd Week</td>
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Announcement

United Producers and Distributors

announce the appointment of

ADELINE M. ALVORD

as Managing Editor

This department of their organization is fully and efficiently equipped to furnish Books, Plays, Stories, Continuities, Research and Readers to Producers.

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Drexel

Wires."

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Hollywood

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Untameable."

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Finishing

Hollywood

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Filming of a series of sensational storm scenes, and a thrilling race over a wrecked trestle ended the photography on "Innocent," the new Universal film starring featured in several shows. Directed by Perley Poore Sheehan, noted novelist.

The picture in the making created intense interest at Universal City for several reasons. In the first place, it was rehearsed and presented as a stage play is handled, from preliminary reading of the play on, through complete rehearsals. The man assigned to cut and edit the films, Ralph Dietrich, was assigned to the staff as script secretary and assistant director, knowing therefore every point in the action and editing the film as photography progressed. It also marked the first practical tryout of the new lighting torch, invented by Arthur E. Shadur, city engineer of Universal City, and the first sale device of the kind ever designed.

Sheehan's picture is a melodrama of the Arkansas mountains, but so handled that its melodramatic action is secondary to its characterizations, a trick new to the screen.

The cast included Gladys Hulette, Howard Truesdell, Edgar Kennedy, Margaret Seddon, Charles Cruz, Norman Rankow, Robert Gordon, Lon Poff.

Jack Sullivan, the man who handled the crowd scenes in "Merry-Go-Round," "The Hunchback of Notre Dame," and other big mob scenes in recent pictures of note, acted as Sheehan's assistant.

Jack Rose, one of Universal's best known cameramen, turned the crank on the new picture and Raymond L. Schrock made the adaptation and the scenario.

Photography has been completed on "My Mamie Rose," May Philipin's new Universal-Jewel starring vehicle, and her first big role since she made picture history in "Merry-Go-Round." The story, adapted from Owen Killarde's famous novel of the Bowery by the same name, is one of the year's spectacular productions at Universal. The old Bowery was reproduced in detail, with its elevated railways, its quaint old resorts, its queer characters whose names have gone down into tradition, and its odd glimmer that has long outlived the place itself.

Steve Brodie lives again, the man who took a chance, in the quaint story. Chuck Connors, Mike Flynn, Philadelphia O'Brien, all famous figures in the New York of a quarter century ago, appear in it. The first automobile in New York chugs painfully over its cobbled streets. Mary Philipin, as the "Mamie Rose" of the Killarde novel, played a remarkable role throughout the making of the big picture, directed by Irving Cummings. It is a known fact that "My Mamie Rose" is the true story of the life of Killarde, originally a Bowery gangster, who, through the love of a girl, reformed and finally became one of America's best known authors. Step by step the picture treats with his life and the girl who changed it.

The sordid side of the Bowery is eliminated; the picture shows it as it was seen through the eyes of the author; a place of glamour and romance; its true side, with its pitfalls and its tragedies, is not shown, save in a few hints, in the treatment of the story.

A notable cast appeared with Miss Philipin. Pat O'Malley will be seen as "Kid McLaren," the prototype of the author, and others who are well known are Charles Murray, Lincoln Plumer, Edwin J. Brady, Max Davidson, William Collier, Jr., Kate Price, Sherry Tansey, Steven Murphy and Tom O'Brien.
The Ray La Verne motion picture casting office, located on North Bronson in the heart of the local studio district, has opened its doors to the public—-to the folks of filmland—and extend a cordial invitation to all to drop in and get acquainted.

Ray La Verne, head of the new organization, was formerly connected with the Ivan Kahn agency. He is fortunate in having associated with him in the new company Mr. Eugene W. Stewart, formerly of Chicago. Mr. Stewart recently journeyed to the coast on pleasure bent but became so delighted with the well known beauties of Southern California that he has decided to become a permanent resident.

“Service”—real, unadulterated, honest and conscientious service to both the actor and the producer is the slogan of the new company. Each department, casting, legal, publicity, etc., will be in charge of competent and courteous officials.

The surroundings of their comfortable and commodious quarters are attractive, even to the extent of having a homelike atmosphere which, without doubt, will be appreciated by the actor and will become an added asset to the organization.

A novel innovation is a private office which is placed at the disposal of all studio officials who may desire to interview prospective casts. No charge will be made for this service.

A Mary Pickford rose now blooms. At the recent California Flower Show held in San Francisco, a rose, grown by Fred H. Howard of Los Angeles, who has won scores of medals for his rare floral creations, was publicly dedicated to “America’s Sweetheart.”

A. D. Houghton of the University of California, in dedicating the rose to the star praised Miss Pickford for her ideals and paid great tribute to her art.

Joseph De Grasse, who is to direct Richard Walton Tally’s production of “Flowing Gold,” was interviewing an oil field worker who had spent a great deal of time in Ranger, Texas, during the stampede, for flowing gold” into that section, which is the locale of the story.

“Ranger was quite muddy in those days, wasn’t it not?” inquired De Grasse.

“Muddy? Say! I was walking along the sidewalk on main street one day, struggling in mud almost to my hips. Glancing down, I saw a man’s head above the mire in the street. Big hearted, I reached forth and offered him assistance to the side walk. ‘Never mind,’ he laughed, refusing my aid. I’m riding a horse.’”
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Now producing her first starring picture at the Hollywood Studios under the direction of MILLARD WEBB

This is an invitation to all of her friends to drop around and wish her luck.
"SUPERVISED BY----"

"Supervised by-----"

It is a meaningless and much-abused film phrase which has had a tendency in late years to supersede the well-known "directed by----". Why?

In an interesting discussion we had the other evening with a man who has enjoyed many years of prominence as an actor, writer and director, we unearthed many subtle reasons for "supervised by-----". This man stated that it was an outrage to those directors who had spent a lifetime of earnest endeavor and rigid application in learning the various angles of stage and motion picture direction, of acting, of writing, of set construction, of lighting, and cinematography, as the majority of them have, to have to bow down to the ever-present "supervised by----". And as he outlined the sinister phrase we have catalogued it as a bitter sarcasm, this supervision credit. And why not?

A producer procures some capital and decides to make a contribution to the shadow stage. Inevitably the very first thing he does is to call in a man who really knows how to make motion pictures, that is, if he is a wise producer. This man is usually a director with an established reputation, who forthwith sets about to select a story, employ competent aides and technical men, arrange for adequate studio space, procure modern facilities, and assemble a cast of merit. This is all done rapidly and efficiently through knowledge gained by years of experience. Once everything is in readiness the picture goes into active production. Incessant toil, sincere application and an understanding of situations all help to make the completed film a worthwhile endeavor. If the director possesses a spark of genius he may turn out a veritable masterpiece, winning the plaudits of all who preview it. Then the sad thing happens; the finished reels pass into the hands of the "supervising director," who may have formerly occupied a responsible position as ribbon clerk in some small-town merchandise emporium or as supervising lawn-trimmer on some Long Island estate. Having invested a little money in a motion picture company, or through personal friendship with the powers-that-be, he is given a position in the studio. And where, we ask, could he serve better than as "supervising director," giving the last artistic touches to the finished production, and doing his bit to keep the footage down.

If the picture is good it is "supervised by so-and-so," and the director passes into oblivion; if it is rank it is "directed by so-and-so," and the buck is passed to the man behind the megaphone. No praise for the director. All praise for "supervised by----". No wonder so many of our directors are heart-sick and discouraged. What can you do when someone like this takes out the shears and begins to cut the picture right and left. He doesn't know drama; he doesn't know motion pictures. All he does know is ribbons, or lawn-mowers, or "less footage," and he proceeds to accomplish the latter with the aid of a pair of reckless shears. He presumes to tell a director who has enjoyed years of success in his profession how motion pictures shall be made. There can be no art in motion pictures as long as "supervised by----" holds sway. The director will shoulder the blame for his few mistakes if he is given credit for his successes, un molested by the supervision demon.

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This Week’s Theatre Notes

One of the most dramatic human documents which has ever been played on the silver screen is “The Mail Man” at Loew’s State Theatre. Produced by Emory Johnson on a lavish scale the story deals with a family of a letter-carrier and the drama coming into their lives. One of the most interesting parts of the film is the evolution of our present postal system which is shown with every phase of transcontinental mail service portrayed. The destiny of the family of Bob Morley, of the U.S. postal service, holds its sway on the emotions of the audience and the production may be considered as one of the best photoplays of 1923.

The leading character actor, Ralph Lewis, portrays the chief role and the cast includes Johnie Walker, Martha Sleeper, Virginia True Boardman, David Kirby, Josephine Adair, Taylor Graves, Hardee Kirkland, Richard Morris, and Rosemary Cooper.

The funsters rule the boards at the Hillstreet Theatre. Head- ing the comedy outfit will be the famous “Black Laugh,” Al Herman. Thomas E. Shea, veteran of the dramatic stage, will present a series of character bits from “Dr. Jekyll and Mr. Hyde,” “The Cardinal” and “The Bells.” Another stronghold on the bill will be Jack Rose, who breaks hats and spreads mirth all at the same time. The dancing and singing will be provided by Ted Lorraine, Jack Minte and Mlle. Marie Andre in a miniature musical revue adapted from “Moth and Flames.” Joe Tovle is also a spreader of joy under the title “Joe Tovle in his own peculiar entertainment.”

Completing the vaudeville will be the McLeod-Lenzon Co., society equilibrists. An unusual photo-play is promised in “A Bill of Divorcement,” featuring Constance Binney, and other features on the bill are Allen Hall and the Tiny Symphony Orchestra, Wm. Duncan chapter-play, “The Steel Trail,” a “Snub” Pollard comedy, Hillstreet International News and Aesop’s Fables.

“Going Up,” Douglas MacLean’s greatest screen production, flies into the Alhambra Theatre for the week and will probably fly away with about all the laughter the audience can reasonably be expected to share. Douglas MacLean is the star of the high altitude comedy and the aviator clothes he wears fits him without a wrinkle. The plot concerns a young man who has to fly an airplane and can’t. That is about all there is to it, and that is sufficient as far as it affords Mr. MacLean opportunities of being forced from amusing uncomfortable situations into another.

The cast includes Marjorie Daw, Hallam Cooley, Edna Murphy, Hughie Mack, John Stepping, Francis McDonald and others.

Bill Hart is back!

After a long retirement from the screen, Mr. Hart appears in his first new Paramount picture, “Wild Bill Hickok,” from the story written by himself and detailing the adventures of one of the most noted historical characters on the western frontier in the storied days following the Civil War.

The picture, which is the feature attraction at Grauman’s Metropolitan Theatre this week, is regarded by him as the most fitting and worthy vehicle for the return of the most famous and popular exponent of western drama on the screen.

The picture is augmented by an accompanying program including Gould & Bash, the novelty songsters, known throughout vaudeville for their versatility in vocal work; Herman Helk conducting the Metropolitan Orchestra, Henry Murtagh at the Wurlitzer offering another novelty, “Ethiopia,” which Murtagh describes as a complete grand opera in seven minutes, and other pictorial features.

The opening week of Mary Pickford in “Rosa” at Grauman’s Million Dollar Theatre is destined to be a dazzling affair in local cinema history. According to Grauman, the initial performance will be in the nature of a testimonial to “America’s Sweetheart” who, along with Douglas Fairbanks and Charles Chaplin will be guest of honor.

Every star in Hollywood will also be present by invitation. The house will be artistically dressed for this gala occasion. In this performance only, all seats will be reserved. The entire orchestra and stage will be witnessed at $2.20 and the dress circle and rear balcony at 85c for this occasion.

Here is Edith Yorke, whose specialty is playing “mother” roles. In these she has excelled until her name is known in both stage and film circles. Not all mothers are ideal, however, according to Miss Yorke, whose portrayal of “Mom,” in “Mothers-In-Law,” which is at Chune’s Broadway, is an outstanding feature on the B. P. Schulberg production. Miss Yorke has played many mothers, but she confesses the role of “Mom” is the one she loves best of all. It shows her as a loyal, kind lady who is a home-loving wife, and a busy one. With deep understanding, the mother-in-law summons all her strength to fight for the happiness of her “two” children.

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Dusk was stealing over the western hills as a dished into the little car waiting at the curb sat forth to the east over the boulevards Hollywood. After a short and rather swift slip of perhaps fifteen or twenty minutes we slung up in front of a magnificent structure, chichi-chic reminiscent of an old Spanish isle, which was located on an avenue in the part section of Los Angeles. Ye editor and ye publisher disembarked, and ashy marched up to the massive door and ashy rang the silver-toned bell that met our ire. There was an electric buzz and the door swung to. We entered and found ourselves at the foot of a long row of richly-carpeted stairs, the head of which was a beautiful blonde, immaculately attired in a gown of whitest ice, who bade us welcome entry. In some manner or other we tripped up the stairs and not after found ourselves settled snugly in a deep divan in a luxuriously appointed suite, with the same girl delightfully perched on a chair not far from us. This then, was how we met Mr. Griffith, the Mac Marsh of whom we had heard so much during the long years since the first motion picture made its debut. This girl who was interrogatorily gazing at us, was the result of that cinema maestro, D. W. Griffith, had said ** ** "she was born with the soul of an artist; of all my people, of all those who have worked with me, she is the one who was born to act. She needs but be herself on the screen, and she creates a masterpiece."

She spoke, and we were tenderly attentive. We had heard of her about film production in London, as she had known it during the time she was there making "Paddy-the-Next-Best-Thing" and "Flame of Passion." "Compared to American film making they are ten years behind the times there. They haven't the equipment that the American studios possess, that is, to permit the possible creation of the Famous Players studio in London which is equipped in practically the same manner in which American studios are. However, I believe their settings are superior to those of the Americans. Simplicity is the keynote of their settings; they are not wont to exaggerate things as the Americans are. While their spectacular productions have the same atmosphere of richness and wealth that ours do, there is no conglomeration background and everything is aimed to perpetuate the illusion which, after all, is the true expression of aristocracy and finesse."

We found the English professional people a charming group. The male seems to predominate in popularity with motion picture audience there, for there are very few girls suited to motion picture acting. That is the reason why so many of our American girls have gone abroad to make pictures for English companies. Of the English girls, there are only few who enjoy any great popularity, one in particular whose name I cannot bring to mind just now, but British audiences are intensely loyal; they enjoy home-made productions, but they also accord American films a hearty reception."

"The two pictures I made were filmed in London," Mr. Lee DeForest told me. I thoroughly enjoyed my visit there I would like to stay in California to make pictures."

"When I returned to America I made 'The White Rose,' for Mr. Griffith. It was a new type of role for me and it afforded me marvelous opportunities to once more appear before the American public in a big way. No, I don't know if Mr. Griffith will return to California. He was contemplating making 'The White Rose' but has since abandoned the plan, which I don't believe location is a vital factor in his production plans. He is essentially the worker, tireless and energetic. During the making of the film I had never before worked so hard and at midnight and were made up and ready on the set by ten the next morning at the very latest. Mr. Griffith is the artist and devotes great thought and care to his pictures. He loves to work in seclusion, toiling incessantly. He may come back here. I couldn't say. He usually does tings on the spur of the moment in case of that nature. In my opinion his real reason for ever leaving California was the bitter feeling the public seemed to have against motion picture people and the endless wrangling between the factions which was at its height at that time. Probably he thought he would find things better in the east, as he evidently has but with things changed to such a great degree in the past few years he may return to the field of his first endeavors."

"I ask you what your favorite role was. 'Apple-Pie Mary,' without a doubt. It was a picture Bobbie Harron and I made. I felt more at home in that type of role. I believe in portrayals with great heart appeal; and that was one of them. 'Tol'able David' was great; pictures like that are bound to reach the peak."

"What a wonderful thing it would have been to have preserved the old Griffith studio here as a landmark of the motion picture. That is an ideal that must give way, however, to the steady march of progress and even now the familiar old buildings have passed away."

We talked on, and she told us of her latest cinematic contribution, something that had been made by a local company, and her plans for the future, which are not, as yet, fully matured. Then her little daughter, Mary Marsh, entered. They were quite a striking resemblance to her mother. We were told that Mary had, in addition to her duties, many imaginary playmates and that oftentimes when mother was about to recline in the easy chair she would be informed that "Andrew" or "Jack," or some other visionary companion of Mary's was sitting there and really oughtn't to be disturbed. So it seems that Mary has inherited from her daddy, Lee DeForest, and perhaps even her mother, a vivid imagination, unusual descriptive powers and acting ability. This combination should prove a priceless Devotion of the finest kind is what holds this mother and daughter together."

We talked and talked, and time passed with incredible swiftness. Soon we found the clock hands pointing to departure time, and we arose to go, first selecting from a group of striking portrait photographs that represent the address on which you see her. This picture is Mae Marsh as she is, stately, dignified, pathetic, humorous, girlish. A merry twinkle in her eyes and at her lips. She is the image of the buoyant happy and the wistful. That is Mae Marsh. We departed with impressions and memories that time cannot dim, with bountiful thoughts of this gifted and charming girl. To us she is the essence of all that is worthy in motion pictures.

The Universal Megaphone

By Arthur Q. Hagerman

A novel reunion took place at Universal City, in the Hoot Gibson set, when Major E. S. Hardy, U.S.A., visited the big studio to be the guest of his former top sergeant, W. T. McCut-ty, first assistant to Edward Sedgwick, directing Gibson in "Courten Calamity." The two served overseas in the photographic division during the war, McCutty, made a commissioned officer in view of his studio experience, being assigned as aide to the major. McCutty handled a number of important developments in wartime photography, such as topographical observations by airplane with a camera. At the close of the war he returned to Universal City, where Major Hardy was assigned another branch of the regular service. Slated to be an Armistice Day speaker at a Los Angeles affair, Major Hardy arrived from San Francisco Presidio, and at once proceeded to Universal City, where with a party of brother officers he passed the day with his former aide.

It took Hoot Gibson and a high powered racing car just a little longer than nothing-to-want to wreak a circus set that had required two days to construct.

Hoot hit a lemonade stand when he was driving forty miles an hour and he carried pieces of it through the big tent house during the main show. His flying trip through the world of canas, sawdust and pink lemonade came as the big thrill scene in "Courten Calamity," his lat-est Universal feature. The story is a screen version of the popular Saturday Evening Post story by William Dudley Pelley. It is woven around the adventures of an eastern college lad who joined a wild-west show in preference to an apprenticeship in his father's iron foundry. Dudley was as excited as his audience when he got the news. A day he was to drive the racing car through the cir- cus tents. It was to follow the shooting of one of the famous hands by "Calamity Jane," a part played by Josie Sedgwick. Gibson is directing the picture in the absence of Edward Sedgwick, his regular director, who has been seriously ill for the week.

"You'd better let a 'double' do this scene, Hoot. I'll never pick 'up,'" W. T. McCutty, (Continued on Page 20)
Nov. 16th, 1923.

Milton Gardner, vice-president of Goldwyn, Victor Seastrom, director, Ray Moore, head location manager, and Al Lewy, all of the Goldwyn forces arrived in San Francisco on Sunday morning, and are spending several days here looking up locations for a new picture. The next Goldwyn production, Work on which will begin at an early date, will be under the direction of Victor Seastrom, and will be a story of San Francisco, with extensive location work done here.

Wallace Beery was a week-end guest at the St. Francis, arriving on Saturday from Fr. Bragg where he has been working in "The Signal Tower," being made by Universal under the direction of Clarence Brown.

William Russell left for the south a few days ago after a ten days holiday spent here, enjoying the races at the new Tanforan Track.

Ernest Traylor who has just completed his job as production manager on "Greed" arrived in San Francisco on Friday evening for a little visit. Ernest is now almost a native son of San Francisco and for most of his eleven months of work on "Greed" was done here, and the Plaza Hotel doesn't look natural without his smiling face.

Anna May Wong, little Chinese film star, and the elderly Chinese woman who acts as her chaperon, arrived in San Francisco last Wednesday. After a short stay here they expect to sail for Honolulu on a holiday trip.

One of the most interesting events of the fall season was the arrival at the Curren Theatre last Sunday of Joseph Dalgleish and his Russian players of the Chat Noir Theatre. Back in the old days of Russia when Bailleu had his "Chauve-Souris" in Moscow, Dalgleish and his "Chat Noir" in Petrograd, and with the coming of the day of revolution when Bailleu went out first to Paris, and later to New York; Dalgleish went the other way, first to Siberia then China, and only lately arrived, via the Pacific, in San Francisco. The Chat Noir Theatre company, as opening at the Curren Theatre last week, includes some twenty-five Russian artists, giving a sort of glorified Russian vaudeville, comprising ten numbers of singing and dancing acts, with such artistic costumes, such vivid pantomime, and such charming music as to make an entertainment, not only unusual but thoroughly enjoyable even to a person like ourselves who boast not even one word of Russian, the language in which the whole performance is given. After a short stay here the company expect to go into the Auditorium Theatre in Los Angeles for a run, and later tour the coast.

Earl Olin, for a long time director for Larry Seaton, and Frank Alexander, four-hundred pound comedian, have come to town, and in association with Frank Burt, and Earl Sibley the Artcraft Productions formed a new production organization. The new company is to be called the Eldorado Productions, with offices at 718 Golden Gate Building, and they will begin production at an early date of a series of two reel comedies.

The safe arrival is reported from Los Angeles harbor of the fleet of seven assembled ships brought here and sent South to be used in next picture of the Frank Lloyd Production command of the flotilla when it set sail with Wayne Abbott famous for years as a parash jumper, with the record of having jumped off thousands of feet, and now taking a chance, too, with seven moving picture ships. Among the boats is a quite new Admiral's launch used by Mr. Lloyd in directing the picture.

Charles L. Fallon, quite well known to the picture world, and recently assistant director with a local picture making company, is now appearing as a member of the company giving a series of French plays at La Gaite Francaise.

Edward B. Baron for many years representative of the United Artists Corporation, district manager of the Fairbanks, Pickford, Chaplin Griffith productions, has severed his connection with that company to assume an important position in the executive department of the Herber Kochrandholt Entertainments.

All pictures have production costs and so agencies are given a basis of space on the screen, including mileage as well, for Erzie Traylor his production manager bought a new car just after a very artistic value by the use of it in the film. It is my belief that the public taste should be played up to. We have been playing down the public long enough. In the settings forest we should keep the detail design, and have merely suggested the mood of the setting. We have been working like a gang of beginners in an art class. Our eyes have been attracted to detail. We have buried the one predominating idea of our scenes with mass of detail. We have cluttered up our sets with palms, jardinieres, and brass beds. To years ago a director in designing the interior of a wealthy home thought that he must use every piece of rich furniture, tapestry and gown that he could possibly crowd in the room or the public would not think it was a rich man's home. Today, rich interiors are very plain. Tomorrow they will be nothing but the suggestion of such a place. In "Three Weeks" we hope to accomplish this. I am working entirely in line, light and composition. Color means nothing to the artistic merit of the scene. How can it mean anything when the public does not see color on the screens?
P o e t r y  a n d  P r o s e

I think of the beautiful town that is seated by the sea; I think of the pleasant streets of that dear old town, and my youth comes back to me. And I hear a seagull singing, haunting my memory still: A boy's will is the wind's will, and the thoughts of youth are long, long thoughts.

I can see the shadowy lines of its trees, and catch, in sudden gleams, the sheen of the far-surrounding seas, and islands that were the Hesperides of all my boyish dreams, and the burden of that old song, murmurs and whispers still: A boy's will is the wind's will, and the thoughts of youth are long, long thoughts.

I remember the black whales and the ships, and the seasides tossing free; and the Spanish sailors with bearded lips and the beauty and mystery of the ships, and the magic of the sea, and the voice of that wayward song singing and saying still: A boy's will is the wind's will, and the thoughts of youth are long, long thoughts.

I remember the bulwarks by the shore, and the fort upon the hill; the sunrise with the hollow roar, the drum-beat repeated o'er and o'er, and the bugle wild and shrill, and the music of that old song throngs in my memory still: A boy's will is the wind's will, and the thoughts of youth are long, long thoughts.

I can see the breezy dome of groves, The shadows of Deering's Woods; And the friendships old and the early loves Come back with a Sabbath sound, as of doves In quiet neighborhoods, And the verse of that sweet old song, Itutters and murmurs still: A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.

I remember the gleams and glooms that dart Across the school-boy's brain; The song and the silence in the heart, That in part are prophetic, and in part Are longing wild and vain, And the voice of that inful song Sings on, and is never still: A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.

There are things of which I may not speak; There are dreams that cannot die; There are thoughts that make the strong heart weak, And bring a pallor into the cheek, And a mist before the eye, And the words of that fatal song Come over we with a chill: A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.

Strange to me now are the forms I meet When I visit the dear old town; And the native song pure and sweet, And the trees that o'ershadow each well-known street, As they balance up and down, Are singing the beautiful song, Are sighing and whispering still: A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.

And Deering's Woods are fresh and fair, And with joy that is almost pain My heart goes back to wander there, Among the dreams of the days that were, I find my lost youth again. Rnd the strange and beautiful song, The groves are repeating it still: A boy's will is the wind's will, And the thoughts of youth are long, long thoughts.

The day had westered far, and on The yellow pines the sunset shone, Streamed back from Larvane, kindling them To redder lustre, flame and steel; Ere they reached the pine-tree on the crown Sole-standing of the promontory, Whence they beheld far-gazing down The loch inlaid with sunset glory. Long time beside that sole pine-tree They stood and gazed in ecstasy. For the face of heaven was all a-glow With molten splendor backward streamed From the sunken sun, and the loch below, Flushed with an answering glory, gleamed. Each purple cloud aloft that burned In the depth below was back returned. There headlands, each o'erlapping each, Projecting o'er the long loch's reach, With point of rock and plume of pine, All glorious in the sunset shine: And far down on the verge of sight Rock-islets interfacing lie, That lapt in floor of molten light Seemed natives less of earth than sky. From height of heaven to ocean bed One living splendor penetrated, And made that moment seem to be Bridal of earth and sky and sea.

-Hope By Eric Mayne

"Hope springs eternal in the human breast, Man never is, but always to be blest." It is this continual hope for a blessing that makes life itself a blessing. Hope is necessary to life, but it is not life. Hope exalts the purpose of life, and strengthens the courage of life. No matter how rich a man may be, if he has lost hope he is poor. It is better to die, hoping to live, than to live hoping to die.

A Wise Man has said, "We are never beneath hope while we are alive, not above hope while we are beneath heaven." The more conscientiously a man shoulders the responsibilities of life, the more he feels the need of hope. Hope saves a man from allowing himself to sink in the slough of despond, it also prevents him from scaring the mountains of presumption. Hope against hope to achieve something worth while, and it success is doubtful, keep on working and keep on hoping.

"Hope evermore and believe, O Man, for the best is yet to be."

So are the things thou seest; e'en as thy hope and belief.

Say to thyself: It is good yet there is better than it. That I see is not all, and this that I do is but little. Nevertheless it is good; though there is better than it.

EDITOR'S NOTE—"Camera!" takes great pleasure in announcing it as its feature section a series of very interesting and lively articles entitled "Palmborg's Paragraphs," which will be a narrative of anecdotes of motion picture life and impressions of film folk as seen through the eyes of an insurance analyst. The series will be written exclusively for this magazine by Mr. C. F. Palmborg, Hollywood representative and special analyst of the New York Life Insurance Company, who has attained renown as an expert in his chosen profession. Mr. Palmborg speaks with authority so he has don't with the foremost people of the shadow stage as well as numerous lesser talk of the industry, and he has incor- porated in his writings all of the pathetic and humorous touches which naturally form a part of such an essentially human and down-to-the-earth mention as is his. The first of the series will begin next week and will have as its subject the late lamented William Reid. We are giving Mr. Palmborg's feature hereafter.

It is a fact that the general public does not realize that the people on television are normal men and women just like themselves. As they are entertainers they looked upon as "players" in every sense of the word. They are believed to be temperamental, erratic children who are sel-dom serious about anything.

In my work I have dealt with all classes and types of people, from the clearest politician and business man to the wealthy society sibler and the family man of slender income. During the last two years I have worked almost entirely among picture people and in doing so have dealt with producers, directors, stars and those connected with the various branches of the industry. I find that they are a splendid class of people to work among. They are courteous, brilliant, clever, and prompt in keeping their appointments. They are serious workers, who plan for their families and their future just as carefully as the business man.

Occasionally there are exceptions, as in all walks of life, and I meet a snappy, rude individual who seems to think that by so acting he is conveying the impression that he is a "big man." Of course, he is only making himself ridiculous and advertising his smallness.

But the delightful pleasing personalities I have met among the picture folk far o'er shadow the others, so when an outsider airs his views of them I proceed to set him right. Either jealously or ignorance or a combination of both causes the average man or woman to make slurring remarks about the players. This is not right, for I repeat that I have found them just as, and often more, wholesome, interesting and business-like than those who criticize.

At an early date I plan to give some of my personal experiences with various individual noted celebrities.

HOPE
NOTICE

The feature story about Jack Dempsey, world's heavyweight champion pugilist, which appeared last week, has been indefinitely postponed owing to the fact that Dempsey has left for New York and foreign points, and that upon his return developments of a very interesting nature will have taken place, worthy of inclusion in an article of this nature. Rumors of all sorts are afloat at the present time regarding the champion's future activities and we therefore deem it advisable to wait until such time as we can present an article that will be absolutely authentic and covering the very interesting events that are bound to take place during his sojourn in the East and abroad. We have prepared a personality story for you but we believe you will appreciate our efforts to provide you with the latest news at all times. Your disappointment at not finding this announced story here this week should therefore be mitigated to some extent by knowledge of the fact when it is published it will be a case of first with the latest with us.

PUBLIC OPINION

SCRIBBLERS LEAGUE

Los Angeles, Nov. 9th.

Editor "Camera!"

The executive of the above organization ventures to request your kind co-operation and assistance in making known to readers through the medium of your journal particulars of the following short story competition which is open unconditionally to all non-professional writers in the county of Los Angeles.

The Scribblers League is an organization of some years' standing and is well known in the literary and newspaper world of Los Angeles. It exists for the advancement of better literature and its ultimate aim is to see Los Angeles recognized as the literary center of the West. Its object in promoting this competition is purely altruistic, and for the encouragement of writers hitherto unknown.

The awards will be made by competent and independent adjudicators, not connected with the organization.

All entries must be sent to the Competitive Secretary, Miss A. M. Kirby, 2503 Buckingham Road, Los Angeles, from whom all entry forms and additional particulars may be obtained.

Yours faithfully,

A. W. MACY; President
Box 472, Pasadena, Calif.

19 Granville Ave., Mayden, Mass.

October 25th, 1923.

Editor, "Camera!"

Los Angeles, Calif.

I have just received my copy of "Camera!" dated October 20th and note therein your appointment to the managing editor's desk. Congratulations.

From the tone of your past editorials one can surely say that you are sincere, and that you want to be of service to the profession.

New York has made twenty-five entries for the 1925 English Derby. The King of England has entered five.

Y. Zev, great Rancocas colt, is slated to meet In Memoriam at Louisville this Saturday in an attempt to reverse the recent defeat. They say Zev is in better shape now and should come out an easy winner.

The French Jockey Club has plans under way for an international horse race at the Longchamps track at Paris for 1924, a day after the Grand Prix run. In all probability America will be represented by Papyrus and France would enter its great steed Epirard.

Princeton is scheduled to meet Yale on the gridiron this Saturday. It will be the final game of the Tiger season.

There is a revival of talk about the proposed Jack Dempsey-Harry Wills bout. It appears that the recent animosities between the two battlers may be satisfactorily settled and that the fight may be one of the headliners of the coming year. Dempsey will also have to settle the little matter of the heavyweight title claims of Messrs. Gibbons and Firpo, however, before he can assure himself of any real peace. These will probably come to a head next year, too, and if so, 1924 will figure prominently in pugilistic annals.

Louis Pergantos, Greek light heavyweight wrestler, who recently met Ad Santell at the Philharmonic Auditorium, is back in town and has issued a challenge to all light heavyweights.

One of the most interesting figures of local mat circles is George L. Gander, a Greek grappler, who recently met Jim Londos. He is a man of splendid physical build, and has often been referred to as the Greek George Carpinteri; because of this attribute.

Your editorial calls for suggestions or grievances.

There are several "things" connected with the industry that I, as well as the vast millions, would like to know about, and it seems to me that only a paper that "has no axe to grind" would answer them satisfactorily to all parties concerned. They are as follows:

First: Is there a dearth of screen material?

Second: Is there a chance for the marginal writer?

Third: Does the correspondence school that advertises so extensively actually sell 85% of the MSS. sold in California, or isn't this a "lie"?

Fourth: Do the firms that request a messenger fee actually try to sell your MSS, or are they not left in filing-cases for a period of weeks, with false notations as to where they were sent marked thereon?

Fifth: Anyone connected with the organization, or rather the profession, should not allow his or her name to be used for advertising purposes? (Half of the time the "star" never uses the article mentioned, and is only interested in the money it brings in).

Sixth: MSS that are unread should be returned with that notation therein, rather with one that infers that the MSS. was read and it was "not suited to our requirements."

Seventh: An editorial on the "course of a MSS. through a studio" would be of benefit, and would create trust on the part of the author.

Eighth: A personal letters of encouragement that are used to be sent out to authors by Selznick and Norma Talmadge some years ago did much to keep an author trying, while the form cards that are sent out today make many an author give up trying to write for the screen and go back to short-story writing. I do not mean by this that those without any knowledge about writing should receive these letters; the sometimes even these people can be trained.

Ninth: Don't you think the public taste, and the class of pictures then being produced, in 1920-21, was on a par with those today? In other words, is there really any uplift in pictures today?

Tenth: Who are some of the reliable agents in California that sell MSS, for don't mean the typing, revising, where-to-sell bureau.

I believe articles printed about the things listed above will be of value to everyone connected with the studio. I and if you are attempting to do, your circulation will be increased. The profession needs a paper like yours, and while this is a program that will probably keep you and your staff busy, providing you that undertake it, for the remainder of the winter. It believe it will more than repay you, for everyone, author, scenarist, director, star, technical man, etc, will know that if they have a grievance there is a paper in Los Angeles that will print the truth and nothing but the truth and that "big" money cannot buy it.

Again I wish you the best of success in your new position, and I am sure if you continue in the same vein as you have heretofore that more happiness will be forthcoming for your readers.

Thanking you, I remain,

Very sincerely yours,

JOHN B. CAREY.

EDITORS NOTE-As Mr. Carey's missive presents several very interesting queries, we will most certainly consider them. Located, so be it, in the center section of the weekly issue, for while it is not the object to afford any very opportune opportunity to get an inside look into motion picture productions. For his honesty and others like him, and in the interest of the industry at large "Camera!" presents this series of questions with the thought, writing situation in all of its phases, written by Richard Montes, Donald Engstrom, R. Beverly Wilson and others, what you think of the various lines. They will be snappy, accurate and timely, and, of course, simply told and well-written. "Camera!" presents the truth-always. Watch for these articles soon!
Actress Is Badly Hurt In Crash

Rene Adoree, well-known Louis Mayer star, was seriously injured last Thursday evening when she was thrown into the studio of the Kloss Hospital resulting from not only several broken ribs, but her face and arms were cut. She is now at her home under doctor's care.

Jackie Seeks Leading Lady

Little Jackie Coogan is looking for a sweetheart, or rather, Arthur ernest, business manager and director for the Coogan company, is looking—not for a sweetheart for himself, but for Jackie. But Jackie, or rather Mr. ernest, is very particular, and his sweetheart must be just so, or he won't suit. She must be, for instance, about 52 inches tall; she must be from 6 to 8 years of age; and she must be as blond as any Flemish maiden, for that is what he is supposed to be. This little girl is required to play the role of Alois in "The Boy of Flangers," which is an adaptation of Guida's story, "A Dog of Flangers."

Mr. Bernstein emphasizes the fact that choice of a little heroine is not already committed, and that each little girl's chance is as good as another's, provided she meets the requirements set forth. "For who can tell," says Mr. Bernstein, but that in our search for a suitable partner for little Jackie, we shall find another prodigy, and we are certain not committed in our house to any already established minor juvenile performer."

The picture on which work is about to be launched is the second to be made for Metro release, the first being "Long Live the King," which is already in Metro's hands.

BOND FORMS OWN COMPANY

News has just been issued of the formation of a new independent production company by Frederick Bonger and W. D. W. Griffith, who recently completed the direction of "Beyond The Veil," featuring the noted Hilda, A. K. Mazzumdar. The company will have Monroe Salisbury as the star of the first six stories, from the pen of well-known writers. Fans the world over have been writing in, inquiring as to the reason for Salisbury's long absence from the screen. He has just concluded a successful engagement playing the principal role in the Missoula Play. However, the fans won't have to wait long now to see him on the screen again.

WORSLEY PLEADS FOR CO-OPERATION AND COORDINATION

Cooperation and coordination. These are the two remedies for the excessive cost of making motion pictures, according to Wallace Worsley, whose "The Hunchback of Notre Dame" opened Friday at the Criterion.

Worsley, who has had a long and successful career as a director, received about 10 pictures, has had excellent opportunities to detect the wasteful processes which run up the costs of films, especially the larger productions, and he declares that high salaries alone are not responsible for the staggering sums spent by the producers.

Discussing the problem at his home the other day, Worsley said: "The results of our researches into the high salaries demanded by popular players. Its favorable attitude toward them increases their value in a picture. When a player leaps into popular demand, it is only human for him or her to insist upon what is commensurate with the box office powers of his or her appearance.

"And the producers are not without fault in this matter, too. They have boosted a lot of their players into the high salary class, largely through publicity designed to sell their photoplays. So, if the public and the producers unite to exaggerate the box office value of a player, it is not to be wondered at that the player wants a share in the profits."

"The principal cause of excessive costs lies within the studio itself. Lack of cooperation and coordination causes a tremendous amount of waste. An instance of this was given in making "The Hunchback of Notre Dame." Lon Chaney, the star, was engaged at a salary of $20,000 a week 10 days before I was assigned to direct the picture. It was exactly three months from the date of his engagement until we began shooting. Thus Mr. Chaney received about $25,000 before he ever had a make-up on.

"If there had been the proper cooperation and coordination, the director would have worked with Perley Poore Sheehan in adapting Victor Hugo's novel to the screen. The screen version would have been in line with the scenes determined upon before the cast was engaged. Then all would have been in line and the studio would have to start work at once and a waste-ful "leck" would have been stopped."

"This was but one of several instances which ran up the cost of "The Hunchback of Notre Dame" to nearly $1,000,000. And what was true of this picture's production is true of many others which have been made in this and other years. It is not the amount of money that is spent, it is how it is spent that adds to the drawing power of the picture. Mostly sets that do not maintain the grip of illusion are failures, while cheap sets that do not fit into the picture in the right way are expensive at any price.

"With the proper cooperation and coordination in the studios, there would be a minimum of delays, which always add a staggering amount to the overhead. Misunderstandings that have been obviated before "shooting" began, rate a costly and entirely unnecessary delay. This points to need for more real brain power and a comprehension that the competent man is cheap at any price and the incompetent one a dead loss, even at a small salary."

"Then, too, there is too much petty jealousy, too much spiteful bickering in some of the studios where complaint is made of high costs of production. Cooperation and coordination would smooth these away and give an organization that would be always pulling together. But, as long as the money is the only object kept in view, it must suffer and the results are pictures that have their ups and downs in progress."

Attorney in Blackmail Case

A sensation has been created in film circles by the exposure of an attempt upon the part of Herman L. Roth, prominent Hollywood lawyer, to extort $20,000 blackmail from Barbara La Marr and her manager, Arthur H. Sawyer.

Roth threatened to file an amended divorce complaint for Ben Deely, Miss La Marr's ex-husband, against her, naming co-respondents. The only alternative offered was to produce "hush money."

Miss La Marr is now in San Francisco, and Roth is here, under arrest, awaiting a probe of the case by the grand jury.

Six well-known film people, including Jack Gilbert, Boscro Ar- buckles, Paul Berne, Louis H. Scher, Fred Wickersham and Lew Ma- son, have been ordered to appear and tell what they may know about the case.

George Berthelon is now general production manager at the Hollywood Studios, the only studio which does not produce and the exclusive business of which is renting full production facilities.

Berthelon was formerly assistant to Paramount's general man-agers at Goldwyn's Fort Lee Stud- io.

PETER THE GREAT IN COMEDY

"Peter the Great," one of the most valuable and highly trained of imported Shepherd dogs, has deserted the drama for comedy. He is now enjoying his third week as a comedian at the Christie studio and he threatens to cause a stir of jealousy among other canine actors. Harold Beaudine is directing the picture in which Jimmie Adams is featured.

PEIL WITH RENALLES

Edward Peil, renowned interpreter of Chinese characters who gained fame for his portrayals in D. W. Griffith's "Broken Blossoms" and "Dream Street," has been signed by Renalles, Inc., to play a similar role in their forthcoming picture entitled "The Elk's Tooth."
UNIQUE EXPLOITATION FOR "SUPERSTITION"

Because of its intriguing title and remarkable scenic possibilities, "Superstition," just completed by Creative Productions at the Hollywood Studios, is slated to become one of the most widely and variously exploited photodramas made this year, which has been replete with spectacular costume plays.

W. H. Carr, general manager of Creative Productions, and his staff, who have been busily engaged for a week in working out an elaborate prologue for "Superstition" that will bring into prominence the strange beliefs and mythical legends of mariners that are woven into the picture, which will be adapted to the screen from "Trapped," a widely read sea-faring novel by I. W. Irving.

Exhibitors throughout the country are expected to seize on this prologue as a striking prelude to the screening of "Superstition" and a series of "teaser" cards, books, and many variant phases of the picture, is being prepared by Carr and his assistants.

For lobby displays and tie-ups, "Superstition" will be presented as a beautiful and effective advertising medium. Grottos depicting the scenes of voodoo worship, with the mystic rites, incantations, chants, flagellations and sacrifices will make them an exciting play, while other advertisements may be built on the nautical angle of the photodrama, which portrays one of the most forceful wreck scenes during a storm that has been put on the silver sheet.

Yachts and sailing craft, South Sea lands and California society all play their part in "Superstition," which begins and ends in a sailors' garry on the Pacific. It is one of the angles of its plot the addition of a section of wealth to the use of narcotics and his banishment to a long sea voyage in order that he may be re-formed into a fit bridegroom for a San Francisco society belle.

Because of all these varying phases, "Superstition" is that readily permits of picturesque exploitation and, when its plans are completed, Carr declares they will make a hit with exhibitors and film fans wherever the displays are used.

WARNS SCREEN-STRUCK FOLK

"Keep away from Hollywood." That is the warning issued by M. C. Leever, motion picture producer of the United Artists, Maurice Tourneur, director, Blanche Sweet, star, and Conway Tearle, leading man, in a joint open letter sent to a thousand periodicals. In cooperation with the Hollywood Chamber of Commerce they have begun a campaign to stem the tide of screen-struck boys and girls who are fleeing from the six corners of the motion picture metropolis.

"There are more than one hundred thousand people registered with the agencies which supply men and women for minor parts in motion pictures," says the letter. "There are Fiji Islanders and Eskimos, negro rustabots and retired bank presidents; Bowery gummen and New York society leaders winning in the West. Thousands of them have independent producers and agencies offering them a few dollars a month. Most of them live from hand to mouth after the hundred dollars or so brought with them has been exhausted."

An accomplished and talented young woman—a man with drama- tizing talent, too—-often makes a good look, a very large wardrobe, friends in the motion picture industry, an income which can maintain them in comfort for a year or two and unlimited persistence might help him in attempting to succeed in a screen career. Of all qualifications, the most important is a steady income, apart from possible picture salaries.

Sam Mogi, president of Independent Comedies, Inc., is jubilant over the progress of his organization and hopes to soon be engaged in active production. A well-known comic is being sought for a series of twelve one-reel farces.

"THREE WEEKS" NEARS FINIS

Camera work on "Three Weeks," to be released in three days, according to Carl Graeff, who is directing the Goldwyn film version of Elinor Glyn's famous story, is nearing completion on the exterior of the huge Boulevard picture studios for the production has just been filmed. More than 70 extra scenes were used, besides the principals in the cast.

"Cavalry Aids in Historic Epic"

The crack cavalry company of the Army, the famous Third stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a picture.

Major Wainright, aide to Secretary of War Weeks led the troop in the costume and riders of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, with out serious injuries.

GETS IDEAS ON TRIP

When Finis Fox left New York a short time ago to come to Los Angeles via the Panama canal, he had only a vague idea of his story, "The Woman Who Sinned." His boat stopped at Kingston, Hawaii, Panama and Colon, Finis saw characters and observed incidents that furnished him with ideas for the development of his plot and gave him material for completing his story.

Finis worked almost constantly while enroute, with the result that when his boat reached Los Angeles Harbor, Finis had a complete working script for his story, "The Woman Who Sinned," complete in all its details ready for the camera. Finis will start shooting as soon as he gets his cast assembled.

Says Males Win on Merit

"More credit to the man who succeeds in pictures than the girl," says Theodore von Eltz, who is playing a leading role in Universal's "The Torpedo."

"Who discovers the man as a general thing? When we do read that Alphonse Charming was starred toward his prominent place on the screen today, by some famous painter, who put him on a magazine cover that immediately fell into the hands of a well known director, fame immediately following?"

"When do we read that winning a beauty contest by Richard de Rich brought him to the notice of prominent directors who fought duel with one another to be the first to put his name on the dotted line?"

"Who is his patron? Experience, technique, art—the great three in one. But the crutch of any aid is denied him. Beauty would rely on only one thing—merit. He has to act first, last and always."

Sennett Has Chaplin Pee.

Charlie Chaplin's discovery, Mack Sennett, has made another find in Harry Langdon.

Sennett's and Langdon's next film will be a comedy and one of the screen vindicated all of the Comedy King's extravagant claim for him.

Since the inception of Chaplin pantomimic action, there have been no discoveries in the line of come with the humor with any marked importance until the present.

Mack Sennett lays claim to the fact that he has made another important find, and the only one competitive to the famous Charlie in the person of Harry Langdon. Sennett going as far as to say, "he is Chaplin's equal."

Who should know better? It was Mac Sennett who brought Chaplin to the screen and made him known to the world.

Now it is Harry Langdon, who Sennett avers will be the next master-comedian of the silver screen and again—who should know better?

Harry Langdon comes to Mac Sennett following many years experience on the stage, where he has been recognized as one of the greatest comedians in music, comedy and vaudeville. He is a tached to the Sennett organization by a long term contract, and will appear at the head of his own company in a series of specially written comedies under the personal supervision of the producer, as is Charlie Chaplin.

Clarence Bricker has been appointed assistant managing director for Renovas, Inc.

MICKEY IN WELLMAN FILM

Mickey McLean, famous film star, has gone to Somora on location with William Wellman company from the Fox studio which is filming "Not A Drum We Heard," featuring "Buck" one.

It is interesting to note that Mickey was in the first picture Wellman made for Thomas, "We Won," starring Dustin Farnum which was also shot at the same location two months ago.

Others pictures in which has been prominent are "Poor Men's Wives," and Emile Chautard's forthcoming "Charlie." The picture which we made under the working title "Barn of the Cyclone."

Grange O'Hara, star of the "Fighting Blood" series, is nearing the completion of the picture in the second series, with about the weeks remaining. Finishing in need of a rest, O'Hara's planning to spend his vacation in New York where he will take in all the new shows.
VARIETY FOR GRASSBY

In "Shadows of the East," William Fox special now in the making, the roles of the stars of Grassby is another distinctive characterization to his already long list of screen portrayals. Whether by accident or design Grassby seems to be cast into a different type of role in each production and no little demand is made upon his ingenuity as a make-up artist. In the Vitagraph production "Pioneer Trails," he was called upon to play a wandering desper- rater of the good old roaming '40s.

WINS LAEMMLE AWARD

William Elwell Oliver, graduate student of the University of California, won the Carl Laemmle scholarship with which the noted moving picture magazine entered the college and university field with a demand for new writers.

Several California and University of Missouri students have won citations of honor. The first is by Ranald Denny, in a possible 700 centers of higher learning responded instantly with a number of manuscripts. There was such a bulk of material came in that the final judgment had to be delayed one month.

Oliver, a graduate of the class of 1922 at the University of California, but still pursuing his studies in line with his literary aspirations, submitted a psychological adventure story entitled "The Throwback." It was judged the best of the entire number. It is the screen tale of China and details the effects of heredity on a young man not quite as much of a problem in training as his grand father.

There is a possibility that "The Throwback" will be used for Reginald Denny in a few months. Bernard McConville, supervising editor of Jewel productions, is now studying this story in preparation for its transformation into a feature form.

Oliver won a $1500 prize and the university a $1000 gift to be used appropriately.

IS BLONDEST OF BLONDE

This is the title given pretty Belva French who is playing an important role in "Souvenir," under Victor Hugo Helperin's direction at the Hollywood Studios. Belva's span-gold tresses are heritage from Swedish ancestors and under several shades than any other blond before the camera, forming a lovely halo about her piquant face when photographed.

Usually Miss French wears a straight bob but in "Souvenir," she is playing the role of a nurse and having decided that curls peeping beneath the cap would be captivating the picture, she has become friendly with the curling iron.

CARAVANERS VISIT DOUG

Seventy-five "caravanners" from various eastern points are back in their homes today after a motor trip from New York to Los An- geles, with the journey ending at Douglas Fairbanks' "Bagdad" in Hollywood. The day before they departed eastward they were the guests of the studio, viewing the huge sets which have been erected for Fairbanks' forthcoming picture "The Thief of Bagdad."

The carvan was said to be America's first motorized cross-coast procession and consisted of 55 privately-owned automobiles, dispatched westward by a New York newspaper last September. After an adventurous 35-day journey, the party reached their "Trails End" at Santa Monica, the beach city near Hollywood.

Most of the party of 75 were New Yorkers. A day in Holly- wood proved to them that the gigantic sets for the elaborate Fairbanks' production are the "sky-scrappers" of filmland.

The carvan was headed by Syl MacDowell, formerly well-known Hollywood feature writer of motion picture subjects.

SIX TO GO FOR MAX

Max Magi is busily engaged on the seventh of a series of thirteen two-reel comedies, starring Billy West, which Ward Hayes is di recting at the Century Studio. The series is being released by Arrow under the name of Broadway Comedies.

WAS PIGSKIN STAR

Lloyd Bacon can do without football, swimming and golf but where is the college man who can stay at the office on Saturday afternoon during the football sea- on?

Mr. Bacon, who is head of Lloyd Hamilton's scenario department, played fullback at college football, on the Santa Clara and Stan ford University teams.

DIVORCE INFO APPALING

Rupert Hughes, noted author and director, lectured before the University of Southern California on "The Divorce Dilemma."

Major Hughes has just completed his latest picture for the Goldwyn company, entitled "Re- noon." The picture was made under the writer's novel of "Law Against Law," and deals with the conflicting divorce laws of the various states of the United States.

Before starting the picture Major Hughes spent several weeks in conference with some of the most prominent lawyers in the United States.

He learned that:
Over Seventeen Million Dollars are paid out annually in alimony fees.
A man may be divorced in Nebraska but he is still married as far as New York State is concerned, if his wife was not present at the divorce action.
A man may be divorced anywhere, but he is always a husband in South Carolina.
The United States does not recognize divorce.
A marriage is not legal in Maryland unless performed by a clergyman.
Nineteen states have no laws prohibiting the marriage of the feeble minded.
There is no minority age in seventeen states.
South Carolina permits a girl of twelve years of age to marry.
Divorce is now possible on any ground in one state, yet it is granted on evidence of bad temper in another.

COOLIDGE SEES RUSHES

The Boston Traveler says:
Washington, October 31: Congressmen Treadway today presented to President Coolidge, Durell W. Griffith motion picture director and producer, who showed the President several scenes of his "America," a picture of the war for Independence which will re-produce Lexington and Bunker Hill as they were in the Revolutionary Days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, at least some of whom re-enacted the battle scenes. Many of the historic relics of those days, were used.

LeRoy Stone has been engaged to cut "Flowing Gold," Richard Walton's latest First National picture, which is to go in production immediately.
Advocates Public Visits

Should movie stars make personal appearances? Here's a question that divides the celebrities of Hollywood definitely in two.

Many stars are strictly against personal appearances and will not appear at the public under any circumstances. They have a contrary opinion and after years of discussion among the players themselves, the situation still remains thus.

A definite illustration was had at the Actor's Fund Benefit recently. Many celebrities, although contributing in other ways toward the fund, were conspicuous in the stage fashion of showing up.

Among those who appeared on the rostrum were Mary Pickford, Douglas Fairbanks, John Barrymore, Conway Tearle, Adele Rowland, Carmel Myers and others of prominence. Among those who did public appearances were many other celebrities of the cinema.

Conway Tearle, for instance, proved himself a rare animal of no ordinary talent much to the surprise of many of his followers. Carmel Myers and W. L. White, said Bennett and others proved themselves quite at home on the stage.

There was not one single instance in which a film player at the Benefit performed anything which resulted in any disillusionment or souring the effect on the part of the audience.

Mr. Tearle, himself an experienced stage actor, has this to say on the subject: "Motion picture players generally make a favorable impression when they appear in the work of the public. It is true there are instances where film artists have failed miserably when they stepped onto the legitimate stage. However, no better illustration of the fact that screen players cannot only commit themselves favorably on the legitimate stage and screen success through it, could be had than evidenced at the Actor's Fund Benefit, with a result having to do with the stage performance including among other things, voice training.

"This all-arounds factor is not frequently appreciated by motion picture players and therein lies their down-fall when making public appearances. The motion picture players who participated at the Actor's Fund Show, many of whom have appeared on the legitimate stage, were trained for their work for that night. Even those who appeared for brief few moments in the film, had to make a study of the little they had to do in order to "get over," to use the vernacular of the theater. "The day has come when film players no longer dash out before the public with a single thought of what they can do to hold and entertain their audience. Public appearances will enhance and not harm a film player's prestige—provided he or she acquires the necessary training and study that goes with the public appearances of any person no matter how famous they are in other fields of endeavor."

HOKUM NOW UNPOPULAR

Press agent traditions are being broken daily by Hollywood scribes who learn to tell the truth when they have to.

At the United Studio yesterday Bessie Love appeared on a quack stage for Maurice Tourner's "Torment," broke the smallest tree, is left quite right-handed. The report of the critic states that she will not lose any time over it but that she will continue singing and dancing, which is a much better plan.

How times have changed.

BANS HUMP

They were doing scenes in "Air Pockets," a Jack White comedy, and Spencer Bell, colored and un-usually candid studio actress, was to be suspended beneath a balloon with no aloft. But Spencer showed an un-wonted disposition to "stall," first reading her lines, then seeing a dummy attached to the wire. This, Director Fred Hibbard assured him, was unnecessary, the wire being amply strong and the pilot having instructions to do only straight flying.

Then Spencer asked for a para-chute.

"But," argued the director, "that would make a hump on your back, and we have no room for it.

"Boss," said Spencer firmly, "a small hump on my back today looks to me than a big hump in the graveyard next week. You can sign my name on a rock at one end—and I don't mean pub-hah!"

They compromised with a re-hearsal with the dummy.

HAS BECOME VILLAINOUS

Ah, the black-hearted villainess! Eva Gordon, accomplished emotionist, has played many sympathetic roles in excellent feature pictures; but the other day she returned the tables on herself and has turned "heavy" for the screen. She is playing the feminine hate of William Duncan's current Universal chapter play, "The Fast Express," which Duncan directs and in which he co-stars with his wife.

FINDS IT SLIGHTLY DAMP

Miss Ora Carew, star of the stage in picture "Picnickers," finds it extremely damp in sunny California these days. Miss Carew went on location with the company to the Peterson's Mill camp at the LaHonda Mountains of California for the purpose of making scenes for an Alaskan picture. When between Pescadero she was caught in the first big rain storm of the season and received a profuse soaking, as she was driving an open car. No sooner had she arrived at the Camp when Director Gibson informed her that she had to get ready to make a storm scene. Changing into dry garments Miss Carew went on the set and as the Cameraman should have the camera began to work when they started the wind machine with its water rain-making apparatus and Miss Carew got the second soaking of the day.

The picture being made by the Gerson corporation has not been titled yet. It will be different from any other Alaskan picture as it will show the terrain in all summer days and the entire company experience all the outdoor life of a logging camp.

One of the most unusual situations during the stay of the company was a forest fire, which proceeded the rain storm. The first, which started in the Canyon just above the Peterson's Mill camp gave every evidence of sweeping down upon the location where the members of the company were about to start work, and Miss Carew had not arrived, but for a time it looked as though the popular blonde would be caught in the fire storm. Fortunately, however, Miss Carew had not reached the point of the confusion until some time after the fire had started. The storm was of such magnitude and such a drenching rain that even the dangerous forest fire was unable to stop it.

"Victor Patel, clever eccentric comedian, has returned from Catina with Reginald Barker's "Cape Cod Farmer." After a few "days' rest" Patel will accompany the outfit to a Laguna location which will be utilized for several days.

AIDS REALTY ON LOCATION

Los Angeles—and Hollywood, in particular—boasts no more loyal son and booster than Syd Chaplin, who now is on location in Yuma, primarily for the benefit of the Thomas H. Ince production, "The Galloping Fish." Syd's boon companion are the many famous actors favors, real estate in the quiet desert evenings, after the day's work is done, Syd may be heard knocking on the lobby of the Arizona Hotel, dilating on the beauties of California and motion opportunities of Hollywood realty. Why everybody there is. You can count on Hollywood acceptance letter to invite him to show and Chaplin will be busy for many months after his return, cultivating his own Cook's tours.

RUTH REST

Ruth Hiatt is having her vacation "between pictures," at the place which she has appeared in two productions supervised by Jack White.

She will shortly begin work a leading woman with Lloyd Hamilton, directed by Fred Hibbard.

NO HOME CHRISTMAS FOR HIM

His studio activities will prevent Mervyn LeRoy, clever screen juveniile, from journeying to his New York home for the holidays. Re- sultantly, Mervyn has been slightly "low" in spirit, but his friends are assuring him that there's nothing wrong with a Hollywood Christmas. LeRoy will soon be seen in "Little Johnny Jones," and "The Call of the Canyon."

MONG WILL BUILD IDEAL HOME

Having sold his residential property in Hollywood at a handsome profit, William V. Mong, who had just finished work on the role of Pedro, the Spanish smuggler in Fred Niblo's "The Youngest of Us, the young man, has purchased a site in Beverly Hills on which plans are being drawn for a house that will embody all his own ideas of comfortable living quarters. Mong has a leaning toward the Spanish type of arches, but he has decided yet just what kind of an exterior style would go best with the home-like interior he is planning. Until he has had a chance to confer with architects and reach a decision, he is leaning toward the Spanish type in reserve, especially as he nurses a longing for a home built on the patio.
THEY'RE SINGING ABOUT WANDA
Back in the days when the members of the original Floradora Sextet numbered only about five thousand, the height of popularity as demonstrated when the stage at last had a cigar named after her. In this jazz age, the same attribute is denoted by the similar action of a composer instead of a character. Wanda Hawley, who recently turned from abroad, and still others, have combined to make "Wanda" popular, with the following touching chorus:

"Wanda—my pretty Wanda—you're the only one for me,
With a heart so true, all the world loves you.
You're as sweet as you can be;
I can't help but sigh, and I almost cry, while you're so far away.
Sweet Wanda dear, I want you near—
I long for you tonight and day."

JOE TROUPE TO SONORA
With a full troupe of players, is technical staff and his director, William Wellman, Charles B. Cowan, famous Fox film maker, left the Fox Studio this week and is now on location at Sonora, where many of the scenes in his latest starring vehicle, "Not a Drum Was Heard," will be shot.

Wellman, who directed Jones in "The Ne'er-Do-Well," is expected to make a great photoplay out of "Not a Drum Was Heard," which was adapted from the silver sheet from Ben Ames Williams' famous Western story of the same name.

WRITERS aid AQUATIC STAR
Interesting news to film-fans is contained in the announcement that Sada Cowan and Howard Higgins completed the tiling of "Shona of the South Seas," the picture which will serve as director of the celebrated Miss Kellerman to the screen. Many writers remember "The Daughter of the Gods" in which Miss Kellerman made her screen debut and which was one of the most extravagantly produced pictures of its day. During recent years, the famous aquatic star has been absent from the screen, appearing in various vaudeville and theatrical productions. "Shona of the South Seas" is regarded as a product of Hollywood, and when Miss Kellerman brought it back to this country, she decided to secure the best available aid for her comeback—hence the engagement of the firm of Cowan-Higgins.

Eugenie Besserer, clever character actress who is noted for her musical talents, is coming here. Edith Hamilton is returning to her home in Oakland.

After a month's visit with her son in Hollywood, Lloyd Hamilton returned to her home in Oakland.

JEANS IN ICE-BOX
Does the act of placing a motion picture actor's trousers in cold storage constitute a crime?

That is the question to be decided in a Los Angeles court when Al Kaufman, a Hawaiian, faces trial for plundering the home of Frank Mayo, Goldwyn film player.

Mayo's home in Hollywood was robbed recently, and the Hawaiian arrested. The actor's trousers were found later in the suspect's ice box, so the evidence points to his guilt.

State attorneys are attempting to discover something in the California statutes making it a crime to put a thespian's trousers in cold storage.

HAS ROUGH TWO WEEKS
In her latest "Fighting Blood" production, Louise Lorraine, who plays the leading feminine role, encounters a strange scene with a lion, participates in a prize fight, acts as hostess at a formal dinner party and then to further demonstrate her versatility dresses in women's clothes and is drawn into a fistic encounter with her screen lover, in which she is badly battered before she penetrates her disguise and learns she is not a regular "He Boy."

Miss Lorraine goes through these varied experiences in less than two weeks actual camera time.

Ben Wilson will start his next feature for Grand-Asher sometime this month and announcement of the title and cast will be made shortly, he says.

WIFE PREDOMINATES
Virginia Valli may have been "A Lady of Quality" all through her last picture, which bore that title, but she's a hard working girl now. Miss Valli won the role on location on the Noyo River, or somewhere near it, up north of Fort Bragg in Northern California, where under the direction of Clarence Brown—who made "Accidents!" she is starring in Wadsworth Camp's prize story, "The Signal Tower."

The role that Miss Valli plays is that of a railroad man's wife. She asked if "The Signal Tower" was a railroad man's story, Al Wilson, supervising editor of Universal-Jewel productions, said emphatically: "No—it's true. The story deals with railroad men to a great extent. But there is one influence that helps a railroad man more than anything else to follow the line of duty and give the best that is in him to his arduous work, and that is the influence of his wife. "The Signal Tower" is more a story of a railroad man's wife than of railroad men."

GHOSTS CAPER ON SET
A silent western street scene—except for the whirring of generators and the clatter of switches and the shouting of men—on a pitch black night—except for the weird light from giant arcs peering around corners.

This is the setting against which Pete Morrison's six feet-two feet of human bulk has been doing its best of nights for the past week in rushing certain episodes of a picture. Universal chap (who directed Jay Marchant, in which Morrison stars with Margaret Morris, supported by Al Wilson and other players.

"No wonder they call it 'The Ghost City,'" he said. "All I've seen of the sets for ages has certainly supported the title. Lights that don't belong, everything that is not there. You can see seven-ton voice of yours a workout they all run for the hills!"
PORTRAY TRUE

Kitty Bradbury, character actress of aristocratic type known especially for her work in Charlie Chaplin’s "The Pilgrim" and in "The Midnight Alarm" with Percy Marmont, has been engaged by the Universal Pictures corporation to play the important role of Mrs. Vertrees in Hobarl Henley’s elaborately filmed "The Tiller Girl." Tarkington’s novel there is a mental clash between the newly rich and the rich-born engendered by their different attitudes towards life, the first trained by sudden wealth to throw discretion to the winds and spend colossal amounts by a lifetime of plenty to be more conservative. Mrs. Vertrees, her daughter, Martha, who represent the latter class, is this am.

Eleanor Boardman was cast as Mary Vertrees and Winitie Hall has just been engaged for the role of the Vic. These three—Kitty Bradbury, Eleanor Boardman and Winitie Vertrees—are the Vertrees. Readers of their book will be glad to meet them on the screen.

"Lonesome" has been chosen as the title of Lloyd Hamilton’s newest comedy, just completed under the direction of Gil Pratt. Film running five weeks and the cast includes Rospie Morgan, Mabel ane Queen, James Dunn and others.

Mr. Hamilton will immediately begin casting for his next production, under direction of Fred Hibbard.

Through the courtesy of Warner Brothers, William Beaudine has been engaged to direct the Shakespeariana comedy classic. No cast has been named thus far.

SCORES IN EMOTIONAL ROLE

Ethel Wales, in the Hoffman production "What Shall I Be?" recently completed at the Hollywood Studios, bids fair to achieve a niche in the “American Mother” area. As one of those who has previewed this picture states, "...just ordinary farm folks, looks like farm folk, has a flock of offspring and amid her trials and tribulations looks in the film as though she might have spent her entire life on that same farm." This is the film that has startled critics through having no hero, no heroine, no villain, no plot—just a page from life.

WRITER BACK

Last week marked the return of Winitie Dun, screen editor for Metro, after a flying trip to New York to consult with Laurette Tay- lor and her author-husband, J. Hartley Manners, over the script of "Happiness." This will be the second Laurette Taylor production for Metro and the assignment of Miss Dunn to prepare the continuity is a signal honor, since this picture promises to be one of the biggest features of the coming season. During her stay in the East, Miss Dunn also conferred with Metro home office executives regarding the other pictures of the winter season and she declares that the plans outlined call for a period of great activity at this local studio.

Creighton Hale has two interesting offers under consideration for a vaudeville tour through California and has at hand twelve different stories for an "act." Mr. Hale first came to the first of the star of the speaking stage in "Little Old New York" and "Just Sup- pose." Since his arrival on Christmas day he has made six pictures, each involving a long engagement.

Virginia Brown Faire, who has been loaned to the Belasco as their "Welcome Stranger" in which she plays a young Jewish girl, for the first time in her screen career, will portray a poor white girl. She has known poverty as an Oriental in several pictures. The finale of "Welcome, Stranger" will see her, in allusion which means a variety of costumes, the climax of which will begin. Her work before the cam-

era commences this week.

Oliver Borden, leading woman in Mermaid comedies, had her first airplane trip in "Hit Pockets," in which Lige Conley furnishes a laugh for every revolution of the propeller. Fred Hibbard directed.

Lillian Leighton, who will soon be seen in "The Clad Cow" and "Phantom Justice," edited her own newspaper in Wisconsin before she commenced her theatrical career.

STROMBERG AT UNIVERSAL

The popularity of Universal City as a leasing studio for independent companies to find have added a new splash to the burlesque of the world. Mr. Stromberg, president of the United Film Corporation, is the Hunt Stromberg unit, Stella Productions, in which Harry Care-

try is the director. Both of the latter were formerly associated with Universal.

Dorothy Chase has gone in fancily riding as an addition to her already-long list of accomplish- ments. The theme of a Hilo do who works out his vengeance upon two American bankers in San Francisco.

Ora Carev is starred in this production and is supported by a very strong cast.

HUDSY QUEEN HONORED

"Lobengula," who once took the warpath against the British in South Africa, had a queen who was "fat and forty" if not so fair. She was visited by Harold M. Shaw, who has just completed a series of pictures for Metro, while he was making "Die Vloorekkers," which was "The Covered Wagon" of the Boers.

Ora Carev presented to the dusky queen by Colonel Colonbrander, who had served with Kitchener, and he gave her a "step he had toasted her health," he says, "she asked Colonbrander: 'Why did you wait until I am an old woman before bringing your friend from across the sea?'" Possi-

bly she imagined she would have received two bottles of gin had she been younger and more at-

tractive.

A lack of golden hair was provided by Carey Wilson, Galdey associate editor, for a scene for "Hurricane." Carey Wilson was clipped not from Carey's head, but from the tangle of hair of his small poodle, "Beau." Carey Wilson clasped it on what was photographed.

Anna Q. Nilsson is working day and night to complete her work in "The Swamp Angel," in order to start on Richard W. Landon’s picturesque "Floating Gold," another First National picture, next week. She will merely have to step from one stage onto another adjoining.
Cutting Zane Grey Film

Director Victor Fleming and production editor Lucien Hubbard have completed the cutting of Zane Grey’s “The Call of the Canyon.” Fleming returned a few weeks ago from the wilds of Arizona where he filmed the photoplay in which Richard Dix, Lois Wilson and Marjorie Daw have the featured roles.

JUGGLED HIS LINES

Ralph Lewis got his first stage experience when Northwestern University put on its annual class play. He played right half on the football squad and held down the first place on the baseball team and thought as a side line he would try the stage. His first role was that of a butler and his first line was “Here comes the Queen, My Lord.” But the gridiron warrior got stage fright on the opening night and when it came time for him to speak, he couldn’t say a word for several seconds. Then he got his lines confused and instead of saying “Here comes the Queen, My Lord,” Ralph blurted out “Here he is now,” and then hastened on his way. He got into the wings. Ralph says he can truthfully say his first stage appearance was a riot.

Hart Will Take Vacation

William S. Hart plans to take a short vacation at his California ranch as soon as production work on “Singer Jim McKee” is completed. Next, the production is finished, the California Film Company will move to Paramount’s West Coast Studio.

“Singer Jim McKee” is Hart’s second picture since his return to the scree naud like its predecessor, “Wild Bill Hickok,” was written by the star and adapted to the screen by J. G. Hawks. Phyllis Haver plays opposite the star in the present picture.

Since the announcement that Mack Sennett was about to re-incorporate his erstwhile famous chorus of Bathing Beauties, it is very apparent that the newspapers are being devouried from front to back. Next week I’ll bet, the casting director, “since that article was printed over a week ago, I have been over my head in applications from two hundred girls, including some of the most beautiful you ever saw. I’m now looking for a good girl to help me, because there are still several hundred more girls to be seen, before we finally decide what the group we will select to represent that company.”

ONE-EYED IS CONVERTED

One-eyed Connelly, world-famous gate-crasher, has come to work at last.

For twenty years he has roamed the country centering his attention on his ambition to see all of the championship fights from a ring-side seat without paying for the privilege. Now he has settled down in Hollywood to work his way to the top of the motion picture industry.

With pick and shovel he is hard at work helping build exterior set for “Tormen,” the melodrama Maurice Tourneur is making for First National at the United Studios.

It is Connelly’s boast that in his twenty years of gate-crashing he has managed to get twenty-one meals every week—but no one has ever caught him eating. His watchmen all over the country have complained on his dislike for two things—work and underwear.

Said he, “Here I can keep right on living in a place where I don’t have to wear anything under my pants. I’ve got my pick, ‘I like this climate.’”

Will Start Turkey Day

From the wilds of Northern California mountains where he has been hunting for two weeks, Cecil Be D. Mille sent word to his office that by Thanksgiving Day he would be back in the Lasky Studio, Hollywood, and ready to plunge into the preliminary preparations for “Triumph,” by Melville E. Bell, his next mount picture. During his absence Jeanie Macpherson has been whipping his adaptation into shape.

Present plans are to start work on “Triumph” immediately after the close of the “production vacation” at the Lasky Studio. It is more than possible that a considerable portion of the exteriors will be made in New York following or before stage work at the Hollywood plant. Leatrice Joy and Rod La Rocque, announced as featured players in the production, are now assembling their wardrobes.

Art Lee, well-known make-up expert who has been very successful for some time from a serious illness, is returning to active participa-
tion in costume picture activities. He will re-enter the studio world, again contributing some of the heavy portraiture which have won him wide-spread recognition.

Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Standing are the featured players in this Irvin Willat production. Albert Shelby LeVino wrote the screen play and Lucien Hubbard is production editor.

How About Sparky?

Carmel Myers was leaving the California theatre after seeing her self on the screen in “The Love of Desire.” Also on the bill were the horse race pictures in which Pappy and Zor did their stuff.

In front of Carmel were a man and woman.

Said the man to the woman: “Wain’t that a wonderful production?”

Said the woman to the man: “Yes—Pappy and Zor put on a great race.”

The woman looked at the man in amazement.

Carmel hastened to her car.

The spirit of the immortal violin piece and song, “Souvenir” by Khonon, has been dramatized for the screen and stage by Victor Hugo Halperin and is now being filmed at the Hollywood Studios. It has a short prologue, carrying a graf-
phic portrayal of the turbulent times of the Russian revolution. The spirit of the plot is laid in this country.

Chaney Minus Make-up

Theater-goers who see Sam Wood’s romantic drama “The Next Corner” will be privileged to get their first glimpse of Lon Chaney as he really is minus eccen-
tric make-up or physical distortion.

Chaney is playing one of the featured roles in this adaption by Monte Katterjohn of Kate Jordan’s novel of the same name. He plays one of the mid-Days but for the first time in many years has abandoned all dis-
figurements. His co-players in this Para-
mount role are Lydia Bent and Dorothy Mackall are the other featured players in this Para-
mount picture. Chaney and Beatrice write the following:

“Next Corner” is the title of a new play which possesses its own right and beauty, a real play in which true emotions are expressed in a real way. It is a serious play. It is a play of character and truth and beauty and humanity.”

Directors Will Dance

The Seventh Annual Ball of the Motion Picture Directors’ Association will be held at the Biltmore Hotel on Thanksgiving Eve, November 26. According to announcement being broadcast by Chairman of the Ball Committee, George L. Sargent, while this atten-
tion is the seventh in the notable history of the organization, it is the first costume ball ever undertaken by the M. P. I. A.

Indications point to an affair which will be strikingly beauti-
ful and unique, with many in-
novations and surprises. Fred Pickford, Douglas Fair-
Rees and Charles Chaplin, includ-
ing many public officials, down the roster of familiar celebrities, will be present.

From this prominent gathering there has been chosen a number of the most attractive dancers to stage a festival of gaity and splendour. Even the orchestra will be arrayed in checkerboard costumes.

The Ball Committee, headed by Mr. Sargent, includes Fred Niblo, Joseph De Grasse, William Beaudine, William P. S. Earle, William Seiter, Harry Franklin, Phil Rosen, Douglas Gerrard, Wally Van, William Duncan, Jack Ford and James Hogan.

The public is invited to attend the Ball.

With two companies in full sway and a third production in prepara-
tion the Christie organization is in full swing and a beautiful story of Bathing Beauties, it is very apparent that the newspapers are being devouried from front to back. Next week I’ll bet, the casting director, “since that article was printed over a week ago, I have been over my head in applications from two hundred girls, including some of the most beautiful you ever saw. I’m now looking for a good girl to help me, because there are still several hundred more girls to be seen, before we finally decide what the group we will select to represent that company.”

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For Week Starting Monday, Nov. 19th, 1923

Pulse of the Studios

Cameral intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-369

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
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<th>Type</th>
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<tbody>
<tr>
<td>BERWILLA STUDIO</td>
<td>5821 Santa Monica Blvd.</td>
<td>Ashton Dearhalt, Pro. Mgr.</td>
<td>Eddie Lyons Productions (Arrow release), Jim Hageman</td>
<td>Nagy-J. Edward Frank</td>
<td>Thos N. All-Star, 19th</td>
<td>2-Reel Western</td>
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<td>BRENWOOD STUDIO</td>
<td>4811 Fountain Ave.</td>
<td>Allen Zehr, Gardner</td>
<td>Arthur Howard Productions, Wm. Bertram</td>
<td>J. Fred Horan</td>
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<td>BELASCO PRODUCTIONS, INC.</td>
<td>6912 Hollywood Blvd.</td>
<td>Jack Young, Special</td>
<td>Fred Caldwell, All-Star</td>
<td>Jules Lloyd</td>
<td>Wilson-Thomas, Sutherland</td>
<td>&quot;Chuck&quot; Heiner</td>
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<tr>
<td>Century Comedies (Universal Release)</td>
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<tr>
<td>CHRISTIE STUDIO</td>
<td>6052 Venice Blvd., Culver City</td>
<td>Harry Edwards, Cast, 1st Week</td>
<td>Harry Edwards, Dir.</td>
<td>Harry Edwards</td>
<td>Harry Edwards</td>
<td>&quot;Hollywood 1900&quot;</td>
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<td>FAMOUS ARTISTS STUDIOS</td>
<td>6046 Sunset Blvd.</td>
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<td>Jack White Corp. (Educational Release) (Mermaid Comedies)</td>
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<td>Lloyd Hamilton Corp. (Educational Release)</td>
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<td>GOLDSTONE STUDIOS</td>
<td>1426 Beechwood Dr.</td>
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<td>Phil Goldstone Productions (State Rights release)</td>
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<td>GRAND STUDIO</td>
<td>1438 Gower St.</td>
<td>Sam'l Bischof, Gen. Mgr.</td>
<td></td>
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<td>Holly 016</td>
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<td>GOLDWYN STUDIOS</td>
<td>5821 Sunset Blvd.</td>
<td>R. B. McIntyre, Casting,</td>
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<td>Holly 016</td>
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<td>HOLLYWOOD STUDIOS</td>
<td>6640 Santa Monica Blvd.</td>
<td>Wm. Sistrom, Gen. Mgr.</td>
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<td>Holly 143</td>
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<td>Harold Lloyd Corporation — Wm. R. Fraser, Gen. Mgr.</td>
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<td>HORSEY OFFICE BLDG., 1442 Beachwood Dr.</td>
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<td>Bob Horner Productions (Independent release)</td>
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<td>Kine Productions</td>
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<td>ROY HUGHES PRODUCTIONS</td>
<td>840 S. Olive, SHADOWLAND RELEASE.</td>
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<td>Thomas H. Ince Corporation.</td>
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**BSTER KEATON STUDIO. 1025 Lillian Way. Eddy Cline, Casting**

- HOLLY 2814

**SKY STUDIOS. Tom White, Casting. 1520 Vine St.**

- HOLLY 2400

**Famous Pictures. (Famous Players-Lasky Release.)**

<table>
<thead>
<tr>
<th>HF Thompson</th>
<th>M. A. Still</th>
<th>John Reynolds</th>
<th>Roy Taylor</th>
<th>&quot;Shadows of Paris&quot;</th>
<th>Editing</th>
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<td>HF Thompson</td>
<td>M. A. Still</td>
<td>John Reynolds</td>
<td>Roy Taylor</td>
<td>&quot;Singer Jim McKee&quot;</td>
<td>6th Week</td>
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</tbody>
</table>

**Wood Productions.**

- "The Next Corner" 4th Week

**Henshaw Productions.**

- "The Heritage of the Desert" Editing

**WILLIAT PRODUCTIONS.**

- "The Heritage of the Desert" Editing

**L. B. MAYER STUDIO. 5360 Melrose Ave.**

- 431-171

**MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.**

- Capitol 2120

**B. Schulberg Productions (Preferred Pictures Release).**

- "Cape Cod Folly" 12th Week Editing

**MTO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.**

- HOLLY 4485

**Incolor M. P. Corp. C. A. Willat, Mgr.**

- HOLLY 4470

**EKRIN-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.**

- HOLLY 7901

**Hagnetic Release.**

- HOLLY 7780

**PINCIPAL PICTURE CORP. 7250 Santa Monica.**

- HOLLY 7806

**C STUDIO. Melrose and Gower. 780 Gower St.**

- Color Photography Schedule

**DACH STUDIO. Culver City. Warren Doane, Mgr.**

- 761-721

**USSELLE STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.**

- HOLLY 7945

**W. Patton Productions. H. F. MacPherson, Mgr.**

- "The Dealer Shayer" 6th Week

**J. A. BROWN PRODUCTIONS.**

- "The Sheriff of Tombstone" 2nd Week

**Aldoford Productions.**

- Drexel 1550

**NITED STUDIOS. 5341 Melrose. M. C. Levee, Pres.**

- HOLLY 4080

**M. Schnee Productions. (First National Release).**

- O. O. Dull

**At National Productions.**

- "Secrets" 3rd Week

**Troupeur Productions.**

- "The Swamp Angel" 6th Week

**WARD WALTON TULLY PRODUCTIONS.**

- "Tortment" 3rd Week

**ank Lloyd Productions.**

- "Flowing Gold" 1st Week

**IVERAL STUDIOS. Fred Datig, Casting.**

- "A Tale of Red Roses" 4th Week

**M. A. SALTER.**

- "Diddler" 6th Week

**ARNER BROS. STUDIOS. 5842 Sunset Blvd.**

- HOLLY 4181

**B.ROTHERS PRODUCTIONS.**

- "Discontented Husband" Editing

**ALDORO STUDIOS. 6070 Sunset Blvd. A. Brandt, Mgr.**

- HOLLY 7940

**CORRECTED FILMS CINEMATOUR. Box 818, Station "C," Los Angeles.**

- J. A. Ellis

**J. A. ELIOT."**

- "My Kingdom for a Horse" 1st Week
"Hogging the Camera"

By FRANK MAYO

There are tricks in all trades. Tricks of the lawyer, the doctor, the merchant, the thief. And now the movies are acquiring tricks that will class players with all the others above mentioned.

Many old-time players claim that sincerity and personality will dominate any scene. And yet, a young actor who recently signed a five-year contract with a famous production company is known essentially as a "trick actor." That is, he is a past master at "stealing the picture."

Those who maintain that acting ability and screen personality alone are the beacons to success are quite enraged at the trick actors. It is their contention that too many tricks have a tendency to make a player a mere automaton jerked by tricks and mannerisms.

And so the merry war goes on.

For instance, there is a famous actress who will allow no woman in the scene to be dressed in white but herself. Another woman in white would detract the attention of the screen audience, and she simply will not allow it.

A short time ago a well-known matinee idol had a trick of having a streak of gray hair roll back with the smooth black hair from his high forehead. This was his copyright, as it were.

One day an extra insisted on using the same trick. He was released.

The keenly experienced screen actor will not overact, but neither does he ever loaf while he is being photographed in a scene. No matter how much the acting affects the star he will also make it affect himself. By some mannerism or trick he will try to attract the audience—yet-to-come to see his shadow.

One of the most famous of the older actors, whose name is a household word, is never seen without his cigar, the end of which he chews impatiently or else smokes volcannically or spasmodically.

He always moves when he speaks a title, thus eliminating the possibility of being taken out of the picture and the title used instead.

It is well known on any picture lot that the inexperienced screen actor has no chance with the more adroitly experienced one. The latter will "hog the camera" every time.

For purposes of illustration: The two of them will be talking in a scene. Suddenly the experienced one will step backward casually. And, if his action passes unnoticed by the director, the completed film will register him in full view while the inexperienced actor in the foreground will show sideways and indistinctly before the camera.

In a tense moment the experienced actor will attract the attention of the audience by unfolding a white handkerchief. A simple thing—it focuses all eyes his way—and by a trick memory his name might be impressed on mind by so simple an action when that of star is forgotten.

The story is told of two old-time actors trying to "steal the picture" from each other in a tense scene. First one would step backward rather casually, then his fellow talker would also step backward rather casually also. Playing a game that each knew well, they began the very foreground of the scene, and ended up at the rear of it. It happened to be a picture being directed by Erich von Stroheim. He watched the scene with an amused smile, and then said, "Come on, tricksters, now both sit still; you are not playing golf!"

There can be no doubt that mannerisms, not tricks, can be made to register with the picture-loving public. Call it individuality or what you will, it is that something by which the player is best remembered.

Of one thing I am certain. The extra player knows more about acting than the experienced actor. Years under the lights have a tendency to make the latter humble. For really, there is much to learn about screen acting, and a short time in which to learn it.

---

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VERSATILE
Portrayals

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GRAUMAN'S MILLION DOLLAR THEATRE

LATIN
UNDERWORLD
Characters

As the Irte Wife in "Rosita," with Mary Pickford, now playing at
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APPLICATIONS FOR CAST NOW BEING ACCEPTED

Four two reel episodes "The Everyday Mystery" just finished, casting for the 5th and 6th.

Applications for the following will be considered:
- 5-reel Western
- 5-reel Children's Fairyland
- 5-reel Special, featuring LOLA PATTI (star).

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November, 10, 1923

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[Signatures]
The Universal Megaphone

(Continued from Page 5)

The entire facilities of the studio were placed at his disposal, and he was host for the evening—two floors removed. Sedgwick, stricken by toxic poisoning caused by an injured tooth, lay between life and death for six days. In the meantime Gibson himself directed the picture.

Edward Sedgwick adored a bed in St. Vin's hospital for two weeks and between operations hummed bits of melodies. If he was too weak to hum he thought up a new tune to hum later.

He is now working with Henry Cohen, his studio organist, in converting the bits of melodies into a hospital bedroom ballad entitled "I Wonder—When I'm Going to Get Another Tailbone-Steak Blues."

The Universal director, whose versatility extends over a varied field of writing, acting and composing, has written and directed many of Hoot Gibson's most popular pictures and has composed many "best sellers" in the field of popular music.

Between scenes he makes up lyrics to melodies dixied composed by Cohen. The two recent songs were "Just Remember," a fotetball not extremely popular.

During the filming of "Courtin' Calamity," Hoot's latest starring feature for Universal, Sedgwick became very ill from poisoning from an infected tooth. For weeks he has had nothing to eat except milk toast, poached eggs and bread. He craves steak mightily, and loudly laments the forthcoming day when it is to time to eat and his nurse brings him his milk and eggs.

Sedgwick is now back on the set in a wire chair, guiding the filming of the final scenes of the picture. Gibson handled the director's megaphone during the regular director's absence.

Hoot Gibson, famous picture star, was married yesterday at Universal City to Josie Sedgwick. This marriage gives Hoot the studio's best clients for weddings. He has been married three times in the past two years; among his brides are Laura La Plante, Billie Dove, Edith Stoney, Mildred June, Louise Lorraine, Mar Phillin and others.

And just to say, his wife doesn't object because of course, they are just moving picture weddings—climaxes in his various pictures which always end with a wedding. Hoot holds the record for the lot, therefore, as a cellist bigamist.

The new picture, in which Josie Sedgwick,] elaborate wedding gown, appears as a blushing bride in the final fadeout, is "Courtin' Calamity," a lively story of adventure with a Will West show. Miss Sedgwick, a sister of Edward Sedgwick, the director, and well known for her work as the leading lady in "Jubilo" and other feature pictures, can claim quite a few weddings on her own account—Will Rogers among others.
Megaphone

When the cameras grind Edward Laemmle directs pictures.

When the cameras are idle and the lights are dim Eddie Laemmle directs a vaudeville act for his troupe.

Which is to say that officially he's Edward, motion picture director, member of M.P.D.A., and all of that. Unofficially and naturally he's Eddie, "one of the boys."

Laemmle is now directing Billy Sullivan in "Girls Will Be Girls," the third round of a new series of "Leather Pushers," being made at Universal City.

Off stage, embroiled with cigar smoke, Leo Zahler plays the organette and Jack Levine saws melody out of a violin.

A scene is shot and Eddie leaves the set while the cameras are set up at another angle. Then Eddie speaks to Kathleen Myers, pretty blonde who is the girl of girls in "Girls Will Be Girls," playing the romantic lead opposite the star.

"Have you seen my violinist do his dancing act? Come on, fellows, let's have some jazz and a little dance. Step lively, Jack."

And Levine, despite his protests that the bars of the studio stage are rough on leather, does a "huddling-scene act" which wins the plaudits of the troupe, a smile from the pretty blonde and a handful of Havanas from Eddie. Leo does facial contortions in time to the music and produces wierd melody from the little organ. Clyde De Vinna, cameraman, looks on amiably, finally suggesting, "All ready, Mr. Laemmle." And Edward goes back to work.

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Is Exposing Fortune Tellers

Stuart Mack of the Balshofer Studios, has made three two-reel episodes of "The Everyday Mystery," a serial dealing with fake spiritualist mediums and fortune tellers, and is now filming the fourth episode. There are twenty-six episodes to the serial, and Mr. Mack has put forth complete expose of the methods of how spirits are produced as well as the many sleight-of-hand tricks that are employed by these mediums in gaining the will of the public. These episodes are each two-reels long and are a complete drama but yet are connected together.

Lola Patri stars in the fourth episode now being made, this story deals with a young and susceptible high school girl of sixteen, who has heard the other girls tell of the fortune teller and the many things they were told, and she also decides to have her fortune told, and as she knows her mother will not permit such a visit, she goes alone. She is surprised that the Madame knows her name and knows the three questions that she had written on a piece of paper, which is in her hand. She is too young and unsophisticated to know that the Madame has played a trick on her, and that she holds "blanks" in her hand, and the Medium holds the questions she wrote.

Of course, it is easy for the fortune teller to tell her everything, and in the course of events the foolish young girl tries to follow the lines set for her by the unscrupulous medium, who has sent many girls to ruin.

This is the first time in the history of motion pictures that such a picture has actually been made, and Mr. Mack has worked for some time on these stories, having written them and printed them years ago, and studied them out true-to-life in order to produce them so that the full value would be brought out.

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THE THANKS WE OWE

Thursday is Thanksgiving Day. It is a consecrated annually-observed twenty-four hours which antedates the founding of the motion picture industry by many hundreds of years, yet an occasion when many of us might well dedicate a few hours of reflection and the offering of thanks for what we have attained since we last paused, at the same time one year ago.

The motion picture industry has much to be thankful for this year, for it has applied itself in earnest during the past few months in anticipation of that golden period of progress and prosperity that we shall enter upon with the new year, and of which we have noted indications in the fitful activity prevalent in the studios this season. True, things are rather quiet now, but as we said before, preparations are being made for to-morrow’s onslaught, and we must all gird ourselves for the encounter so we may offer our entire strength to win the victory. Particularly should we be thankful that general business conditions have improved in our profession to such a great extent in the past two years; we should be thankful for the advent of new and capable executives and artists, each and every one of whom is bending every effort to emblazon the name of the cinema art high on the walls of the Hall of Fame; we should be thankful for the fine pictures that have been made this past year, and last, but not least, we should be thankful that the majority of films have evolved from factory-made productions to works of art and that they are winning widespread recognition through capable and efficient distribution and exhibition in the foremost sections of the world, and that the independent, as well as the big magnate, is enjoying his present-day success. We should also hope for more team-work in production, during this period of thanksgiving, for our combined efforts will certainly spell victory where disruption and discord within our ranks will only have a tendency to destroy our morale and break down the fabric of our past endeavors. And now, with the announcement of a big new financial institution designed to serve the motion picture industry exclusively we should give thanks that at last the film business will function within itself as a complete unit, unhampered by outside and oft-times unfriendly powers.

We of "Camera!" have particular occasion for giving thanks at this time for the rapid growth that has come to us within the past year; and we have further cause for thanksgiving because of having achieved that for which we have been struggling in the dark for so very long. This Thanksgiving will bring sunshine to us that we shall reflect to you when the time comes. On the first of the year we shall tell you what it is, and then we shall all join hands in one grand paean of thanksgiving for the attained ideal. All in all, this Thanksgiving Day should be replete with joyous gratitude in every quarter of filmland. We are, all of us, on the threshold of the Great Era.

S. W. LAWSON
Publisher and Manager
FRED W. FOX
Managing Editor
JOHN CORNYN
Advertising Director
GENE WOOLWAY
Studio Representative
PAULINE THOMPSON
Pulse Editor

It Will
Create a
Furore in
Filmdom!
Coming the
First of
The Year

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This Week's Theatre Notes

Corinne Griffith, acting the leading feminine role in Goldwyn's Chaney production, "Six Days," is showing at the Alhambra Theatre.

Mary Pickford's triumph "Rosi-ta" starts its second week at Grauman's Million Dollar Theatre. "Rosita" shows Mary Pickford in an emotional role, an alluring woman whose fascination attracts even the King of Spain. Picturing on the spectacular, with gigantic settings the picture does not rely alone on the various elements of a beautifully and perfectly produced photoplay. The story is the thing. The thrilling adventures of Rosita, the little street singer of Spain forms the basic of the love tale that binds together beautiful scoring. The supporting cast includes Holbrook Blinn, Irene Rich, George Walsh and Charles Belcher who were directed by Ernst Lubitsch.

This week at the Hillstreet marks the return of Francis X. Bushman and Beverly Bayne. They offer their popular sketch "The Poor Rich Man." Another feature will be Nonette. She will offer a wide diversified program with Harold Solomon at the piano.

Charles Harrison and Sylvia Dakin with Billy Hogue in their act "The Three of Us" are also on the bill.

Bob Anderson will present his famous Polo Pony. Cantor and Nelson will provide harmony with a number of songs.

Completing the vaudeville will be McSovereign who has a very entertaining act.

A new feature photoplay will be Glenn Hunter in "Youthful Cheaters."

A magnificent musical setting has been written for Jackie Coogan's latest picture production, "Long Live the King," which is showing at Loew's State Theatre, by Victor Schertzinger, the director of the picture.

The entire musical score as prepared by Mr. Schertzinger is being synchronized to the picture by Arthur Kay, conductor of Loew's State Concert Orchestra, who will augment his personnel to fully bring out every graphic tone description of the picture.

"The Hunchback of Notre Dame," Universal's picturization of Victor Hugo's great novel, is showing twice daily at the Criterion, and from all indications it is slated for a long and successful run. Wallace Worsley, who directed the production, has had splendid co-operation in that some really remarkable settings have been provided, and his handling of the dramatics of the story has brought out all its punch and power. Lon Chaney, east as the hunchback, gives a performance that completely overshadows his well-remembered creations in "The Miracle Man" and "The Penalty."

Paty Ruth Miller, Ernest Torrence, Natalie Jefferies, Bronson Hurst and a score of others of considerable note make up a cast that is everything that could be asked. An atmospheric prelude entitled "The Bells of Notre Dame," lends a bit of color to the opening of the picture and proves a pleasing novelty. The Symphony Artists, with Adolf Tandler conducting, use "Mignon" overture, and give a special music score arranged by Tandler that is an important and colorful part of the presentation.

Whether the Baby Dolls are referring to their admirers or to themselves remains to be unraveled during the presentation of their latest musical comedy, "They Like It," at the Burbank Theatre this week. At any rate they show promises to be one of the liveliest affairs in their young lives. Lee Butts, Harrison, George Clark, Gene Darby, Grace Hutchinson, Wm. McKee and all the rest of the cast will be much in evidence and the Baby Dolls on the illuminated runway promises optical thrills.

At the end of the seventh box of cigars, Theodore Roberts ran out. They were making "To the Ladies," which shows this week at Grauman's Metropolitan, directed by James Cruze.

"I know how it is myself," remarked Cruze as he rolled a cigarette.

"Don't know what I would do without a cigar nowadays," Roberts mused, adding, "I am certainly in the position of Barrie's character in 'Lady Nicotine' who is referred to as 'smoking in camera.' Paraphrasing another passage in the book, I might say that 'smokes for the sake of my audience.' Certainly audiences have come to look for my cigar as much as for me."

"Well," remarked Cruze as the cigars needed for the work in hand arrived, "people the picture will not be disappointed."

"I'll say they won't," the actor commented as he lighted up the first cigar of the eighth box consumed in the filming of the picture. "If they ever stopped making cigars, guess I would have to stop acting." There is more truth than fiction in Roberts' statement. His cigar has become a definite part of his screen character. The Theodore Roberts cigar is almost as famous, perhaps as Theodore Roberts. Audiences look for it and Theodore Roberts without a cigar would be almost like Hollywood without a motion picture studio.

In "To the Ladies" the veteran actor plays a pantomime manager. Two of his employees, Edward Horton and Arthur Hoyt are after the job of manager and the influence of Horton's practical, ingenuous wife, played by Helen Jerome Eddy, in getting her husband his promotion, is the chosen picture, which is adapted from the recent Broadway stage success.

California
Main at Eighth
Henry Walthall in "The Unknown Purple"

Miller's
Main at Ninth
J. Warren Kerrigan in "Thundering Dawn"

Metropolitan
Sixth at Hill
Edward Horton in "To the Ladies"

Loew's State
Seventh at Broadway
Jackie Coogan in "Long Live the King"

Bialto
Broadway at Eighth
Harold Lloyd in "Why Worry"

Criterion
Lon Chaney in "The Hunchback of Notre Dame"

Million Dollar
Third at Broadway
Mary Pickford in "Rosita"

Alhambra
731 South Hill
Corinne Griffith in "Six Days"

Hollywood Egyptian
Hollywood Blvd. and McCadden
"The Covered Wagon" with Lois Wilson and J. Warren Kerrigan

Mission
Broadway near Ninth
Claire Windsor in "The Acquittal"

Clune's Broadway
Broadway near Fifth
Cullen Landis in "Pioneer Trails"

Morosco
744 South Broadway
"Spite Corner"

Mason
127 South Broadway
Guy Bates Post in "The Climax"

Egans
Pico and Figures
Edmond Lowe in "The Waning Sex"

Hippodrome
320 South Main
Milton W. Howard in "The Bishop of the Ozarks"

Orpheum
630 South Broadway
Vaudville

Pantages
Hill at Seventh
Vaudville and "Itching Palms"

Hillstreet
Hill at Eighth
Glenn Hunter in "Useful Cheaters"

Burbank
Main near Sixth
Musical Comedy

Majestic
845 South Broadway
Marjorie and Thelma White in "Topsy & Eva"

Tally's Broadway
833 South Broadway
John Gilbert in "Cameo Kirby"

Symphony
Broadway near Sixth
Tom Mix in "Mile-a-Minute Romeo"
The Comic Haven Moves

With the passing, at a date in the near future, of the historic Christie studios, an enlarged program of picture making is announced by the Christie organization, through Charles H. Christie, general manager, who is also at the head of the real interests of the firm.

Our new studios which are to be built in the Westwood section states Mr. Christie, will be the result of our need for more stage on which to expand in the making of feature-length pictures as well as a regular annual program of two-reel comedies, a bid which we never intend to desert.

We have not decided whether the feature-length pictures will be straight comedies or of the comedy-drama type, but it is known that we will star one or two of our own comedians in these features. It is likely that Dorothy Devore will be the first of our comedy stars to be chosen for a feature-length picture.

"The new Christie studios, which will be built on a tract of forty acres fronting on Santa Monica boulevard just beyond the junction of Santa Monica and Wilshire boulevards, will not be the largest nor the most expensive in the world, but will be built with the best facilities for comedy work. We delayed the addition of another covered stage at our present studio, pending plans for this new one, although we needed the additional stage room some time ago," said Al Christie, who is in charge of all productions.

"Our present product now scheduled for the current year of distribution is twenty-two-reel comedies, with five each for the four stars including Bobby Vernon, Jimmie Adams, Dorothy Devore and Neal Burns.

"In the meantime, while our production plans are taking shape, we are subdividing 180 acres of the 230-acre tract which we have acquired in the heart of Westwood."

PUBLIC OPINION

Editor's Note.—Mr. J. D. Cahill of 2101 West Monroe Street, Chicago, an ardent reader of "camera," has just sent me a copy of the editorial page of The Chicago Tribune dated November 7th wherein that worthy newspaper has published, in their department entitled "Voice of the People," similar to our own "Public Opinion," a letter from Mr. Cahill entitled "Desecrate the Movies." Because of its intrinsic worth it is reproduced herewith:

CHICAGO, Nov. 1.—Just as a sporting proposition I would suggest that Famous Players-Lasky, and in fact several others of the larger producing companies, take a ten cents layoff instead of ten weeks. During the last two years the movies seem to have gone to seed. There has been a deadly madness in the feature pictures; the ever present forest fires and other mechanical gaffs, the last minute rescues of helpless widows from fearful visaged villains, and, in the "big" pictures, the continual dragging in of the French revolution. The movies are becoming as standardized as hairpins.

It would be fine if the independent producers were allowed to furnish the screen entertainment for a time at least. The most entertaining pictures ever produced were from the studios of Griffith, Sennett, and Chaplin. "The Birth of a Nation," "Mickey," and "The Kid" are the real classics of the screen and they were made in studios where the expert accountant does not hold forth. If negotiations and other forms of favoritism are eliminated from the Hollywood studies there will be no need for any reduction in the salaries of real actors and actresses. The movie going public does not care a rap about Mr. Zukor, Mr. Lasky, and the other moguls of the industry. It is the stars who count.

JAY DEE CEE.

One of our number has passed from our midst. He has gone, leaving behind him a record of splendid achievements in the profession and a beloved memory that we shall cherish for all time to come. These things that he has bequeathed to us speak more eloquently of him than any mere words of ours might. He has answered the call of the Great Director on whose Set we must all appear sooner or later, and he has been taken from us in the prime of his manhood, standing upon the threshold of great success. With a sense of duty that was rare and tenacity that was amazing he sacrificed all to complete his task. To Allan Holubar, gentleman and motion picture director, "Camera" pays full tribute. He was an asset to his profession and one who commanded respect from his fellows. To the bereaved family we extend our sincerest and most heartfelt sympathy and express our desire to be of any possible assistance now and in time to come.
San Francisco, Calif., November 22nd, 1923.

The Gerson Pictures Corporation have not only produced four pictures up to date, of their present feature, but have developed a charming romance in the company, which will have its culmination on Thanksgiving Day in the marriage of Helen Howell, attractive second-ward of the organization and Frank Capra, assistant director. In spite of the offer of the company to give the happy couple a big studio wedding, the great event will take place at the bride’s home, and the presence of only her near relatives, but all the members of the cast and staff are taking a great interest, and showering the bride and groom with gifts and best wishes.

Milton Gardner, vice-president of Goldwyn, and Victor Seastrom, director, returned to the South on Monday evening after a couple of days here. Ray Moore, head director of location for Goldwyn, stayed on thru the week completing the work of looking up locations in and near San Francisco for the picture to be put into work by the organization. It will be a screen version of a novel "The Captain of His Soul," a story largely of this city, to be directed by Victor Seastrom. Production will begin at an early date, and a week of location work will be done here.

The Belasco productions of San Francisco and Los Angeles will begin work about December first at The United Studios on their big screen version of Aaron Hoffman’s stage success “Welcome, Strangers.” James Young will direct, and several well-known people have already been signed for the all star cast including Dore Davidson of “Humoresque” fame, playing the lead, Noah Beery, Florencio Vidor, Robert Edeson, Virginia Brown, Fair, Willard Mack and Fred Butler; with several other very prominent players under consideration, whose names will be announced a little later.

Louisa B. Mayer, the producer of “Pleasure Mad,” the screen version of the Blanch Up- right story “The Valley of Content,” arrived with his company of stars in San Francisco on Saturday morning, where they were welcomed at the station by the chief of police, a reception committee, and a band, and escorted to the city hall where they were received by Mayor Rolfe. They came to town to be present at the world’s premiere of “Pleasure Mad” at the Warfield Theatre, and on Saturday and Sunday, Mayer, the author, Blanche Upright, and the players Normal, and John Bowron of the Mary Alden and William Collier, Jr. appeared in person in connection with the showing of the film, which met with a very cordial reception.

“Irish,” the bridle-bulldog who won screen laurels in “Half-A-Dollar Bill” recently filmed by the Graf Productions, became the proud mother last week of four pups, but sad to say three of them only lived a few days. So now “Irish” is spending all her devotion on one small puppy.

Seymour Zellir, who will direct the pictures to be made by the Intriprd Company on their voyage round the world, and his wife have arrived in San Francisco. They expect to remain here till the re-fitting of the company’s fine big three-masted schooner is completed, and the expedition is ready to set sail on January fifteen, on their voyage of more than a year.

Tom Gibson, and the company making a series of five reel adventure melodramas under his direction for the Gerson Pictures Corporation, returned last Wednesday from a week of location work in the mountains of La Honda. They reported successful work, and comfortable camping conditions although they were an hour’s drive from the nearest telephone. The members of the cast and staff comprised the party. The present picture is a story of the secret service, being shot under the working title of “Getting Her Man.” Ora Carew is the featured player, supported by Jay Morley, Hal Stephens, Helen Howell, Eddie O’Brien, Ted Oliver and others.

Ruth Renick, pretty film star, who has just finished work in Jackie Coogan’s latest picture “Long Live The King,” and Mrs. Frances Deane, publicity woman, have been among the guests at the Plaza Hotel the past week. They are not in San Francisco on business but only to enjoy a little holiday in the fresher air of our city by the Golden Gate.

“Scaramouche,” Rex Ingram’s masterly opened at the Capitol Theatre on Saturday night, where it came as the second of a season of super-feature films, following "The Three Faces of Eve," the story of "No Dame," which closed on Saturday. Scaramouche is being presented with an elaborate prologue, and was welcomed as an opening by a packed and most enthusiastic audience. The big film is a worthy example of Rex Ingram’s great art, and its drama story, fine acting, masterly direction, a cosily elaborate production makes a picture that cannot fail to please even the most exacting audience. “Scaramouche” opening at the Capitol also the Western premier of the big cinema drama, and its run here bids for to be a long one.

Barbara La Marr, famous screen beauty was a guest at the St. Francis for seven days last week.

Attended by very little publicity Marjo Rambeau Mcgoughy, famous stage favorite, was granted a divorce from Hugh Dill Mcgoughy, her second husband, by Super Judge Graham in this city last week. Miss Rambeau married Hugh Dillman McGoughy in 1919 some little time after her divorce from Willard Mack, and has been separated from him many screen dramas, and several other less-well-known furry actors of the silver sheet. Mr. Gay makes a business raising and training lions for moving pictures and circuses. Besides the known members of the troupe there are several cubs ranging in size down to little “Pin Tush” just a month old.

One of the leading attractions of the dustrial Exposition, opening last Saturday at the Civic Auditorium, is a troupe forty lions from the lion farm of Char Gay, near Los Angeles. Leading the pack is “Numa,” well known to film fans as a star in many screen dramas, and several others less well-known furry actors of the silver sheet. Mr. Gay makes a business raising and training lions for moving pictures and circuses. Besides the known members of the troupe there are several cubs ranging in size down to little "Pin Tush" just a month old.

Universal Films

“THE THRILL GIRL” Directed by Robert Hill Photographed by Jack Rose Scenario by Hugh Hoffman CAST: 
Laura LaPlante--Wm. Welsh
Frances Raymond--Rose Sedan
Edward Hearn--Stanley Blystone
Fred deSilva--Bert Roach

Ben Wilson Productions

“GAMBLING WIVES” Directed by Henderson Photographed by Lindhen CAST: 
Marjorie Dav--Ward Crane
Edward Earle--Dorothy Brock
Betty Francis--Hedda Hopper
Hedda Hopper--Florence Lawrence
Joseph Girard

Casts of the Week

**Fox Studios Present**

“NOT A DREAM WAS HEARD” Directed by Wm. Wellman Photographed by Joe August Scenario by Doty Hobart CFT: 
Charles Jones--Rhdy Hathaway
Betty Bouton--Al Fremont
Frank Campeau--James W. Wray
William Scott--Mickey McHan
Frank Weed--

Fred C. Kisse Presents

“SUPERSTITION” A Creative Production Directed by John B. O’Brien Photographed by Devereaux Jennings Scenario by Bercersford
CAST: 
Margorie Manning--Marguerite De La Motte
Maurice B. Manning--John Bowron
Harry Rollins--Edward Burns
Cecilia Thorne--Martha Marshall
“Serpent” Smith--Sheldon Lewis
Mrs. David Rollins--Cecily Rose
Mrs. David Rollins--Joseph J. Dowling
Panksa--Cesare Gravina
Captain Wetherell--Sportswole Aiken

**Fox Studios Present**

“LADIES TO BOARD” Directed by J. Blystone Photographed by Dan Clark Story by George Fink, Dudley Tully
CAST: 
Tom Mix--Phil McCullough
Gertrude Olmstead--Pee Wee Holmes
Gertrude Claire--

**Fox Studios Present**

**AL ST. JOHN IN** "THE FIGHTER" Directed by Al St. John Photographed by E. S. Depew Story by Al St. John CAST: 
Al St. John--Johnny Sinclair

“LADIES TO BOARD” Directed by J. Blystone Photographed by Dan Clark Story by George Fink, Dudley Tully
CAST: 
Tom Mix--Phil McCullough
Gertrude Olmstead--Pee Wee Holmes
Gertrude Claire--

**Universal Films**

“THE THRILL GIRL” Directed by Robert Hill Photographed by Jack Rose Scenario by Hugh Hoffman CAST: 
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**Ben Wilson Productions**

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Marjorie Dav--Ward Crane
Edward Earle--Dorothy Brock
Betty Francis--Hedda Hopper
Hedda Hopper--Florence Lawrence
Joseph Girard

**“The Digest of the Motion Picture Industry”**
Poetry

RECESIONAL

God of our fathers, known of old
Lord of our far-flung battle line—
Beneath whose awful hand we hold
Dominion over palm and pine—
Lord of God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies—
The Captains and the Kings depart—
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
On dune and headlands sinks the fires—
Lo, all our pomp of yester-day
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If drunk with sight of power, we looe
Wild tongues that have not Thee in awe
Such boasting as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron sherd—
All valliant dust that builds on dust,
And guardions calls not Thee to guard.
For frantic boast and foolish word,
Thy Mercy on Thy People, Lord!

Rudyard Kipling.

MOUNTAIN TWILIGHT

The hills slipped over each on each
Till all their changing shadows died
In the open skyward reach.
The lights grow solemn side by side
On all these hills the westernmost Sears high his majestic coast.
In the peak of lonely cloths he weaves up with the blue brine
And fading olive hyaline.
If all the distance overflows
The green in watchet and the blue purple.
Now they fuse and close a darkling violet, fringed anew
That light that on the mountain soars,
Ind the summits as they grow in audience to the skies that call,
Affable and wild.
The pathos of the afterglow.

—William Renton.

The Moving Finger writes; and, having writ,
O'er all the words of woe, the term
Call here to cancel half a Line;
or all your Tears wash out a Word of it.

—Omar Khayam.

Camera News Section

PALMBOURG'S

PARAGRAPHS

(Being one of a series of impressions of film talk and
 evenings at the Alhambra by a motion picture insur-
 ance man. By C. F. Palmour, special analyst and Hol-
 Wood representative of the New York Life Insurance Com-
 pany).

The late Wally Reid was one of the most
 lovable and popular screen actors. His
 natural charm and personal appeal, made
 him one of the greatest artists of his kind.
 His popularity was universal for he appealed
 to the young and old. The young
crowned admired him, the school boy and girl idolized
 him and the older folks admired him.
 He was the typical American youth.

I found him equally as charming off the
 screen, just a great, big, grown-up, whole-
some boy. Before meeting him, I had the
 impression that he was a happy-go-lucky
 chap, who would be difficult to bring into a
 serious interview. For my business is seri-
 ous as it deals in the harsh realities of life and
 it requires unselsh, serious thought.
 Perhaps the two vivid impressions I have of
 him would stand out above all others in
 my mind, give a deeper insight into his char-
 acter, than anything I might say.

He and his company directed by James
 Cresson Carrey gave a scene from "Charm School" using Pomona College as the setting. Lila Lee and about forty
 of these young girls were walking about
 the campus and going in and out of the dormi-
tory and class halls. Wally, with his cap
 and side ind, driving a sporty grey
 roadster, dashed madly up the drive way
 and came to an abrupt stop in front of the girl's
dormitory. Soon he was surrounded by
 girls, mercifully girls, making much
 laughing and chatting with him a stranger
 would swear that he was a young college lad
 of great popularity, without a care in the
 world.

Then I saw him comfortably installed in a
 big chair, in his old home on Morgan Place.
 He had been reading a book which he held
 in his hand. His small son Billie was rom-
ping on the floor with his colle. In the next
 room his charming wife was busy about
 attending to household duties. Wally leaned
 forward interestingly as he asked for details
 about the insurance. He called for his wife
 and together they figured out the amount
 it would be necessary for his family to have.
 He wanted for insurance the contract
 was binding—he wanted to be sure that
 he was getting the best. He was very serious
 as he went over the contract and I will never
 forget this remark of his as he stood up and
 put his hand on my shoulder, "While I am
 here I know they will be taken care of, but
 who knows what might happen if I were not
 here. Knowing that I have this estate ready
 and waiting if it is ever needed is going
to be a great comfort and relief to me, Palm-
 borg, and anyway I need to be made to save
 a little bit, for after all I intend this will be
 a nest egg which my wife and I will enjoy
 later in life."

I took his application then at which time
 he was in perfect health. The doctors
 report showed that he passed on A No. 1
 medical examination. Two years later, to
 the day, I was about the sad business of
 getting proofs of death. His wife told me
 that during his illness his insurance policy
 was a great comfort to him and he men-
tioned it most frequently. His one regret was
 that he had not taken a larger one.

He has gone, but he left us many plea-
sant memories. The public remember him
 as a dashing, daring, smiling, care-free boy,
 but his family, his friends and I know that he
 was a devoted, thoughtful unselfish husband
 and father. Although he is not here, he has
 left his wife and Billie proof of that devotion.

PHILOSOPHY

THANKFULNESS

By Eric Mayne

A nation that sets apart a day for United
 Thanksgiving establishes its appreciation of the
 blessings of life.

To the man who grasps the fulness of life,
ey day is a day of thanksgiving.

We should not become so accustomed to re-
 ceiving benefits that we forget to acknowledge
 them.

Our vision of life is, at the best, imperfect,
 and sometimes our disappointments call for
 deep thankfulness.

One of the greatest expressions of thankful-
 ness is to bring happiness to the lives of others.

A thankful heart is the dwelling place of
 the Almighty.

Gratitude for little will increase our ca-
 re for the less fortunate.

In remembering the blessings we have,
 we shall forget to pine for those we have not.

The reward for a good deed done is the
 gratitude that we were able to do it.

A proud man is seldom grateful because he
 never thinks he gets as much as he deserves.

There is great music in the songs of Thank-
giving.

We have two great causes for thankfulness—
 that which we have, and that which has been
 withheld.

HOKUM

By Buster Keaton

Fipro has been offered twenty-five
 thousand dollars for his memoirs while in
 America. They're worth that much—look
 what he has to remember.

American safety razor king to visit Rus-
 sia. When he arrives he'll find out that he
 should have been making lawnmowers.

Trade relations have opened with Mexico.
 The first cargo was a trainload of soap.

American bandits steal 400 pounds in
 London. Probably trying to get some of
 the money that's owed us.

Grand Opera star in New York loses
 $100,000 in jewels. A raise due this press
 agent.

Pinchot hit by Mellon says head-line.
 That's because of the banana shortage.
S P O R T S

Culver City is to become the racing mecca of the Southwest. And the clubhouse of the Southern California Jockey Club is to be the social and athletic rendezvous of the Southland.

These are the aims of Dick Ferris and other associated with him in building the “betless” race track just back of Goldwyn Studio, where a site of 140 acres will be devoted to the racing activities planned by the club, which will open its first 100-day meeting next month.

Because if the interest manifested in it by the society, motion picture and sporting folks of Los Angeles, the Culver City track seems destined to fulfill all dreams that have been woven about its promotion. Owners of noted racing stables have pledged their support toward its success and some of the famous horses of the country are to contest for speed king titles on its one mile course.

Construction men of all kinds, with scores of mule teams and tractors, are now at work on the tracksite, pushing the building to completion. The grading of the race course and erection of part of the stables have been given precedence in order that early corners may be able to house and work out their horses. The grandstand, seating 10,000; the clubhouse, the fencing and the steeplechase course will be completed in time for the opening, which will be around Christmas Day.

The Culver City track will be the effective bid of Los Angeles, California and the Southern California Jockey Club for a place in the sun, as its completion, in connection with the new Tanforan track near San Francisco, will enable Eastern horsemen to ship their strings to the West for the Winter instead of keeping them in idleness or sending them to less favorable climes.

In consequence, the Culver City track is expected to become to the Southwest what Brighton Beach is to New York, Pimlico to Maryland and Churchill Downs to Kentucky. The membership of the jockey club has been limited to one thousand and the membership has been selling like hot-cakes; some of the Southland’s most prominent society, motion picture and sporting folk having already enrolled.

With the exception of Tanforan, the Culver City track will be the first elaborate one built in the United States since the automobile came into vogue. On this account, it will be one of the finest in the country, with ample parking space provided for the thousands of machines, which will have convenient means of ingress and egress.

Past electric train service will carry the Los Angeles visitor to the track in eighteen minutes, while automobiles may travel there in about the same time over five smoothly paved roads. T. P. Jacobs, of San Francisco, is in charge of the construction work and he has promised Dick Ferris that the track shall be the fastest in the world. It is to have a seven per cent pitch and a course proper will be built with chutes that will permit seven furlong races in only one turn.

The infield will furnish the steeplechase course, which will be made an extreme stiff one, with water jumps and hazards. A polo field and tennis courts also will be laid out and these are expected to become the rendezvous of crack polo teams and champion tennis players.

When completed, the Culver City stable will house 1,000 horses. There also will be adequate buildings to house their trainers and caretakers. The large clubhouses is to stand to the right of the grandstand so that its porch will afford an excellent view of the starts and finishes. The clubhouse will have large and small dining rooms, also a dance floor. Its cuisine will be the best possible and the jockey club expects it to become the rallying point of the elite of society circles, the movie world and the sporting fraternity.

Jack Dempsey, heavyweight champion of the world, was chief shovel-wielder when the ground for the track was broken seven weeks ago and Jack Kearns, his manager, told the crowd he had personally subscribed $50,000 toward building the racing center.

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Great M. P. D. A. Function! National City Interests Will Aid Producers

GREAT M. P. D. A. FUNCTION! NATIONAL CITY INTERESTS WILL AID PRODUCERS

Will Dance As Slated

Latest reports indicate that the Seventh Annual Ball and Masquerade slated to be held at the Biltmore Hotel on Thanksgiving Eve, November 28th, will be presented as originally announced. For the past few days there has been some uncertainty as to whether or not the M. P. D. A. function would be given, as there was some confusion relative to the permit to be procured from the city for the dance festival, and a statement was issued from city headquarters to the effect the affair would not be held. Evidently things have been amicably settled.

Fred Niblo, who will act as the pacemaker of the evening, will stage Captain Applejack.

Exchange Head is Here

George A. Skinner, vice-president of Educational Film Exchanges, Inc., arrived Monday from his home and headquarters in New York for several weeks stay in Los Angeles.

Mr. Skinner will survey the studio situation in general, with particular attention to conditions pertaining to one- and two-reel subjects, which are the specialty of his organization.

This is Mr. Skinner's first trip to the Coast since the Jack White and Lloyd Hamilton corporations have acquired exclusive rights to the Fine Arts studio, and he will spend some time there conferring with executives of the two companies, and observing progress in the making, for release through Educational exchanges, of the Hamilton, Mermaid and Juvenile series of two-reel comedies.

prove himself a business genius of the type of Schwab or a Ford. At any rate, his career will be watched with keen interest by the public as well as by the individual exhibitors throughout the nation.

John McKenna, who used to look after Will Rogers' interests around the picture world, while Rogers was with the Ziegfeld Follies, has joined the United Roach Forces.

Mr. McKenna.

The picture in which Nagel will appear is to be directed by Alfred Parker for the Distinctive company, and will be released by Goldwyn-Cosmopolitan.

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FINISHING "FIGHTING BLOOD"

George O'Hara will shortly have another diploma in his hands. He could call it his master's degree for in the thrilling "Fighting Blood" series in which he has been starring as a half-breed bullfighter, he has had to make it "snappy" and be master of difficult and tricky situations in his work before the camera.

Now the hero and idol of countless fans all over the country, when the star was signed for the vehicles by H. C. Witwer, which are causing a furore wherever they are shown, Mr. O'Hara was comparatively speaking, unknown. But he had a valuable diploma with a most significant name on it—Mack Sennett—at whose famous school that makes actors ready for anything, he had spent three years filling every department before he entered the acting game. Before he left Mack Sennett's he had to his credit a varied set of characterizations which he had played juvenile leads in countless one-rollers and in the big features.

To concentrate his whole day after day that ran into weeks and months, has been a fast in itself and with O'Hara when he began making these pictures, has gained fifteen pounds, he admits it has been a strenuous contradiction. He has fought twenty-three two-round fights that consumed two days of photography per film. Honed 250 'choppers' with a baseball bat, and in motoring to locations for the two series of pictures had shown a gasoline record that would have given him in equivalent terms two trips to New York and back.

There have been long days and some night shots that have gone into the screening of "Fighting Blood" and yet the company was like a big family and mingled with the hard work has been a lot of good times. There will come a pang at separation which is nearly due for Mr. O'Hara is now on his twelfth vehicle, a few days more to see the completion of these popular pictures in which the star has made a big name.

PARALLELS FAMED STAR'S CAREER

Jackie Vernon, former easterner who jells from the same town as the late Olive Thomas, is located about forty miles from Pittsburgh, Pennsylvania. Jackie, of course, started his professional career in the east before coming west, only he started in Chicago and the New York. Vernon claims that Miss Thomas' success gave him the inspiration to tackle screen work, and he hopes to achieve the same high place in filmdom which she won. It is certainly evident that he is bound for the right road, and he should soon be clambering up the ladder at high speed.

McDOWELL UNDER-TAKER AGAIN

Nettie McDowell has been cast for the part of the undertaker in "The Sheriff of Tombstone," an H. H. Brown production, direction of A. V. H. Wrapper.

McDowell played the undertaker in "Oliver Twist" the "Town Steward" and a number of other productions.

It is rumored that he is to play the featured undertaker role in at least two bi. productions next year.

Gregg Toland, the well-known cameraman, has returned from a trip to San Francisco where he was filming exteriors of the Bay City and Golden Gate.

MAKE-UP EXPERT WITH FLYNN

Interpreting one of the most difficult roles in his long screen career, Lucien Littlefield has commenced work for Director Emmett Flynn, in "Nellie, the Beautiful Cloak Model," at the Goldwyn studios.

DISPUTE SENNETT CLAIM

Mack Sennett, that discoverer of pulchritude and talent, claims he has found a second Charlie Chas. in view of the cold reception accorded second Mary Pickfords, second Jackie Coogan, et al, we wonder at his tenacity in making such an announcement.

Harry London, former vaudeville comedian, in Sennett's so-called "find," Langdon is under contract with Principle Pictures Corporation for a series of comedies, the third of which having been finished, the comedian was loaned to Sennett by Sol Lesser while the latter went to Europe.

So impressed was Sennett with Langdon's screen personality and brand of comedy that when he comes forth with the interesting announcement that Langdon can capably fill the gap left by the world's greatest comedian when Chaplin went in for drama.

After two pictures for Sennett, Langdon will return to the studio of Principle Pictures Corporation to begin work on a five reel feature comedy based on the musical comedy success, "Listen Lester."

Landis in Virile Role

Cullen Landis will gratify his fans who never want him to grow up, in his starring vehicle for the "Ridin' Kid From Powder River" where the cow puncher he will portray is young enough to be in the juvenile club. Mr. Landis is now making arrangements for this first starring appearance and has engaged Robert Ensminger to direct the pictures.

No Shutdown for Bug Studio

The big studios of Hollywood may close down to let production catch up with demand, but the bug studios will keep right along without interruption. So says Louis Tolhurst, scientist and microscopist, who is making out a "House of Life" series for Principal Pictures Corporation.

Windy days, that stop so much elsewhere throughout the world, go and come in Hollywood and its environs, without in the least affecting the activities of those tiny folk that are the objects of Tolhurst's scientific study.

The aunts' brothers and sisters of the screen who call themselves human (even if sometimes they don't behave that way) may find themselves consigned by Messrs. Lasky, Fox, et al., to a period of hibernation and rest, but the Ants, even during the winter, is no slugger in Southern California; neither is the Butterfly, the Spider, or the humble, humorous Doodle bug, which last performer is the latest to seek and find fame on the screen and give the unique cast of motion picture stars.

Educational Films has contracted for "Secrets of Life," a series of "Secrets of Life" series, which when completed will consist of twelve subjects.

Earl Metcalfe has completed his role in "The Heritage of the Desert" which Irwin Willard directed for Lasky.

RENOWNED AS Dying Actor

Spotswitio Aitken was drawing a large audience to the \"First Dollar,\" which he first played with D. W. Grie at the old Biograph Studios. Aitken did a death scene in the first Griffith pictures in which he peared. It got to be quite a bit at the Griffith Studios for the players to approach Aitken and say "At what time do you die?" Sopy?

Aitken and his first death scene in Griffith's \"The Battle\" are now cast as a sea captain in J. Stromberg's production \"The Patrol,\" where he dies on the deck of a vessel with his boots on. Aitken also passed out as a captain in Fred C. Kusse's production of \"Superstition.\"

GIlBERT in Hatton Stodd...
MISTAKE LOUISE FOR REDSKIN

Louise Fazenda writes from Yuma, Arizona. Last week, she was playing a featured role in the Ince production "The Galloping Fish" that the "no visitors" rule isn't upholding. Probably the first to stand in line when the picture is shown is the Southwest will be the native. Louise is in a Mexican village twenty-eight miles from the location, which has forsaken the attractions of bars and gambling to watch the picture being made. Twice during the entire week, town looked on and again when the company worked nights and Sunday.

Other visitors are the native Indians. Picture making seems interesting to them, but some of the men look formidable to the comedy queen who says: "The funniest thing happened the other evening. We girls went to an outdoor hot dog eatery before we went off our make-up. Of course our faces are colorful, to say the least, with our vivid lips and the colors above our eyes. I'm using green and the other girls, blue and as we came out the door a huge Indian buck was passing in his bare feet and blanket. On sight of us he stopped dead still and stared, his eyes popping. It occurred to me that he probably thought we had war paint on and was ready to swing his tomahawk!"

7,500,000 FOR PHOTO

Often the hero has had his fortune, or Kermit Myers' feet—on the screen.

But for the first time she had that flattering compliment paid to her, in midst of his new film, a much-stamped envelope with a Berlin postmark on it, she found seven and a half million marks—the entire fortune of Carl Lessmann. "Once this represented nearly two millions of dollars of your American money," a note in careful handwriting told her. "Then I was wealthy. I had servants, land, a castle, automobiles, a luxurious living. Today it is worth perhaps twenty-five cents, barely enough to repay you the expenses of mailing me a picture of your beautiful and much admired self."

Between the date of mailing the note and the date of its receipt the mark had depreciated. The seven and a half millions at once were worth, if anything, something less than one-twelfth of a cent, according to J. M. White of the foreign exchange department of E. H. Schick & Co., brokers.

Has Become Real Fighter

Louise Lorraine, the dark-eyed young leading woman in the "Fighting Blood" prize fight stories is a great advocate of boxing for women as a means of athletic development.

When Miss Lorraine was engaged as leading woman in the "Fighting Blood" stories more than a year ago, she had probably never seen two boxing matches, much less the ring. But attainment of the leading feminine role in the "Fighting Blood" stories in which she had to appear in the press row at the prize fight arena numerous times and also at the fighter's training quarters, Miss Lorraine began to take a great interest in the many art and started putting on the gloves with George O'Hara, Leach Cross, Joe Rivers and other boxers who enjoyed teaching her the rudiments of the game.

Miss Lorraine proved an apt pupil and it was not long before she said she noticed a great improvement in her physical condition. "It's great exercise," she said, after finishing a three-round "go" with Leach Cross, "I enjoy my work before the camera ever so much better since I took up boxing," she continued, "and I do not tire nearly so easily."

Francis McDonald, who attained fame through his characterization of Gecco in "Thrity," is now enacting the heavy in Monty Banks' first full-scale comedy-drama. Upon McDonald will play the heavy in Tom Buckingham's "Arizona Express," a special for Fox.

Finish Desert Picture

With the completion of the interior of the desert tent scenes, George Archainbaud has completed actual shooting for his first William Fox special, "The Shadow of the East," at the William Fox West Coast Studios, Hollywood. Leading in the picture are Mayo, Mildred Harris, and Norman Kerry divided honors in these last few scenes. Other prominent players in the picture include Evelyn Brent, Bertram Grassby, Edythe Chapman, and Lorimer Johnstone.

TALMAN Completes HART ROLE

Lloyd Talman has just finished a part in William S. Hart's latest picture "Singer Jim McKee." Lloyd is studying for an operatic career and while on location in Somora the high altitude proved such a splendid tonic for his vocal cords that he quite frequently outburst the feminine one won him the stage name of "Caruso." We are looking forward, with great expectation in local playhouses, as a singer. One of his most notable screen portrayals was an Allan-a-Dale with Douglas Fairbanks in "Robin Hood."

WARRETON WILL FILL TULLY'S

Gilbert Warreton who will, together with LeRoy Carpenter, do the camera work on "Flying Management," McDonnell will play the heavy in Tom Buckingham's "Arizona Express," a special for Fox.

Enthusiasm For Graf

Max Graf, supervising director of Graf Productions, left San Francisco a short time ago to attend to business for his company in the East.

He stopped off at several exchange centers on route, and reports that Graf Productions now being distributed through Picture Corporation are selling exceptionally well and that they are being met with enthusiasm wherever they are shown.

At these points Graf gave a private screening of the latest Graf product, "Half-A-Dollar Bill," and, according to his statements, the exhibitors and exchange men consider it the finest contribution this company has yet offered to the screen.

While in New York, Graf expects to consummate plans for expansion that his company is under way for some time and to make his final arrangements for the filming of an entirely new production, in which the Dunce Sisters will be co-starred. He is expected to return to San Francisco before the holidays in order to start filming the next picture early in January. In the meantime, the production reins in San Francisco have been taken up by Louis Graf, executive head of Graf Productions who is now looking after the preliminary work for the next Graf picture.

PRAISES WRITER

Lois Zellmer, well known screen writer, has been engaged to edit and title "Then You'll Remember Me," the Lawson Howard production scheduled for release later this fall adapted from the Robert Walker story. When he announced the engagement, Mr. Howard stated that he considered the scenario to be the logical editor of any picture.

Arabs Started Gum Fad

At last the origin of chewing gum has been discovered.

In George Archainbaud's production, "The Shadow of the East," now being made at the William Fox Hollywood lot, with a cast including Frank Mayo, Mildred Harris, Norman Kerry, Evelyn Brent, Bertram Grassby, and others, hundreds of Arabs were engaged for the desert scenes. These Arabs excavated from the desert sand small, round pebbles, which they placed in their mouths and kept there. This pebble simulated the 3000 sand pebbles of the same case that it does when one chews gum. Desert tribes enlisted pebbles for this purpose long before individuals and Mr. Wrigley came along and taught the American public the pleasure of gum chewing.

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**FILM DAY SCENES AT NIGHT**

Exterior daytime scenes were filmed at night for the first time at the Goldwyn studios.

The scenes were directed by Alan Crosland for his film version of Elinor Glyn's "Three Weeks," and the settings on the big Balloch castle were photographed at night and artistically lighted.

Weird, impressionistic effects planned by Crosland and Cedric Gibbons, art director, could not be obtained with natural lighting, so all the exterior scenes, with more than 700 extras, were filmed by the light of hundreds of monster "spots.

The effects obtained in the scenes were made after the plan of Gibbons to create mood and atmosphere by the use of the colors of the surroundings and by lights and shadows.

**BATHING BEAUTIES RETURN**

Mack Sennett promised a long while ago that the bathing girl would return, although in a different atmosphere.

Mr. Sennett is keeping his promise, and ere long proof of it will be seen on the screen in a two reel comedy special, titled "Trilling," a very appropriate title for the type of story which features Harry Langdon, with Albert Vann as the leading ingenuous role, and Jack Cooper, Dot Farley, Irene Lenzi and Vernon Dent, playing the other important parts. The direction will be credited to Earl Kenton.

For the "Trilling" cast, Mr. Sennett has selected fifteen of the most beautiful young ladies possible to locate, among Southern California. Several of them have won prizes in the various beauty and brains contests which have been sponsored by newspapers and magazines recently. Chiefly among the prize winners are Eugenia Gilbert, for whom so much publicity has been given of late; Miss Cecile Evans, a five-time winner; Elsie Tatum, who won the "Most Perfect Feature" contest last summer at Santa Monica Beach; Gladys Tennyson; and Mary Akin, a late arrival from Chicago, where she enjoyed the distinction of being the most beautiful girl in the mid-west metropolis.

The balance of the cast, though they have not as yet had any medals pinned to them, are in line for first honors.

Other than pictures in which a fancy bathing costume was the signal for envious attention, in the present forthcoming Sennett comedies, the bathing girl will be called upon to do something other than stand around as atmosphere. With the funny face and the chance to figure without talent, will be considered no longer. An applicant for place in the new cast, if Sennett beauty brigade must possess talent. She must act rather than pose. The girls so far chosen, have all had previous experience. They must be able to swim, ride, drive a car, and to be otherwise attractive.

Offering such an imposing cast as this mentioned, is the best evidence of Mack Sennett's earnest intention to give the screens of the world a newer and higher class of comedy entertainment than they have ever had before.

**BEBE DANIELS IN SHAKESPEARE**

Bebe Daniels is to play Shakespeare! The top popular star has just annexed her signature to a contract with Bennie Zeidman whereby she will play the leading role in a new version of the Shakespeare comedy classic, "The Taming of the Shrew." Miss Daniels was loaned to Zeidman through the courtesy of Famous Players-Lasky.

Needless to say Bebe will enact the role of the Shrew with no needless to say she is looking forward to the portrayal with no little enthusiasm.

"I have always wanted to do something like this," said the charming young lady in speaking of the role. "I am a great lover of Shakespeare, as is every actor and actress, and I've often wondered if I should have the opportunity to enact one of his famous characters."

Zeidman holds a contract with Principal Pictures Corporation for a series of feature productions, and the "Taming of the Shrew" will be one of the biggest offerings he will give that organization for distribution.

The contract between Zeidman and Principal for a series of feature productions was entered into upon the return of Sol Lesser and Michael Rosenberg, president and secretary respectively, of the company.

"The Taming of the Shrew" will be made at the Garson Studios, due to the recent return to Principal Studios of Baby Peggy, whose first production for Sol Lesser will begin within two weeks. According to Zeidman, his picture will be made on the highest possible scale, and the cast will contain many of the biggest names in the business. Due to the slack in production right now, Zeidman has been able to procure some very desirable people for his cast.

**CANNON WITH MELEAN AGAIN**

Raymond Cannon, light comedian and erstwhile Griffith player, is at work upon the adaptation of the stage play which Douglas Melean will next produce for Associated Exhibitors. Cannon has acted in the same capacity on the three last Melean productions.

**HELEN WITH MONTY**

Helen Ferguson makes an appealing heroine as leading woman for Monte Banks in his fifth reel feature, "Racing Lights," for Grand Asher, now being made by Herman C. Raymaker. Both she and the remainder of the cast will put in the film and among other things have to do some interesting Italian folk dances, which they have practiced assiduously.

Frank Mayo, Mildred Harris, and Norman Keen have finished work in George Archainbaud's latest, "William Fox's special, "The Shadow of the East."

Funny Warren plays the boy woman in "The Hunchback Notre Dame," now at the Curic Theater, and contributes a formance worthy of times. The picture features some wonderful portrayals, even though small its scope and limited in its way of versatility. Miss Warren's trump of many years' expertise and has many notable successes in her credit. Her role in the picture should give added petus to her endeavors in establishing real reel recognition.

**PRISCILLA WILL HAVE PARTY**

Little Priscilla Moran's birthday comes the latter part this month and she's going to throw a regular kid birthday party that can bet she's not going to say for any director that day as had to when Jackie Coogan was last month. She couldn't attend. There will be in twenty little guests. A dinners will entertain guests in addition her father has a prize in a grind and organ and key, the delight of all small kids.

Sets are being erected in Wilshire oil fields, near La Avenue for Richard Weten's epic of the oil industry, "Golding Gold," from the Rex Bulletin of the same title. The direction will be directed by Jon De Grasse.
CALAMITIES IN "BEAU BRUMMEL"

In an impressive sight was the procession of denizens of Calais in the 1800 period, for production of "Beau Brummel," by John B. McGreeve and presented under the direction of J. Bryauton, at the Warner Bros. studio in America. "Millard" companies of the prominent other the train "Anna" not fortunes players. He "rens" with a small stone temple—Tune and the parade thru the tiny decorated streets. A company of soldiers with drums and fifes and gilded horsemen. Tenth Hussars, the King's favorite regiment, in brilliant uniforms; and the hundred peaceable people on the street to pay homage to the King, waving flags and cheering, as well as the King himself in his royal coach (portrayed by Willard Louis) made the procession an imposing one—and a scene that will be one of the high lights in the picture.

M. Beaumont is being assisted in the film making of the picture by Frank Straver. The playphot is being handled by David Abel.

"AMERICA" FOLK NOW GYPSIES

Virginia, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrd Mansion at Westover on the James River. The society women of Richmond composing the Little Theatre League, are offering as extra people for the scenes requiring presence. All the historic estates along the James River are graphed, including particularly the Shirley Carter home, where the tenth generation now lives.

Vanted Insane to Compose Mix Horse Injured

Some of the recent songs haven't been a hit with Col. W. N. Selig, so declares himself a devotee to musical music. In discussing the popular "Yes, We Have No Bananas" at the Selig Zoo the other day, Colonel Selig said it reminded him of a story he once heard about a dance music publisher, who "I have just thought of an easy way to get rich quick," said the Maude to his tunes. "Fine," shot back the vice-president. "What's the idea?" "It's out some good lunatic asylum and get the inmates to write songs for us."

DIRECTOR LOSSES Valued Aide

Sidney Franklin, noted director of producer, has lost a valuable aide in Millarre Webb who has left the presidency of the newly formed music publishing company.

Webb has been associated with Franklin for the past five years as production manager and below co-director and has been closely identified with such notable successes as "East is West," "Smut Thru," "Dude" and other features.

Webb will direct little Priss and take over child star's nature film, and the additional holding the presidency of the corpora-

tion which is backed by local bank-

Virginia Vali first made her appearance as a three-reeler called "Ruggles" produced at the old Essanay studio, and is now to play the part of a stenographer. "Anna Christie," and as Nina in "The Redhead." Condemns "FARMING OUT"

When the "farming out" of players at big profits is discontinuing, the high cost of film production will come down.

This is the contention of Con-way, the popular film director who offers an interesting angle on the high cost of movie making and large salaries supposedly paid to actors, stage and other people in the industry, which has not been touched upon to date.

"A practice that has contributed largely to the high cost of movie making and which must be eliminated if minimum production costs are to be attained, is the "farming out" of players to other companies at large profits," says Mr. Con-way.

"A player signs a contract for one year at $500 weekly. The company, with whom he contracts, then rents him out to other organizations for $1,000 a week. This doubles of the actor's salary over night is not the doing of the player nor does he receive any more than he originally contracted salary.

"Huge profits have been made in this way for some and huge additional expenditures have been charged to pictures as a result of it.

"There are quite a number of players who are appearing on screen under long term contracts at a fixed salary, contracts ranging from three to six years. Frequently these players appear in pictures made by companies other than those with whom they have contracted. Because a player received $500 a year ago is no reason why he should not receive $1,000 today, provided his drawing power and popularity increase in his popularity. This is why the management of the prominent artists are 'free lance' players and refuse to sign up for any extended period with an organization."

ITALY IS LOCAL

As a favorite tradition among the hero leaves home to come to America, forms a sort of opening chapter to "Racing Luck," which Monty Banks is now making for Grand-Ash. It is a five reel melodrama comedy and Herman C. Ray-maker is director. The characters, settings and the customs of the "old country" are to be faithfully portrayed with the attendant humor and merrymaking.

RANKIN SIGNED BY FINNEY

Arthur Rankin has been signed by B. P. Finney, the producer, to play an important role in Theda Bara's first production, to take her to the screen. Rankin has just completed a prominent part in "Discontented Husbands."

EDIT ROBERTS SIGNS WITH MAYER

Edith Roberts has been signed by Irving G. Mayer, the important producer, to star in an important part in Fred Niblo's "Thy Name is Woman." Miss Roberts, who has been in New York for more than a year fulfilling a contract with Distinctive Pictures returned to Los Angeles only a few days ago especially to begin work in the Niblo feature. Negotiations for the services of Miss Roberts have been highly successful. The part assigned Miss Roberts is a vital one. As Dolores, a dainty little girl, the part will be given greater opportunity in an emotional role than at any time during her picture career.

FINIS FOX PREPARES

Finis Fox, independent film producer, he returned from New York and has again taken offices and stage space at the Hollywood Studio. He has arranged to release his latest picture, "Bag and Baggage" through Selznick. Fox returned to the Coast via Pan American plane, on his way to see a story, tentatively titled "A Woman Who Sinned," which he will film at once at the Hollywood Studios.
The great "agedienne, Annette Adoree, has entered the boudoir of her home after leaving the theater. She has been one of the most beloved actresses of her time, and her departure is a great loss to the theater world.

A crowd of the audience, admirers of her great talent and beauty, has followed her from the theater. The theater was packed, and the audience was eager to see her last performance. Her acting was praised by all, and her presence was felt throughout the performance.

He is the great actor, and public has the opportunity of greeting a more lovable, a more powerful and a more versatile actor than Mr. de Leoni. He is a delightful Latin type likened by many to Valentino both in mannerisms and style.

Miss Rosamonde Joyelle is the beautiful and talented young actress who for two seasons was leading woman with Frederick Warde in the San Gabriel "Mission Play" and for the past three seasons played the role of the Mother Mary of the Hollywood "Pilgrimage Play." A list of her recent criticisms one and all speak only in terms of praise and her appearance in this play "Dreams of Love" further insures the success of the production.

Miss Laura Winston, likewise in the cast, is an artist of rare ability, having for the past number of years played important roles on the legitimate stage and for a number of years at the head of her own company. Of recent years, however, she has been appearing before the screen as the local studios. Her mother roles particularly have won the heart of the public.

Lovers of Terspichore and music will find delight in the specially arranged number, "Divertissements of the Ballet," presented by the renowned Janoski Robenoff and the Robenoff dancers. H. T. Jander, conductor and composer, will conduct his petite symphony orchestra.

Altogether, a most unusual and delightful evening's entertainment is in store. A blending of the dramatic talents of the old world and the new, intermingling the cream of Terspichore with the harmonious melodies of the masters of both the present and the past.

HAMPION EAST

Jesse D. Hampton, producer of "The Spoilers," one of the outstanding successes of the year, has departed for New York City where he will confer with several authors regarding future screen stories. He will be in the East three weeks.

Has Right Angle on Comedy

"Make the audience feel like crying first," is Buster Keaton's paradoxical formula for getting laughs. Drama.ist build their action up to a grim climax and then relieve the tension with a bit of humor. The laughter following the relaxation is more violent than the funniest gag in a straight comedy. This trick my attention while I was reading the the other day, and I wonders why. The answer is easy.

The relaxation following the tension of the climax sets up a reaction amounting to a state of hysteria. The audience must find an outlet for its emotion. It is a case either of laugh or go mad. So the audience laughs. When you stop a business by which the laugh is gotten is not always or even necessary.

"It occurred to me that this fact could be made to serve moving picture comedy. I tried it in "Hospitality," my latest comedy. My scenario staff, composed of Joe Haxev, Joe Mitchell, and Charles Bronman, prepared a highly dramatic episode to precede the thread of the comedy plot, and the effect was the strongest of all. In fact, it was melodrama.

With this melodrama to pave the way, we believe the spectators will be in a more receptive and sympathetic mood toward the main story of "Hospitality." It should be as effective as anything could be short of hitting the spectator over the head with a slapstick club.

IS GOLF BUG

Mervyn LeRoy, clever screen juvenile soon to be seen locally in "Little Johnnie Joyce" as he joined the throng of golf bugs who compete for space on the new Griffith Park links every Sunday morning at six o'clock. Mervyn states that these pre-dawn risings have taught him to win.

WILL RETURN

Robert Ober, prominent screen actor and stage director, writes from San Francisco that he will return to Hollywood within a week. Mr. Ober recently presented the first showing of "The Last of the Mohicans" in the bay city.

STRAINS TEA THROUGH SWATTER

Freckled-faced Mickey's mother is worried about him. She says he never gets out of his character he plays in Hal Roach's "Our Gang comedies. The other evening she asked him to pour her a cup of tea. Mickey hied himself dutifully to the kitchen and returned in due time with the tea. "Wet your hand and stroke, Mickey," remarked his mother. "You don't care do you, ma. I strained it through the fly swatter."
**Scores in Coogan Film**

Babylon and Egypt and Greece—ruins of the Acropolis and the Parthenon—Jerusalem in its glory—capering breezes on the Mediterranean—the booming of the surf on a rock-bound coast—the stagnant waters of the River Jordan—olive trees on a brown hillside—Mecca and Damascus—mosques and minarets silhouetted against a multicolored twilight sky—the languid fragrance of Holy Land Flowers—the exotic lure of Far East countries.

George Bookasta is a Syrian boy. Despite the fact he has first saw the light of day in this western land, he is essentially of those colorful folk who inhabit the lands bordering the far eastern shore of the Mediterranean. His experiences, his gestures, and his demeanor are reminiscent of those romantic folk about whom the history and legend of Palestine and Asia Minor have been woven. His very person and his unique characteristics bring to one's mind thoughts of the stories and historic chronicles that have emanated from Mecca, Damascus, Jerusalem and other renowned centers of ancient Far East dominion. He is of a race of people who have written glowing chapters in the annals of the world, a persecuted yet courageous tribe.

The editor has known George for some time, and he is fully convinced that he is an artist in every way, awaiting only the chance to emerge into the sunshine of Opportunity to definitely establish his right to inclusion among the accepted stars of cinema rank. And this chance is bound to come soon; it is inevitable, as inescapable as the dawning day, for this lad has a spark of genius that only awaits some guiding hand to nurture it and draw the flame therefrom. One so young who can so indelibly impress himself upon the minds of eminent folk is of a certainty destined for the worth-while things of life. Of a truth his talent must find some outlet, a silver-sheen expression. Keen, alert, intelligent, yet remaining an unrestrained carriage and mode of conduct that is highly commendable for one of so tender years, he is an example that many further along life's road might study to advantage.

That George Bookasta soon to come to the cinema was foreordained. Else why should he have been gifted with a personality that so easily meets the exacting and high standards of the shadow stage? His mimicry is finished to the nth degree, and his other acting needs only the refining touches which experience, time, and good leadership will bring. Given a suitable and sympathetic rôle this boy will win plaudits of international magnitude, for he has the stuff and he can put it across. He has the soul of the actor and the artist, and when all is said and done that is all that is essential—understanding. He can dance, in a boyish way, but his forte is acting; not comedy, or comedy-drama, but straight drama, something with human interest and great appeal.

"Monga" afforded him a small chance, but his biggest and best to date. He hardly rose above the atmosphere, if one is to consider the position he enjoyed in the cast. But if one is to consider the heart and soul he put into his work, bearing in mind that he is as yet just a little man, then it is safe to say he arose to great heights in that picture. But it is not sufficient; he will never win his spurs on such, and therefore he is building day by day to bring closer the realization of the Big Chance. When it comes George Bookasta will not be found wanting. He will substantiate and redeem the faith which his many friends have invested in him. We shall watch with great hopes and expectations, sure of the ultimate outcome.

---

**BEAUTY AWARD GIVES IMPETUS**

Virginia Brown Faire, First Nat'l featured player, loaned by Warner Bros., is the winning girl in the first to be signed of the all-star for the Belasco production. Miss Faire has been given to understand that the role of "Esther," Jewish girl which she will enter, has a great deal of drama in it, and that the people will do much for her advancement.

Since coming to the Coast following the winning of a beauty contest offered by an eastern "fan" magazine, Miss Faire has been rapidly advancing to the top of the heap in the world and recently had the reward of winning the best dressed work in being signed by First Nat'l on a long-term contract.

Loving her work and being possessed of great ambitions, Miss Faire has been striving in her determination to have her screen designation on a sure track. Of "Monga" is no chink.

Because of his name and also the fact that he has essayed numerous Chinese roles during his long and varied career as a cinema featured player, William Monge, the wonder boy of the screen, denies the rumor that he is oriental. A deluge of fan letters arrive at Monge's office each month and a majority of them contain the query, "Is it true that William Monge was born?" Monge wants it distinctly understood that he is an American, having been born in a city of Chamberburg, Pa. Mr. Monge's next screen performance will be in John M. Walsh's "Why Men Leave Home."
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
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<th>Asst. Director</th>
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<tbody>
<tr>
<td>DEARHOLT PRODUCTIONS</td>
<td></td>
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<td></td>
<td>Mcgaugh</td>
<td>&quot;Gambling Wives&quot;</td>
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<td>NEVA GERBER PRODUCTIONS</td>
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<td>Dick Hatton</td>
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<td>BRENTWOOD STUDIO, 4811 Fountain Ave.</td>
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<tr>
<td>J. T. Rodger Productions</td>
<td>Jim Carey</td>
<td>Wilson-Totore</td>
<td>Sutherland</td>
<td>&quot;Chuck&quot; Reiner</td>
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<tr>
<td>DARRELL-MOUNIER STUDIO</td>
<td>J. F. Mounier, Gen. Mgr.</td>
<td>FAMOUS ARTISTS STUDIOS</td>
<td>6046 Sunset Blvd.</td>
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<td>FOX STUDIO</td>
<td>James Ryan, Casting</td>
<td>1401 N. Western Ave.</td>
<td>Fred Kley, Studio Mgr.</td>
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<td>GOLDSTONE STUDIO</td>
<td>1426 Beechwood Dr.</td>
<td>Phil Goldstone Productions</td>
<td>State Rights release</td>
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<td></td>
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<tr>
<td>GRAND STUDIO</td>
<td>1438 Gower St.</td>
<td>Sam'l Bischoff, Gen. Mgr.</td>
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<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>6640 Santa Monica Blvd.</td>
<td>Wm. Sistrom, Gen. Mgr.</td>
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<tr>
<td>HAROLD LLOYD CORPORATION</td>
<td>— Wm. R. Fraser, Mgr.</td>
<td>Taylor-Newmeyer, H. Lloyd</td>
<td>Landon</td>
<td>Roby, A. Golden</td>
<td>&quot;The Girl Expert&quot;</td>
<td></td>
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<tr>
<td>J. K. McDONALD PRODUCTIONS</td>
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<td>KINEMATIC PRODUCTIONS</td>
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<tr>
<td>HORSESHOE OFFICE BLDG, 1442 Beachwood Dr.</td>
<td>Bob Horner Productions Independent release</td>
<td>1442 Beachwood Drive</td>
<td>Sanford Productions.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>ROY HUGHES PRODUCTIONS</td>
<td>840 S. Olive</td>
<td>SHADOWLAND RELEASE</td>
<td>Leahy Productions, John MacFarland, Jr.</td>
<td></td>
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<tr>
<td>HORTENSIA STUDIO</td>
<td>Horace Williams, Casting</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
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<tr>
<td>INCE STUDIOS</td>
<td>Gene Stratton Porter Productions</td>
<td>Thomas H. Ince Corporation</td>
<td>All-Star</td>
<td>Max Dupont</td>
<td>&quot;The Galiopping Fish&quot;</td>
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<tr>
<td>BUDDY KEATON STUDIO</td>
<td>1025 Lillian Way</td>
<td>Eddie Cline, Casting</td>
<td>Walter Reed</td>
<td>Joe Rees</td>
<td>Comedy</td>
<td>Holly 2814</td>
</tr>
<tr>
<td>LAY STUDIO</td>
<td>Tom White, Casting</td>
<td>1520 Vine St.</td>
<td>Dick Rust</td>
<td>J. G. Hawks</td>
<td>&quot;Singer Jim McKee&quot; \ Editing</td>
<td>Holly 2400</td>
</tr>
<tr>
<td>ALL MOVIE PRODUCTIONS</td>
<td>5360 Melrose Ave.</td>
<td>431-171</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>MYER-SCHULBERG STUDIO</td>
<td>3800 Mission Rd</td>
<td>Individual Casting</td>
<td>George Yoehlem</td>
<td>Waldemar Young</td>
<td>&quot;Poisoned Paradise&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>M. YAGER STUDIO</td>
<td>1160 Lodi St.</td>
<td>Walter Amorous</td>
<td>Microscopic Motion</td>
<td>Pictures Schedule</td>
<td>Holly 4700</td>
<td></td>
</tr>
<tr>
<td>R. STUDIO</td>
<td>Melrose and Gower</td>
<td>780 Gower St.</td>
<td>Staff</td>
<td>&quot;The Fighting Blood&quot; Series</td>
<td>Holly 7800</td>
<td></td>
</tr>
<tr>
<td>RACH STUDIO</td>
<td>Culver City</td>
<td>Warren Doane, Mgr.</td>
<td>Staff</td>
<td>2-1 Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>RACST STUDIO</td>
<td>5341 Melrose, M. C. Levey, Pres.</td>
<td>&quot;Secrets&quot;</td>
<td>Holly 4080</td>
<td></td>
<td></td>
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<tr>
<td>ARNER BROS.</td>
<td>5842 Sunset Blvd.</td>
<td>Steve Smith, Jr.</td>
<td>&quot;My Kingdom for a Horse&quot;</td>
<td>Holly 4181</td>
<td></td>
<td></td>
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<tr>
<td>ARNO BROS. STUDIO</td>
<td>6070 Sunset Blvd. Al Brandt, Mgr.</td>
<td>Wm. Field</td>
<td>&quot;Puddles&quot;</td>
<td>Holly 7940</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARDORSTUDIOS</td>
<td>6070 Sunset Blvd.</td>
<td>J. S. Brown</td>
<td>&quot;Iger Brummel&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
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<tr>
<td>ARLES PRODUCTIONS</td>
<td>Box 818, Station &quot;C,&quot; Los Angeles</td>
<td>Jos. Brown</td>
<td>&quot;How to Educate a Wife&quot;</td>
<td>Editing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARDORSTUDIOS</td>
<td>6070 Sunset Blvd.</td>
<td>J. S. Brown</td>
<td>&quot;Rabbit&quot;</td>
<td>Editing</td>
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<tr>
<td>ARDORSTUDIOS</td>
<td>6070 Sunset Blvd.</td>
<td>J. S. Brown</td>
<td>&quot;Lover's Lane&quot;</td>
<td>Editing</td>
<td></td>
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In An Edendale Garden
By FERN DUVAL

We found her in her garden. Judged alone, that garden would have been a superlative, breath-taking, almost indescribable accomplishment. Surrounding the actress, it was a fitting harmony, unusual, but quite naturally so.

She was severing dead leaves from a clump of old-fashioned cosmos. Thus occupied and attired in a simple white frock and sandals with loosened curls, she evinced the spirit of enduring youth without for a moment missing the dignity of the great artist, who, arrived at middle-life as years are counted, has long studied the Plan and found it good.

Then Eugenie Besserer greeted us and the enthusiasm and vitality of this woman who has been called "the Bernhardt of the screen," was astounding.

We could not refrain from praising her lovely little home, her really exquisite flowers, and it was easy to discern that much of her heart was in that Edendale hillside. Having been introduced to Beach, a tremendous dog, and Purry, a wee kitten, having viewed the surrounding countryside from every carefully planned vantage point, we went down to pictures and their production. It was a privilege to watch Eugenie Besserer's enthusiasm for her home swing to her work without abating a wit—drawing apparently upon a boundless source. Again, we found that she was a generous "approver" given to criticism only when it could be made constructive. She stated "I care greatly for my picture work and consider myself wonderfully fortunate to have had in so short a time two such significant roles as Nina in "The Rendezvous," and Marty in "Anna Christie." Parts that mean much are not as frequent as one would like, therefore, very valuable when they do offer themselves. Nina I like better than any-

thing I have done since mad Kate in "Light in the Clearing," although perhaps doesn't quite achieve the scope of Rosy in Griffith's "Scarlet Days," and many of my impressive photo play builder, all the wonderful strides have been made by the really big producers. Why, who think of the early Selig days when we cut a photo play a week—she broke off a merry chuckle—"it just proves prog to the cynics, that's all," she concluded.

Other subjects were touched, upon-foster children, some dozen little whom she has lifted along to useful positions in life, while, according to her admission, she has learned more than has given; her two (the small grand quite now at least with a dramatic future; life's companion, the man she marries fourteen years of age. Then a brief sketch of her career—a debut at nine with Max Barrymore, her partner, and an eight-year engagement with Selig, whom she was featured in "Woman's Forty," "The Smouldering," other productions.

When we went from the presence Eugenie Besserer, we carried with us, an impertinent, intangible something we felt rather than classified. It had much of the essence of greatness.

Suggestions from the Smart Shops

Cruger's, the New York shop on Forty-fifth street just off the Avenue, is now showing an excellent selection of tweed overcoats, importations from Scotland.

Cullingworth of New York, at 12 East 46th street, are showing sack suits made up in imported worsteds, Saxony, tweeds, and cheviots. They are very reasonable in price and have attained great popularity with men there.

Hickey-Freeman of Rochester, New York, have announced a new overcoat for the coming winter. This renowned establishment has created a thoroughly showerproofed coat that has the appearance of the regulation tailored coat.

Whether you desire a gown for that coming ball or a sport outfit for that game next Saturday you'll find that "something" in a Betty Croft Creation that distinguishes the master achievement from the reasonable, too! And the fortunate thing about it is that Miss Croft will rent you these outfits as cheerfully as tho you were purchasing them. It's the little residence at 1843 1/2 Cherokee Avenue.

It is interesting to note how the smart shops have gained in popularity in the past few years, that is, in their appeal for the public at large. One of the busiest of these establishments in Los Angeles is that of Petrie, Inc., on West Sixth street opposite the Metropolitan Theatre. Here one can always find the smart and novel in men's custom-made and ready-made suits, shirts, and overcoats and the finest in accessories such as cravats, hankiechiefs, golf hose, knit jackets, etc. Being under the management of young men this shop is open to new and progressive ideas in wearing apparel, yet never sacrificing good taste for the sake of novelty alone. This shop is patronized by a great many film men, and its cinema clientele reads like a screen blue book.

Whalley-Ford, Ltd., of London, bootmakers, have a shop on East Forty-fourth street, featuring imported footwear. It is the rendezvous of those fond of British-made shoes.

Desmond's, of Los Angeles, are agents for John Shannon's Clothes, for imports. This renowned couturier created a very unusual, free-swinging coat of finest woolen that marks a somersault progress in coat construction. 3 pockets are featured and the collar is deep. The sleeves are loose, and general build of the coat permits of long easy strides. It should find especial favor with motorists as it doesn't have that irritating tendency to hug the knees.

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Without Influence

Screen ingenues, beware! Belle Green is in our midst and she has an ambitious look in her eye. She arrived here several weeks ago from New York, where her sister, Dorothy Green, was known as one of the films' most popular delineators of vampire and adventuress roles, appearing with such notables as Marion Davies, William Farnum, and Irene Castle, having been associated with the Fox, Cosmopolitan, Lasky and the old World Film organizations among others. Dorothy came to Hollywood several years ago, when she first appeared on the screen and made a picture with Marshall Neilan, entitled "The Country Boy." About two years ago she retired, following her marriage to a prominent New York attorney and since that time the responsibility of advancing the family film fame has been shifted to sister Belle.

She has played in several musical comedies and dramatic productions in New York, but this did not have a very great appeal for her, and she decided to break away from it all and come to California and enter film work. Her big ambition is to follow in the footsteps of her sister and attain the same renown in her particular type of roles as Dorothy previously enjoyed as a portrayer of exotic characters.

Concerning this she said: "Of course, I realize that Dorothy's influence in the East would aid me to a great extent, but don't you understand that it is not pleasing to be known through life simply as the sister of 'So-and-So?' I would much prefer to work diligently in order that I may appreciate any success I may achieve, and know that it has been attained solely through my individual efforts. At the outset it may prove rather difficult, considering the ready competition in my roles but I am endeavoring to prove deserving."

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It isn’t an expression, it’s a game, evolved by Hoot Gibson and his cohorts in a big café scene of his latest Universal feature, “Court-in’ Calamity.”

Altho the picture has been in production nearly a month the café scene, now in the filming, furnishes the key action to most of the important sequences in the entire play.

It is here that a college youth, though his parents to be an anemic, effeminate chap, proves himself a regular mine-clyclone on wheels. This is Hoot’s role and when he and his gang arrive at the party the tempo of the place increases to runaway speed.

When things get dull Hoot proposes a football game. Using a derby hat for the ball the gang takes the dancing crowd like Grant took Richmond. It looked for a while as if—then the police arrived.

“That’s a little too soon for the cops, isn’t it Ed?” Gibson asked Edward Sedgwick, his director. “If you’d given us another couple of minutes we’d have had the place wrecked.”

“Don’t worry about that. We’re not ready to strike this set “et,” said Ed.

“Court-in’ Calamity,” an adaptation by Raymond L. Schrock of William Dudley Peley’s popular Saturday Evening Post story, relates the adventures of an Eastern college lad who leaves the home fold for a sojourn with a Wild West show. The play is a dramatic comedy, crammed with action.

“What’s the next shot?”

“Say, you’re shooting drammar, not pool!”

Which, translated means that the cameraman was ahead of his director, playing for position.

Hoot Gibson, directing scattered “clean-up” shot around a wild west circus in his newest starring feature for Universal, “Courtin’ Calamity,” took members of his troupe and his cameraman on a jaunt like the other day at Universal City.

Nearly one hundred shots, mostly closeups and individual action scenes, were filmed during the afternoon. Virgil Miller, ace cameraman of the Gibson unit, ground out footage while speculating on how far he’d have to walk for the next locale.

Virtually the entire cast figured in the final scenes of the circus stuff, including besides Hoot, Josie Sedgwick, Charles K. French, Harry Todd, G. Raymond Nye, David Torrence, W. T. McCulley and Pat Harmon.

“Courtin’ Calamity,” is a screen version of the popular Saturday Evening Post story of the same title by William Dudley Peley. It was adapted to the screen by Raymond L. Schrock and scenarized by E. Richard Schayer.

Edward Sedgwick, regular director of the Gibson unit, has been seriously ill for several weeks, but has directed principal scenes of the picture from a wheelchair.

Dorothea Wolbert, known particularly her work in Hobart Henley pictures; other Universal screen offerings, is playing a principal role in support of Jack Hoxie in “The Drifter,” which Robert North Bury is directing for the Universal Pictures Corporation.

Another player of interest in the cast is Frank Rice, who graduated into acting in a rather peculiar way and achieved considerable success in odd characterizations, used to be a mining engineer and a very successful one. He went to live in Los Angeles and was attracted to pictures. His excellence in western sections and mining ar.- led him naturally into moving pictures. The West. In “The Red Warning?” a picture filmed earlier, he received excellent comments on the characterization of an old miningman.

The Hoxie company is on location in Sonora, California, where mining country picturesque and vivid. Margaret Morris the leading role opposite the star. The role was adapted from acjuces Jaccard’s “H Rock.”

Robert McKim, who for several years stood out among screen players as one of the popular “B” stars, is in the heavy in “The Drifter,” the new Hoxie starring vehicle which the Universal Pictures corporation is producing with Robert North Bradbury directing. McKim’s role the play of David Kintzey in the story which was adapted by Isadore Berns from Jacques Jaccard’s magazine st. “Hard Rock.”

Other players to be in the cast are Margaret Morris, who just finished playing Petie Morrison in a chapter play, “The Gil City,” Dorothea Wolbert and Frank Rice. The story is a western and the exteriors of the picture will be shot.

They will be there ten days.

Too many cooks may have played had the proverbial consomme, but too many Murphys have raised hogs with the pork system at Universal City.

Every day the mail arrives crowded with letters addressed to “Mr. Murphy.” There are three of them—all receivers much mail. Martin Murphy, one of the production managers, receives dozens of letters daily. Joe Murphy, alias Andy Gump, teases fans letters galore as well as busin. letters regarding his realty operations. A. Chas. Murphy, superintendent of the zoo, also has a wide correspondence.

Usually the fan-letters and letters dressed to the head of the zoo by visitors has shown about come with every sort

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578-280 1720 Hudson Ave.  430-258
Initial attached except their own. The result, the actor and zoo expert are kept busy running back and forth with "opened by mistake" mail. Martin Murphy, production manager, pays the morning rush of his sorting his own business mail out of letters demanding photographs in the character of Andy Gump—Joe's mail—and recipes for curing spavins of heaves—intended for his namesake among the lions and tigers. The zoo superintendents open letters proclaiming the virtues of new brands of paint for scenary, and plastic for making marble pil- lars for sets. Altogether it's a merry time when the mail arrives.

The postmistress at Universal City suggests that correspondents address the Murphy's as "Actor Murphy," "Animal Murphy," and "Production Murphy" to avoid mistakes!

"Hospital gymnastics" are Reginald Denny's method of keeping in condition while in bed, encased in a plaster cast as the result of the automobile accident in which the Universal star suffered a broken pelvis.

Denny, star of "The Leather Pushers" until the last series saw Billy Sullivan install as his successor, and now star of Jewel productions, has always lived an outdoor life, and gone in for strenuous athletics. Flat on his back lacks of his usual exercise worried him. He feared he could not keep in shape. His physician of course forbade any movement while his broken pelvis was knitting.

Finally Denny hit on an idea.

"My arms aren't hurt, and they're not in a cast," he proclaimed. "I can exercise them, anyhow."

He enlisted the aid of Edgar Kennedy, who has played opposite him in his fight pictures, and Kennedy obtained and exercising-machine, consisting of two handles fastened to an elbow piece. This was suspended from the ceiling over Denny's bed. The actor, reaching up, grasps these and operates the exerciser just as it is done in a gymnasium.

"Even that much exercise does me a lot of good," says Denny.

"Anyhow, it keeps him happy while he's laid up," is Mrs. Denny's opinion.

"Wildcat Allen" and "Battling Osborne" mixed in a lively round at Universal City during the week. This is the last of the fistic encounters that have marked the recent productions at the big studio, and a climax of the Briiboon-Rawlinson bout, the O'Malley melee and the big scrap of Billy Sullivan of the "Leather Pushers."

The battle marked the climax of "The Ghost City," Universal's new chapterplay,—
Megaphone

Co-starring Pete Morrison and Margaret Morris, Alfred Allen the noted character actor, did battle with Bud Osborne, the heavy villain of the play. Allen, cast as the rich ranch owner and father of the heroine, played by Margaret Morris, proved a scientific boxer, too. Osborne still bears the marks of the encounter.

In the picture the rancher discovering the duplicity of his neighbor, is supposed to administer a severe drubbing to that worthy. Osborne was instructed to fight back, when Jay Marchant started the scene. He did. Allen "waxed in." The result was a fistic conflict that delighted the director, marked up the "heavy" and made one of the liveliest scenes in the picture.

"Bring on your Rawlinson's, Denny's, Sullivan's and O'Malley's," quoth Allen when the fray was over.

"You pack a powerful wallop," was all Osborne said.

Through the illness of Edward Sedgwick, the director, Hoot Gibson has blossomed forth as a director for the first time. Gibson directed the rodeo scenes in his picture, "Courin' Calamity," awaiting Sedgwick's return from the hospital.

Rosemary Cooper, who will be remembered for her articles about the beginner in motion pictures which were published in the Los Angeles Examiner some time ago, has been engaged by Emory Johnson for his next production. She was seen in his latest release "The Mail Man," which has just concluded a run at Lorca's State Theatre.

Harry LaFerne has returned to Hollywood after a short vacation in Chicago and other eastern cities. Prior to his departure for the east LaFerne completed one of the principal roles in Roy Hughes' "The Man from Thundergap."

OPENING DEC. 3RD—R. U. R.

BY KAREL CAPEK

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BELLE GREEN
DREXEL 4805
A recent arrival from the New York stage and screen, playing ingenues.

Hollywood, California, January 21, 1921.

Mr. C. F. Palmborg, Special Representative,
New York Life Ins. Company,
909 Garland Bldg.,
Los Angeles, Calif.

My dear Mr. Palmborg:

I wish to thank you for increasing my insurance by the $50,000 policy you have just secured in the New York Life.

In buying this policy in the New York Life I feel that I have invested a portion of my income in the safest possible security for my family in event of my death, and for myself later in life. The best is none too good for my family now, and, therefore, the best in life insurance should protect them in event of my death.

I appreciate the efficient manner in which you have handled this matter for me, and will be very glad to recommend your personal service in the New York Life.

Very truly yours,

[Signature]
"Permit"

Two nights ago, on Thanksgiving Eve, the members of the Motion Picture Directors' Association and other folk of filmland gathered in festive conclave at the Biltmore Hotel to celebrate their Seventh Annual Ball and Masquerade, an annual function that has always occupied a preeminent position in the social life of Los Angeles for its brilliancy and refinement. The elite and distinguished of the cinema profession had gathered there to do honor to the men at the helm of film production and to join them in a few hours of merrymaking designed to bring a much-needed recess between the long and tedious days of labor that had passed and that were to follow. The joy of the occasion was contagious; everyone reflected, in happy countenances and buoyant mood, the spirit of the event. Smartness and beauty was the keynote of the affair, and the idle banter that passed to and fro, and the numerous exchanges of courtesies and compliments, mirrored the joy and complete accord of the participants. It was, in short, a most inspiring assembly.

Then, when the dance was at its height, in walked the law and called for silence. The uniformed gladiators, champions of the city constitution, called for a halt in the festivities, and informed those present that they must cease their merrymaking, for they did not have a "permit" to carry on in such a manner. Orders had been issued by their august majesties, the Police Commissioners, that the members of the Motion Picture Directors' Association and their friends must cease their playing and go home, for it was past the midnight hour, and did not the city constitution say "Thou shalt not dance after midnight?" In this manner did the guardians of the peace of the city of Los Angeles dictate to these motion picture people how they should conduct their social affair. If they had intended to hold such a gala occasion they should have sent one of their representatives to the stronghold of the civic powers at least ten days previous and obtained from them permission to dance.

"Permit—eh?

Since when have the Motion Picture Directors' Association or any other motion picture organization or any group of film

(Continued on Page 8)
This Week's Theatre Notes

An exceptional bill is promised Hillstreet patrons next week beginning with the matinee Monday with Virginia Pearson, famous stage and screen star as the special headline feature and a diversification program of Orpheum circuit standard acts.

Virginia Pearson will present a one-act dramatic play, "The Second Chance," written by Sheldon Lewis, who is also a member of her supporting company. The playlet tells a dramatic story dealing with the present crime wave and is said to be rife with thrilling incidents and tense situations.

David Bennet is about the sweetest, charmingest-voiced prima donna we've heard in many a long day, and grows on us each time we see her, while Aimee Torriani as Chloe, continues to please mightily, even though it does seem too bad she hides her attractiveness behind a black makeup.

"Topsy and Eva" is a pure delight.

"Pioneer Trails" at Clune's Broadway is a vivid page from our early history and its appeal is universal. This David Mason triumph tells a story of the early west, when the man with a quick draw and ready tongue ruled. It portrays skillfully the life of the period when men and women were drawn into the unknown wildness by the lure of gold and is replete with thrills and human touches as well, as an absorbing romance of charmed lives.

Every detail of the picture has been given careful consideration by a staff of experts and the cast includes such artists as Cullen Landis, Alice Calhoun, Bertram Griesby and G. Barber, and probably a thousand others in the spectacular scenes.

From all indications, Universal's production of Victor Hugo's famous classic, "The Hunchback of Notre Dame," is due to establish records for a downtown Los Angeles run. Since its opening at the Criterion theatre two weeks ago, the production has been playing to capacity houses, with hundreds turned away at every performance and there is no sign of a let-up in the rush to witness the picture. Wallace Worsley, the director, has created an artistry in "The Hunchback," and Lon Chaney, in the title role, has given a performance to the silver-screen that is due to be talked of for many years to come in the profession, and that will be long remembered by the public as one of the most thorough characteristics that has ever graced the screen. Patry Ruth Miller, Ernest Torrence, Brandon Hurst, Norman Kerry and all the other principals in an exceptionally large and famous cast, are all on a scale of magnitude that is unusual even in these days of super-specials.

The presentation at the Criterion is on a scale of magnificence fitting the subject. For the atmospheric prelude, the belfry of Notre Dame, the cathedral, the brooding chimes, the bells, is reproduced, and blending with their chimes comes the far-off sound of organ music, all carelessly in the cathedral hundred of feet below. The score, especially arranged for the production by Adele Tander, has been arranged to fit the tempo of the picture and greatly enhances the dramatic values of the screened play.
A Treatise on Cinema Waste

By M. C. LEVEE, President of United Studios

With the producing activities of 1924 must come the elimination of waste in the making of pictures, if we are to cut down the high production costs which have appeared in the past fall.

The waste situation who something week producing the all the products, like what is and what is not waste in motion picture producing is something that can be used until the end of all things. If time and money are not spent in the literal sense of the words, although this apparent waste a situation or idea is made possible that greatly helps to make a picture, then this is not a waste.

What to the hardened businessman at times seem waste, may in reality be the making of a great creation on the part of the a business where intangible factors that come up make the product are necessary, such as, the making of motion pictures, it is impossible to entirely eliminate waste. In an exercise where weather conditions must be greeted with, where personalities play such an important part in the quality of the product, and the artistic creations become the selling values, there will continue a certain amount of waste.

However, there are various physical factors that contribute to the success and production of pictures. Any waste resulting through mud, admiring or mishandling of these physical properties is inexcusable.

There is no reason why a set or a series of should not be ready on time. There is no need for insufficient lighting, or for delays in changing locations involving inactivity on the part of the producing staff and players. There no cause for waste motion in the physical handling of the routine business of picture making.

To argue, a general percentage of waste in past has resulted not through weather con trolled, not through accidents, but purely through lack of business application to the business end of picture making.

There is no reason why a company should not start shooting and then "lay off" for days while director plans other scenes. There is no reason why a picture should be placed on a "wait" and then kept idle for weeks before being actual work. Nor is there any excuse for the building of sets at the eleventh hour or the hesitating overtime work on the part of hundred of men—and then having that set lay un used for days.

The production of Maurice Tourneur pic tures after the shooting is not only bad, but detrimental to the picture business. A complete and thorough knowledge of the picture business is essential.

The Universal Megaphone

By Arthur Q. Hagerman

After spending nearly seven weeks on location in the redwood timbered hills of Northern California, with a deserted summer camp as its refuge and a high-powered radio as their source of entertainment, Director Clarence Brown and the Universal company that is acting in the filming of "The Signal Tower" have returned to University City to complete that picture's shooting.

The "Clarence Brown Special" which traveled the party and from the location seven weeks ago is still staffed by Mr. Brown's first and second assistants, Charles Do in and Ernest Laemmle; Virginia Valli, who starred in the production; the cast of players, including Rockliffe Fellows, Wallace Beery, J. Irrell McDonald, James O. Barrows, Dot Farley and Frankie Darro, and production aides and workmen to the number of forty. Attached to the Pullmans were four cars of equipment, including two big electric generators, a massive battery of lights and a full-sized collapsible signal tower, with interlocking semaphore and switches.

Of the six weeks the company spent in the hills near Fort Bragg, three weeks were given over to day work and three weeks to the taking of the many night scenes. The camp at which the company was quartered consisted of a small inn and some tiny bungalows, and ordinary comforts were at a premium. The cold was in spiring and the food disappointing, until Mrs. Brown, who accompanied her director-husband (Continued on Page 19)

A studio to be of greatest service to the producer must carry expensive organization as well as a tremendous line of material properties that are used in picture making. As to organization, our chart is the best illustration of how our plant operates. First the office of President carries with it the entire supervision of the plant. Next comes the general manager directly responsible for the individual departments.

The Planning Department is the heart of the organization consisting of the Chief Planner and schedules, the Material Man, the Purchasing Agent, the Planners, the Job Chasers, Stage Space Assigner, Storage Manager and Employment Manager.

In the Construction Department are the mill, the staff shop, paint and paper shop, plaster shop, carpenter and labor departments. Under the Property Superintendent are the furniture men, the set dressers, property men, electrical fixtures, draperies and wardrobe units.

Under the electrical superintendent are in addition to the electricians, the blacksmiths, tin smiths, plumbers and maintenance and repair men. In the accounting department are experts handling finances, contracts, time-keeping, billing, store accounting, and adjustments.

JOE DED: * * * By Bert Tracy

JOE DED SAYS:

Lead a wild life and die young so you'll have a good looking corpse.
Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., Nov. 26th, 1923.

Annette Kellerman, and her husband James R. Sullivan, arrived in San Francisco a few days ago on the steamer Tahiti from New Zealand. During their stay of more than two years in Australia and New Zealand they have been busy in the making of some under-water films, starring Miss Kellerman, and arranged and directed by her husband. Miss Kellerman was never so near the ocean, with the camera encased in a diving bell, and the fair star gambling among the fishes.

William Russell, of Western fame, returned to San Francisco the last of last week to be present at the big football game on Saturday, and have another look at the races at Tanforan.

Walter W. Bell, as director, will begin work almost at once on an up-and-down series of six twenty-minute films, to be made at the studio in Niles where Bronco Billy used to work, with exteriors on a nearby ranch stocked with twenty-five hundred head of cattle. Merrick and Cohen are back of the project. The cast has not yet been announced.

For the first time in San Francisco's moving picture history two of the big down town theatres are giving duplicate programs, for last Saturday Charlie Chaplin's notable film, "The Woman of Paris," opened at both the California and the Granada Theatres. The duplication is being carried out in every detail, even to the musical numbers and the joint appearance at both theatres of Paul Ash, and Max Dolin, who motor from one theatre to the other to keep the program going. The picture met with a most enthusiastic reception from great crowds, and bids fair to carry on its unusual record in New York and Los Angeles. It is reported that Charlie Chaplin himself came quietly to town as the guest of Don Lee, to be present at the first showing here.

Andre Ferrier and his company of players at La Gaitte Francaise, last week gave two charming performances of Molieres famous play "L'Avar." Ferrier and his associated company are especially worthy of mention, because in a simple and unpretentious way at their little theatre on Washington Street, they are giving a season of French plays, and giving them so artistically, with so much real dramatic ability, such quaint settings, and such beautiful diction, that they stand out in contrast to many of the rather poor offerings of the larger theatres. Charles Fallon, well known to the picture world, is a member of the company.

Max Miller, head of the Stereoscopic Production Corporation of this city, has sold outright for a good price, the film of "The Pair of Helions," filmed over four years ago last spring, now starring Ranger Bill Miller and Patricia Palmer, Mr. Miller is now making plans for the filming of some further pictures, to be shot largely in Sacramento.

Priscilla Dean came to San Francisco the latter part of last week for a little holiday, and to be "onset" at the big Stanford-University California game on Saturday.

"Eight Bucks," the picture made recently by the Rollemlo Films from a story by Fred Win-
damere, and directed by him, has been released under a special arrangement to the American Legion, to be shown at their "posts all over the world." It is the redemption of a returned veteran of the World's War to the ways of peace, and is reported to be an interesting story, which has been all played by cast headed by Raymond McKee.

Bowditch Turner, best known to the film world as "Smoke," is not yet appearing at the Capitol theatre in "Scaramouche," the recent hit, as a legist in person playing with Francis Bushen and Beverly Bayne in a headline sketch at the Golden Gate Theatre this week. "Smoke" enjoying this engagement, which lasts only two weeks, for it is a change from pictures and he says, a chance to "show them how to do something besides act before a camera." In sketch, which is called "Poor Rich Men," he gives an excellent performance as the Bo-beheist.

One of the most modern plants on the coa for the designing, erection and stage se- rery, is to be erected at once on Tenth Stre beyond Bryant, by the Rothschild Entertain ment Co. It will be a fine reinforced concrete building, two stories and a basement, with tower eighteen feet wide by sixty feet high, building contracts have already been let.

Joseph M. Schenck with Sol Lesser, H. C. Athur, Jr., and Abe Gore were all in San Fra nce this Thursday on business connected with the West Coast Theatres, a combination form only eighteen months ago but which already owns and controls over a hundred theatres.

"Fore!!" and Vic Talks

By FANCHON ROYER

We have interviewed several of the well known "difficult" celebrities and many of the "accommodating" ones, confronting them across dinner, dressing and card tables, in hotel lobbies, limousines and other highly recommended locations for the semi-official tete-a-tete. But we never walked a golf course with one until we sought and surprised Victor Potel, one of filmdom's best known comedians, at precisely the moment when he was himself pursuing ex- service and relaxation on the Griffith Park Links. It soon became apparent that his quest was as gringly important as ours and——so we elected to trail along.

The tall, thin comedian teed off determinedly and——let it be stated—in a most promising man ner which brought a very slight degree of satisf action into his bland, unrouled countenance. Then, as we followed up the play, he turned his attention easily and it was to be perceived that here was a man who could concentrate——

in seconds.

We questioned him about his chosen field, screen comedy and, remarkable as it may seem, this self-professed actor whom we have quickly discovered to be in no sense the clown sug gested by memories of his early slapstick roles, played an excellent game with no material paws on the ball which followed.

We already knew that Victor Potel had abandon ed slapstick after creating one of the most famous of the first comedy characters, (This was Larry Slag Slim, the delight of early juvenile fans, who appeared for several years in Espany's Snakeville series). He now told us why.

"I began to realize some eight years ago that the most justified and welcome comedy in the catalogue was comedy relief in feature plays.

It was the cleanest cut and most human, and even then we were breaking away equally from non-sense and old time melodrama toward the realism which is now the keynote of popular literature and drama.

So a forethoughtful man maker changed his course somewhat and landed first in Mary Pickford's "Captain Kidd, Jr." and then in dozens of full length serious photoplays through which he rollicked with that same abandon that had already rendered him a universal favorite. Prominent parts with Nazimova and in all-star productions increased his scope and established a niche of his own in the scheme of picture things.

We had arrived at the eighth hole before Victor Potel registered a kick. It's just possible that an extra "put" for the seventh was some-what responsible for the brief rebellion of the golfing spirit, but the expression was significant nevertheless.

"The greatest flaw in the turnover of standard directors today is their small knowledge of edge of this comedy we have been discussing. They feel that they need it in their plays, but most of them are afraid of it. Breaking up the dramatic situation with nonsense is a tickle job, I admit, but the man who undertakes to direction of a photoplay without absolute sure of such technique is a bit premature in his aspirations, it seems to me. A laugh after a te is the more valuable of the two moments, nine cases out of ten it is the laugh that de cates the cutting room floor when they must dig to footage.

"Another instance of inexcusable comedy ne lect is illustrated in the favorite remark of half dozen directors, 'Vic, (or Bob or Bill Jerry) come on in here and do your stuff—I see how funny you can be,' and this with previous plans for situation, characterization or contrast. Pointed out in any production and I'd like to go on record as protesting the lazy carelessness of the seven directors who indulge in it. When the hero wats needs a reaction, out of justice to his story, her performance and the audience's intel lience. The same should hold good with the comedian, who needs perhaps more sub tlety and a far greater psychology than the artist.

"I wondered this last for a moment as I contemplated the ninth hole neatly accomplished. Slippery Slim had deliberately repose himself in the little object which had occu pition my recent travels, and now with glance at the descending duck, remarked cheer ily, 'Guess that'll be all.'
P E N Y

L'ENVOI

Camera! News Section

Robert Agnew, the actor has always interested
me. I have long admired this youth with
his glowing, winning personality. His flashing
smile and beaming eyes always radiated a
feeling of happiness within me. I have heard
numerous ones of the fair sex declare that he is
the handsomest of them all and I often wond-
ered if he would prove as attractive in real
life. Therefore when business affairs necessi-
tated a call upon this young man, I looked for-
ward to meeting him with a great deal of
pleasure.

I was not disappointed, for I found an ex-
ercise of good soul and a keen eye for charming
candor and an absolute absence of
egotism. And right here I wish to state that
this lack of egotism which I find among
the motion picture people in general, is worthy of
notice and praise. The adulation wealth and
fame they receive might well turn the head of
anyone, but as a rule I find them decidedly
modest. Many a business man would do well
to take a lesson from them in this respect.

Robert Agnew is not one who talks about
himself. He desire that his work is a joy
to him and I marveled at his tireless energy.
I had occasion to call upon him about nine
o'clock one morning and found him in his car
ready to start for the studio. He was so
brilliant and sparkling as ever and eager to be
off. Later his mother told me that he had
worked until three o'clock that morning and all
the night, the night before—that he had a
bad cold and she knew that he was making a great
effort to refrain from coughing in her presence,
as he realized that she was worried about his
condition. “But that is Robert,” she added,
“Always thinking of me instead of himself.”

And that is an index to his character—un-
selfish. He is good oft hereafter will she was and we.
With him, his mother's welfare was always fore-
mast in his mind. His interest in my business—
life insurance—was due to his devotion to her.
He wanted to make sure that she would always
have plenty, in case anything happened to him.
He is not a lad who lives only in the present.
He is looking down the long road of years to
come and planning for the future and any con-
tingency which may arise. His intelligence and
ability to reason and think have caused him to
realize that the time to plan for the future, is
while the present is bright and rosy and not to
wait until a time when it is to late.

So through his love for this sweet, little
bright eye, brown eyed mother, Robert Agnew
unselfishly works and plans for bigger things.
Quite naturally she adores her dear boy and in
his success and I feel that her love and faith in
him have played a large part in his success.

Although young in years, he holds an enviable
position in the motion picture world. With
the benefit of a few more years of added experience,
I predict great things for him.

I do not profess to be a dramatic critic, for
that is not in my line, but I do recognize a
lovable character when I see one. There are
certain types of actors who appeal to the public
and Robert Agnew is one of these types. He
was that indefinable “something” which really
rings true to the individual and causes him to feel
that he knows him, and knowing him he under-
stands him.

So saying an “outsider,” I predict a brilliant
future for this ambitious, talented youth and
will watch his future with great interest. May
we see more of him!
"PERMIT"—A Discussion of the Action of the Police Relative to the Motion Picture Directors’ Association’s Recent Entertainment.

(Continued from Editorial Page).

people ever hesitated to give their full and hearty support to other people’s social gatherings that had called upon them for entertainment or co-operation? Have THEY ever cried "permit" when some civic enterprise came to them in charity’s name and asked their aid? Have they ever conducted themselves in such a manner as to warrant this absolutely uncalled-for and insulting interference from the city of Los Angeles or any of its public officials? THIS WAS NOT A PUBLIC AFFAIR! It was simply an affront to the motion picture industry, for a similar event continued until long after midnight in another section of the city, WITH THE FULL KNOWLEDGE OF THE POLICE. It was, as Fred Niblo stated, "a rank discrimination against the motion picture industry," and it is now high time that the film people arise and declare their rights. We have been subjected to abuse and insult from numskulls and crackbrains too long, and it is now up to us to reveal the insidious and sinister discrimination against us being made by the long-hairs who pull the strings behind our city government and pretend to be the public opinion of Los Angeles’ people.

It is high time that the police of this city were put to some worth-while task.

How about the traffic situation?
How about the auto thefts?
How about the bank holdups?
How about the criminals running amuck?

There's plenty in this city for Mayor Cryer, Chief Vollmer, and other public officials to attend to along police lines before they presume to walk in on a private dinner-dance being held by the motion picture directors or any other cinema folk and dictate as to their hours and form of entertainment, and to add insult to injury, allow other entertainments of similar nature to continue unmolested. The antagonizers have given as their excuse the fact they are trying to rid Los Angeles of "night life." To be frank about it this is a tremendous joke. Try to find the "night life." Furthermore, if they are desirous of shutting down some public dance hall because mother’s daughter is running out all the time, let them follow the right course in doing so, and not assume the audacity of stating that the Directors’ Ball is akin to a public dance hall. There will be no bums at a ten-dollar-a-head entertainment.

In the meantime that "permit" . . . "permit" Los Angeles to be rid of auto thieves . . . "permit" Los Angeles to be relieved of the terrible traffic congestion . . . "permit" Los Angeles to be cleaned of depraved criminals dashing around loose here, a menace to life and property . . . "permit" bank holdups to cease . . . and last, but not least by a long shot, "permit" the members of the Motion Picture Directors’ Association and their friends to enjoy their little friendly congregations in peace. It only comes but once a year.

If not we will carry the issue to the finish, to the one deciding factor, if necessary . . . the polls. At the coming elections the voice of filmdom will be heard in protest, and it will be a clarion cry for the preservation of free speech, justice and liberty that is as much due film folk as others. Los Angeles MUST HAVE government "of the people, by the people, for the people," and we of Hollywood are included in that "people."

What’s your answer?
Will you . . . "permit"?
**BUILD HUGE BUCCANEER FLEET**

Representing the largest naval investment and the most picturesque undertaking of its kind ever recorded in motion picture history, a fleet of five large vessels of the Sixteenth Century type will be completed shortly by Frank Lloyd, independent producer-director, for his production of Rafael Sabatini’s “The Sea Hawk” for release as a First National picture.

The ships, ranging from 90 to 192 feet in length, one with a poop deck 52 feet above the water line, are now being constructed for Mr. Lloyd at the shipyards at San Pedro, California, under the supervision of Fred Gaboury, recognized experimental authority on ship construction and periodical technique. Mr. Gaboury has been located to Mr. Lloyd by courtesy of the latter, and assisted by more than three hundred draftsmen, mechanics, riggers, carpenters, electricians, sailors and common laborers, he is building a fleet which when completed will recall the Pacific expeditions of Balboa, Magellan and Cabrillo, more than three hundred years ago.

Promised in Lloyd will produce a majority of the scenes for “The Sea Hawk” on the high seas and during the rainy season. To meet every urgency all of the odd vessels are being made seaworthy and equipped with motor power, and it is expected that those who participate in the action before the Lloyd fleet will have some exciting experiences at sea.

One of the ships will be a duplicate of an English frigate of the early 1500s. From the top of the mainmast to the anchor, rudder, the galley, the cabin, all the Anno-nutest details of Sir Oliver Tressilian, time will be duplicated. Another ship will be a Moorish gal-leria and a Moorish Frigate. There will also be a pirate craft and a Spanish galleon. The Moorish galleria may be a winter months than two hundred oarsmen, four to six to an oar, and the other vessels are oarsmen in proportionate numbers.

While Mr. Gaboury’s men are working night and day getting the big fleet ready to take the water, Mr. Lloyd, with Harry E. Well, his general manager, is preparing the filming schedule and the cast. Film- ing is expected to begin in December and last until late in April. Despite a list of candidates numbering over a hundred, the man who will play “the sea hawk” character still remains an enigma.

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**GERAGHTY WILL STAY IN EAST**

Thomas J. Geraghty is now in New York editing “Pied Piper Malone,” Thomas Meighan’s latest vehicle, which Mr. Geraghty adapted from the Booth Tarkington story, supervised the screen production. Instead of returning to Hollywood, as he had planned, Mr. Geraghty will begin work shortly on adapting the next starring vehicle of Gloria Swanson, so is not likely to be home for the holidays.

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**Sennett’s Mother Is Here**

Mrs. Kathryn Sennett, mother of Mack Sennett, arrived in California from Danville, Province of Quebec, Canada, Tuesday afternoon to visit her son, the well-known producer.

It has been the custom of Mrs. Sennett over a period of several years to spend the winter months in California, returning to Canada each year late in April. Mrs. Sennett will make her home in one of the downtown hotels for a short while.

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**COMEDY CZARS PROFIT-SHARES**

That a novel profit-sharing plan for the actors, actresses and other employees associated with the Christie Comedies has been worked out was announced today by Al Christie.

The novel part of this plan is the fact that the money-making proposition have nothing to do with moving pictures, but with the reality interests of the Christie brothers and their associates.

While a list is not given, it is said that those of the Christie organization taking part in the realty company which has been formed, include directors, actors and others from various departments of the studio, and that these interests share alike with the Christies, according to the ratio of the individual investments.

All of the Christie staff have been encouraged to invest their money in Los Angeles real estate, certainly a wise move in the light of the unusual development which is going on at the present time. And it is said that the Christie Comedi-ans regard the heads of the company as shrewd investors, and therefore are following their lead and putting their money into Los Angeles lands and houses.
PSYCHOANALYZE BABY PEGGY

Baby Peggy, five-year-old film star, underwent a test in psychoanalysis last week at the hands of Dr. Lewis A. Aitken, an international lecturer, psycho-analyst and teacher.

Mrs. Hau was so impressed with the industry of Baby Peggy that she begged permission to use the results of examination in a production. The results will make known throughout the United States this winter.

"Baby Peggy," says Mrs. Hau, "has the greatest spirit, I have ever seen in a child of her age, and I have made tests of hundreds of children throughout the world. This child can learn in one year what the average child would need five years to acquire. That is because of her natural talent for concentration. She is trained daily to use her subconscious mind through the mental suggestions she receives in her picture work. The ordinary child uses only the objective mind."

Mrs. Hau put Peggy to a severe test of concentration. The child was told to fix her eyes on a given point and not to remove them until certain rules were used to divert Peggy's attention, without success; even when the story of the bat was told. The routine of Peggy's eyelids fluttered for a second only, but her eyes remained fixed on the mark the whole week of playtime before beginning work on "Captain January," which will be her first feature production under her new three-year contract with the Principal Pictures Corporation.

STAGE EXPERIENCE NOT ESSENTIAL

Much has been said about the importance of stage experience for the motion picture actor, yet Lloyd Hughes, who has just finished the male lead in Zane Grey's "The Heritage of the Desert," is one of the prominent screen players who have not set foot upon the stage. While "stage experience helps the fact that a person has not appeared in the legitimate is no reason why she cannot achieve success on the screen," says Mr. Hughes, who has been one of the busiest "free lance" players in Hollywood during the past year.

Many veterans of the stage find that they must learn most of their theatrical tricks when they appear before the camera. It seems to me that a person who starts at the bottom in pictures has just as much chance as the established theatrical actor who obtained his schooling on the stage of the same.

"Of our most popular players have never appeared behind the footlights, and I feel that the stars of tomorrow, on the screen, will come chiefly from within the picture ranks," said the beginners now in Hollywood.

Mr. Hughes himself is a striking illustration of this statement. Born in Bisbee, Arizona, and the son of a locomotive engineer, Hughes received his education at the Los Angeles High School. While attending the Polytechnic High School and working as a Hollywood book boy after school, he decided to become a movie actor.

Without any "pull" or letters of introduction that might help him, Hughes, after many disappointments, finally obtained work as an extra at the Metro studio. Starting thus at the very bottom of the ladder, he worked his way up, and within two years he was playing important parts.

King Vidor gave Hughes his first acting opportunity as the juvenile lead in "I'm a Man," a two-reeler. In this film the young actor had an opportunity to show his talent, and do, and his efforts won him recognition among producers. Another important part that helped Hughes up the ladder was his characterization in "Hearts of Humanity" for the late Alan Holubar.

When King Vidor received his opportunity to make his first big production, "The Turn in the Road," he selected Hughes to portray the male lead. Followed portrayals opposite Enid Bennett, Viola Dana and then a year's contract with Thomas H. Ince, playing in some of that producer's most successful plays. As Mary Pickford's leading man in "Tess of the Storm Country" Lloyd won popularity. Since then he has played the leading male role in "A Failure," "Her Reputation," "Born of a Cyclone," "The Heritage of the Desert" and other prominent pictures.

Lloyd Hughes' rise to fame was methodical and natural. He did not become famous overnight. He worked hard and thorough through thousands of pictures, and to-day is one of the sought-after actors by producers in Hollywood.

CAPEK DRAMA

Capek Drama
For Theatre

"R. U. R." the weird melodrama by Karel Capek will have its first showing at the New York under the direction of William Wilkes and Dickson Morgan.

The play, dealing with the manipulations of mechanical human beings for the purposes of our mechanical civilization, Karel Capek, who is admittedly one of the most original of our great modern playwrights, has created something called the industrial society of today. The play works out to a thrilling melodrama that leaves the audiences speechless.

Miss Wilkes has chosen a splendid cast headed by Kyra Alonova, William Raymond, Franklin Pangborn and twenty others including Frank Dawson, Jerome Cowan, Elizabeth Newell, Joseph McManus, Billee Leicester, Wharton James, Carroll C. Smith and Max Pollock.

FAMILY OF STAR HOOFERS

Family of Star Hoofers

Surely this old marathon dancing fifty years ago, only it was a solo affair in those days.

Although Jack Lloyd, who appears with Lloyd Hamilton in "Loneome," never saw his father win a contest, he, an old man, demonstrate a skill in clog dancing which could hardly be called complete.

But, true to tradition, whenever Dad saw little Jack begin to shake a leg, he picked up a ruler and told him to stop it, now! So Jack said it with song, in English vaudeville and American cowboy lingo, and then went into the movies!

LEW CODE, GEORGE WALSH, RAYMOND GRIFFITH AND EDMUND LEON ARE GETTING THEIR FIRST GREEN AS ADAMSON, BARBER, AT THE GOLDEN STUDIOS, HAS BEEN IN FOR THE PAST TWO WEEKS.

RETURNS TO FIRST LOT

Because he won his first motion picture success in a cowboy to Charles Martin, who is a star, is rejoined to be back champs, sombrero and spurs. He moves to the Sonora, in the midst of California's early minirion, where he is engaging "Not A Drum W. Heard," an adaptation of the ver sheet of Ben Ames Will' famous Western story.

Following his success in plays, the great plans and range sets of the West, Jones was cast Fox in a number of dramas. Now he is back to his old love of the famous star confidently dictates that "Not A Drum W. Heard" will be one of his b.p pictures. Director Wellman is charged of the Jones photog- troupe in Sonora.

AITKEN HAS OVERALL BIZ

Spottiswood Aitken seems to have the happy combination of the art and the man in the make-up. While playing the role of the sea captain in Hunter Stor's "The Old Colt," Aitken bought a half interest in a small overall factory and when the stock of furniture was sold at night he bought 100 shares to his factory, where he supervises the garb worn during work hours by "the greatest dominant people.

ROOM IS REEL CURR SHOP

If the great Charles Dickens came back to earth and saw studio dressing-room of Lew, he undoubtedly would be inspired to write another letter and here is "Old Curiosity Shop," for Ralph's dressing-room resembled nothing more than old curiosity shop of the days they are gone.

Ralph still uses his old snr to-day. He has been a movie star for twenty-odd years ago when he was a budding juvenile man on the stage.

He has yes pair of his own and shoes that he wore in his D. W. Griffith film. The big heavy-soled shoe he used as St. man in "The Birth of a Nation" are in the room. Likewise his trousers are cut by his friends and heavy armor from "Ivanhoe," old, dilapidated coat and shirt for his role of the "Shrieking Power," his judge's r's from "The Outcast," and a cup club presented by a tribe of Indians. Are among the many valuable possessions of Lewis who make his studio dressing-room like a realinals.

Lewis says he has to double the door at night to keep the p men out. He has his own lines of the dressing the stage with them screen plays.

Mildred Booth is in a Will F. comedy called Roach is made Marie Mosquini is the leading l and Pere Perbs the director...
DECLAEMS LONG-REEL FILMS

the large number of ten and over-reel pictures now being un-
covered on the market an answer to the question of what on the
 pública of the producers?

As the opinion of John M. Stahl, actor of “The Wanters,” “Why
My Leave Home” and other Louis M. Mayer’s offerings through First
Monal, it is a craze that is go-
to a few, a few maid and
ny circumstances. There
are very few stories,”
Stahl, “which require more
half dozen reels to tell with
permitting the picture-goues
to sleep instead of watch the
screen. Most long pictures
are in the business because it is rarely
able to fill more than six reels
logically swift action which
a real bearing on the plot.”

A few historical pictures will add another reel, but those of
interest in action but interest in
biography, and an ancient
are rare. There are very few in the
much-talked-of slogan
and bigger pictures is often
when bigger is interpreted

Mother colorful and highly
rote role is being essayed by
Matiesens, eminent character
star, who is seen as a young
lead-
Dusty’s, Du Clus, the Apache,
of Viola Davis in “Revelation”
argue E. L. Baker is direct
at the Metro studio. This
is same picture which Madame
who had figured as Madame
it is declared to be Miss
most ambitious cinema
do-to.

Thom play of Cdiesens’s
de Philippe de I’imor in Rex
vroom’s “Scaramouche” and Lord
says in Constance Talmaude’s
Dangerous Maid.”

TRY TO HOOK MONG

Because he is a motion picture
picture player and maintains an
in a Hollywood bank build-
for the administration of his
will come out to be seen in John M.
by Men Leave Home,” is daily
rarely wonderful opportunities
immediate wealth.

An average daily mail received
Mong’s office comprises six or
en letters from oil syndicates
ing “gilt-edge” proposing
a variety: missives beg

manning assistance for inventors who offer fabulous returns for an
investment of a few pottery
hundred thousand dollars or a
vestor to invest in real estate
and a scattering of personal and “fan”
letters. And than every in a
while there is a missing that tells
of a lost mine or buried treasure
to be gotten for the price of
little expedition in some far
away place and if Mong will
finance the adventure he will be
rewarded with millions of dollars
in gold and jewelry.

SCRIPT FOLK JOIN HANDS

Despite the usual tradition that
playwright and the scenario
iter are anathema to one anoth-
Winfred Dunn is successfully
writing and directing for Harry M. Dents
on the script of “Happiness,”
will be Laurette Taylor’s next
writing the continuity, in her po-
on as scenario editor for this

The first draft of the script was
pared in the East, whence Miss
weeks conferences with Taylor and Mr. Manners,
occidentally, is Miss Taylor’s

husband in private life.

While in the East, Miss Dunn
also held several conferences with
Metro’s New York scenario depart-
regarding the adaptations of the
other plays and stories which
will be filmed at Metro’s Holly-
wood Studies.

“Uncle Joe” Hazeltone, who ap-
pears in support of Carlton King
in his first feature production for
Distributor, was a page boy in Ford’s
Theater the night Abraham Lincoln
as.

Mickey McMan is one proud kid
these days! He is on location at
Sanora, California, with the “Back
Jones company from the Fox stu-
dios, directed by William Well-
made. He has been promised a
complete western outfit by the
star. It consists of chaps, boots,
spurs, gun, bandana, beaded vest,
whip and revolvers. The boys say
they have a Shetland pony for him
and he is being taught to ride
by one of the cowboys. One of his
stunts is lariat throwing and Mickey
is an expert in this, especially
when it comes to lassoing a
chicken. He will return to Hollywood
some time within the next three weeks
in company with his mother who is in
Sanora with him.

KNOWS WHY MEn LEAVE

“I can tell you why men leave
home,” announced A. P. Younger,
known in the haunt of the screen
literati as Bill. A. P. is one of the
Hollywood wis who never
has left home. He has just
written an original story, based
on Avery Hopwood’s play “Why
Men Leave Home,” for John M.
Stahl, and has gathered a lot of
information on the subject from
the unhappily married. That’s
one of the reasons for Bill’s
success. He chooses subjects
which provide an unlimited scope
for research.

“A man does not pack his
Glads-
and make a dump on his
when his wife, in a fit of
whimsy, throws the kitchen stove at him,”
insists Bill. “In the first place,
of those big blocks of
in life that must be faced—if her
aim is good. In the second
place, he’s probably unconscious
and can’t run.

“It’s the little things that make
the big scandals—that drives the
T. B. M. to figuring how much al-

GETS MADRID SHAWL

Carmel Myers, featured in “The
Slave of Desire” is the recipient of the first Christmas gift to arrive
in Hollywood.

A Spaniard with a penchant for
doing both his Christmas shopping and
his social shopping in one fell swoop,
arrived in Santa Fe on an ardent admirer of Carmel, sent her
a pretty shawl from Madrid.

SCANS NEWSPAPERS RELIGIOUSLY

Few people really digest the
contents of daily newspapers as does
George Melford. The motion pic-
ture producer reads every section
carefully and makes notes of inter-
esting events. Quite often he
gets ideas from these notes which
become integral parts of his pho-
toplays.

A deep into his notebook of
this week’s news reveals
Funniest story: Man, about to
be tried for bigamy by Mr. Wright.
Act is freed when evidence, a junc-
ture of homebrew, explodes.

Saddest story: The San Francis-
co holds up traffic when he
over dying youth run down by
street car.

Finest: Divorced wife, given
custody of child, sees former
husband’s heart breaking because
of separation from baby. She agrees
to let him have their child half the
time.

BOASTS GREAT STAGE ANCESTRY

The movie actor with the oldest
theatrical lineage has been found.
He is Conway Tearle, popular
stage and screen player.

While at first blush, this might
tend to start something among ac-
tors who can trace their theatrical
ancestors back for many years, it
appears that Mr. Tearle’s claim
is not without its enemies. It is
found that his mother’s family, the
Conways, have been actors since

Thus for over two hundred
years the ancestors of Tearle have
entertained audiences. It is safe
to say, however, that more people
have seen Conway Tearle, through
the vast circulation of the screen,
than have seen all his ancestors
combined.

SCANS HISTORY’S PAGES

With a modesty that is racially
characteristic, despite the exagger-
ated sketches with which we are
all familiar, American motion pic-
ture producers have, it seems,
filmed the history of practically ev-
every country before our own.

Now, however, we are reading
of a number of projected pictures
that will be based on various inter-
ests of American history.

We have had “The Covered
Wagon,” Griffith is now making
work to be as epic of the
Revolution, and Barthes is
filming a Nathan Hale story.

The motion picture producing
in Hollywood have offered Wanda
Hawley the principal female role
in their forthcoming picturization
of episodes from our own history.
Both stories are laid just before
and during the Revolutionary era,
and as a consequence, Miss Haw-
ley is collecting a bibliography of
Americans and studying with great
enjoyment her own history.

Like all of us who have occasion
to go back to it after we get out
of school, she is finding a wealth of
information which we,
our own history is embalmed, but
which with few of us are ar-
ningly a deplorable lack of knowl-
dge of the French Revolution, the
Cromwellian uprising and other
events of European history, whose
chief attraction is that their
forces is three thousand miles dis-

HYPNOTIZES WITH ACCORDION

Music hath charms to soothe the savage beasts; but it takes an accordion to make Fred MacMurray his own. Such is the experience of Syd Chaplin who is now in Yuma, playing the featured male role in the producers' present production, "The Galloping Fish." The title part of the story is being created by an untrained seal.

Many of Syd's scenes are played with the amphibian. In one of them he tries to put the animal in a pass that refused to listen to his commands at all. Accordingly, Syd tried the influence of the studio orchestra. He even bought a harmonica and tried that—but to no avail. Finally, Syd had the inspiration—an accordion; it worked. Worked like a charm and now the seal goes through his stunts just as a well-trained movie actor should, with just one rehearsal. Thus keeping down the overhead, that dread bugaboo of the motion picture industry.

Incidentally, Syd threatens to bring his accordion home!

SOCIETY QUEEN IN SEA STORY

Martha Macri, one of the most beautiful of the younger screen actresses, has her first important part in "Superstitution," a new half-hour adventure serial being produced by Louis Weadock at the Hollywood Studios for Creative. Miss Macri, who has become very popular since her social debut on Chicago, where her family has been prominent for years, in "Superstitution" she and Marguerite de la Motte divide the feminine acting honors, while the male cast includes John Bowers, Earle Burns, Josephine Dunn, Cescare Gravina and Spottiswoode Aitken.

MUST BE EDISON STOCKHOLDER

An amateur photographer wrote to the Hollywood Studios to ask the amount of light needed to film scenes on interior sets. Harry D. Brown, supervising engineer of the studio had the question put to him, and replied simply: "A very much is needed. On the Russian throne room set in Halperin's "Souvenir," a medium sized set, we have on about 1,000,000 candlepower." Brown, who installed the Universal drive and lighting plant, evidently thinks in big terms.

LIVES ARE SIMILAR

Jack Jungenheimer, prominent writer and Los Angeles manager of a leading newspaper syndicate, and Carmel Myers discovered a common bond during a recent interview granted by the motion picture star of the news writer. Both were children of a minister. Both spent their early years as models for other youngsters and were forced to repress the things they loved. They appeared from day to day when entombed in the vaults of a bank in Japan following the earthquake.

The following morning Morgan Wallace appeared on the scene with a thick stubble on his face. "I'd like to see someone beat me in beard growing," was Wallace's reply to the murmurs of admiration for the rapid growth of his beard adoration.

"I'll beat you," exclaimed Moore. "Watch out for my nose," Moore was thinking.

The next day Moore appeared with a beard. And what a beard! It dangled to the ground and got twisted around his legs when he walked. It would have made the Smith Brothers green—yes, even red! Oh boy!

"No one can beat me as a bristle raider," exclaimed Moore, adding: "Not as long as there's a bed mattress in the house."

J. W. Irving is selecting a cast for his first feature film, "The United Producers and Distributors," the working title of which is "D-Plication." Gladys Bricknell, Sonora Louise and June Norton are among his first choices.

A real Italian restaurant has been reproduced for "Racing Luck." Monty Banks' first five reel feature directed by Herman C. Raymacker. There are many such in New York where the scenes are laid. The red table covers, the "vino de paso" which used to be the most important note, are kept to the characteristics of this realistic scene.

DOT LAUGHS LAST

For years Dot Farley, known to moving picture patrons as star, comic and character actor, has been an interpreter of ingenuous character, has laughed at the idea of being associated with Mack Sennett pictures over eight or nine years, without even once being requested to appear in a Keystone film.

Some thought there were good and sufficient reasons for her not being used as a Keystone girl, while the lady herself admitted to "perfect form." Well, at any rate, and to shorten the story, Dot Farley, laughing louder now than ever, for after all these years she has finally been asked to don the beach attire, and perform.

Dot stands out in the cast of "Trifling," the new Sennett two-reeler, a comedy feature of the girls, had she so appeared in competition with those who have since become stars.

MOORE VICTOR IN BEARD TOURNEY

"Let your beard grow.

This was Maurice Tourneur's opus, which featured Owen Moore, Jean Herriot, Joseph Kilgour, Morgan Wallace and George Cooper recently. The play is a product for a sequence in "Trifling," M. C. Levey's newest First National film depicting the characters of the molds they appear from day to day when entombed in the vaults of a bank in Japan following the earthquake.

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INVENTS NEW MAH JONG

Alfred Allen, the "Uncle W." Sinton of Gene Stratton-Porter's "Girl of the Limberlost," is inventive genius in addition having been a magazine editor, playwright, author of several books and stories, and screen writer. His invention and contribution to a relation in the high cost of entertaining guests, is a playing card entitled "Mah Jongg." Famous game of Mah Jongg playing cards with Mah Jongg characters printed. The game only is the game much more economical in the initial purchase than the elaborate import sets, but its compactness makes it most convenient to carry about.

LLOYD WON'T MAKE CHANGE

Harold Lloyd, who is now using his first feature film at the Hollywood studios, has made no changes in his production plans. Lloyd thinks that "The Girl I Like" is his production. He has been very economically and does not think that charges of inefficiency will hit his company. His plans to release a new picture at least twice a year, remain the same, the first coming out in Spring.

John F. Gavin, who plays part of the father of a "fright family" in the comedy-drama "SomeWhere in Missouri," now being made by Hal Roach, produced the first feature length photop永不made in Australia. It is called, "Thunderbolt." (Co produced the lead.

SEASTRIM WANTS FRESNO SCENE

Victor Seastrom, Swedish director under control to the Goldwyn studios, is working in San Francisco, looking for locations for his next production.

Although the name of Seastrom's next picture has not been announced, most of the picture will be made in San Francisco, it is known.

"Name the Man," Seastrom's first American-made picture, now complete, and will be released soon. Mae Busch, Conrad Nat Pansy Ruth Miller, Hobart B. and Creighton Hale are the major parts in the production.

MELODRAMA IN HER HOME

Virginia Valli, who is being Started in Universal production has her latest role in "Sounds like a mystery play," around the Valli household it nearly resembles a melodrama.

Billy Engle plays the part Will Rogers' ranch foreman in a Rogers and Creighton Hale comedy made the Hal Roach lot.
Lloyd Nosler, film editor for Fred Niblo has started cutting his four hundred and twenty-five pictures of "Helen  
N. Mr. Nosler is one of the veteran film cutters and 
for the past seven years has been identified with the film editing end of many of the super-productions. 
He joined the Nilo troupe of the Louis B. Mayer company when the 
director started "The Famous 
N. Next he cut "Strangers 
of the Night" for Mr. Nilo and is now engrossed upon "Thy 
Not in the Land." 
Cutting is a business of its own. There is something mighty fascinating about the hand that controls the entire making or breaking of a 
picture. And the cutter's hand comes very near doing that. Knowing the proper tempo--putting the right scene in just where it be 
longs and cutting at the right instant is an art indeed. 
Mr. Nosler's work starts with the actual shots of "Helen". He is engaged in compiling each 
day's work--goes over it with the 
director and by the time the last shots are 
filmed the skeleton out 
line put together by Mr. Nosler is 
like a director's guide, for what work is to follow. The cutter 
director then work together, put 
alone came the slump and sent back in 
out as the case may be until the production reaches the stage for the public to view. 

SLUMP GIVES 
BELVA A BOOST 

"No, the rumoured studio depression 
doesn't refer to a way of life," Belva 
rench, the little blonde actress, who is playing an important role in Hugo Haden's next production, "Souvenir," at the Hol 
lywood studios. "It just means giving the directors reason. They came the lure of the camera, but before Miss 
rench was firmly established as a star, they 
gave me a chance to sing. Now, however, she declares that she is in to stay--with 
reedom as her goal. 

BELVA'S BOOST 

Daily Rich and Robert Ramsey are being featured in "Unarmed," a new type of Western written 
e and directed by Stuart Marlow 
ations by L. J. Jefferies, and being filmed under Clayton Grandi's 
direction at the Marylebone studios. A 
series of six similar to this will be made. 

It is an interesting coincidence that the grandfather, and other au 
cestors before him, of Cey Waton, Jr., who is playing one of the 
everal parts of "Souvenir," is a descendant of the famous Cook of the Cyclone. The Zany 
story marks Hughes' initial 
parance under the Paramount her. 

USHES FROM ARENA TO ALTAR 

isn't very often that prize 
s and weddings are included under 
when social affairs are 
tioned in the best of social cir 
cles. One of the latest was 
Louise Lorraine, charming 
ching woman in the "Fighting Red" stories, had to jump from 
the directors' studio and to the 
the ceremony with hardly time to draw 
all breath in the episode now 
big filmed. 

Lloyd Hughes, clad in sp 
ners, was sitting in the press 
ring of the prize ring with two 
ly enthusiastic pummelers 
other, when, with one of the 
fighters knocked out, the direc 
ts got ready to cable the story and 
the wedding ceremony. Miss 
ruise ran to her dressing 
mery, changed to a wedding gown 
an hour later had changed in 
rapid fight fan to a sweet, 
ching and demure bride, who 
ging George O'Hara at 
church altar, for the camera's 
to take him for better or 
un--the final fade-out. 

Good pictures for the great 
me of common people and at 
within the reach of all is the 
ited to all the producing units 
sisted by the United Producers 
itorial, and Mr. E. Wood 
ice-president and general man 
, is the promulgator of it. 

Since no member of the Wampus came forward to play the publicity man and in the absence of Jack White's "Foolish," the part was given to an actor, 
that Mr. Nosler last worked with, 
—too where he hit the ground! 

Trench mud has its compensa 
tions. At least, so say forty overseas 
who worked this week in 
support of Lloyd Hamilton in his 
new comedy, directed by Fred 
Hard. The boys had to do scenes in 
the mud, and although mud can't do 
uch harm to regulation silver 
, Mr. Hamilton made it the 
excuse to add to each "Buddy, 
check the price of a cleaning bill! 

SET COMIC RACE 
PICTURE  

In his new melodramatic comedy of feature length, Monty Banks is 
nted to do some of his usual 
acing auto and practices hard on a 
ord. To his surprise, when he 
 the racing car it is al 
 together and to make matters 
, the villain has locked the 
gas and so that he cannot stop 
. How he wins out in spite 
small man, the picture is called "Rac 
ing Luck" and is directed by 
man C. Raymayer. 

HELENE HAS SCENARIO AMBITIONS 

Helene Chadwick, popular Gold 
wyn, star, is about to shine in a 
new film. 

Her activities during her recent 
have just been disclosed. Miss 
chadwick has not been horse 
back riding or boating during her 
bos from Hollywood, but has been 
used in writing her 
first scenario. 

Not content with her achieve 
ments as an actress, Miss 
chadwick has ambitions to create 
arios for stories that can be screened effectively 
smaller than the demand," says Miss 
chadwick, who is capable of 
generating fabulous amounts for stories that 
m anything as far as motion 
ictures are concerned, is 
rolled by producers, and good 
original stories must fill the gap. 
Players and others in pictures are in a 
position to createible 
 stories than the layman, and 
I think the time will come when 
many players will be writing as 
well as acting for the silent drama." 

CREIGHTON HALE IN VAULEVILLE 

Creighton Hale says the value 
put on the exclusiveness of the 
actor is entirely fictitious. 

"Formerly the actor on the 
people, that is now 
and the earth swallowed 
up. To be seen with the 
aked eye was unusefully. Only 
the super camera glass could be 
viewed," he declares. 

"Screen actors have always been 
. Limiting in their 
, they portray, it behooves 
them to have the widest 
end of their way to extend 
their knowledge of life. "Mingle and learn some 
thing is a good axion. When we say something to offer, 
the best thing in the world is a per 
appearance for it means a 
connection between him 
and the audience." 

Creighton Hale is preparing for the 
two-a-day in a short vaudeville 
tour and says it will be a 
real old-fashioned laugh and a 
contact again with the public. 

Eugenie Besseer, prominent 
character artist, has become a seri 
ous "real estate." She now pos 
esses three beautiful homes in 
the suburbs of the city. She is 
about a remarkable terraced gar den which is one of the show 
places of that district. 

Theodore von Eltz completed his last week's 
work in Robert Lorimer's "The Turnabout," an 
agement of eight weeks in a 
leading role as a capita 
ity.
BLAME EFFICIENCY MEN

Movie magnates may yet prevent closing the studios.

Producers no longer need wring their hands in despair at high production.

The cause for expensive pictures lies which Hollywood has been searching, has been discovered by Conway Tearle, popular leading man.

It’s the studio efficiency man! Mr. Tearle relates of an incident that happened a year ago.

A director ordered two living room sets which played an important part in the story. The contrast of the two rooms was particularly important to some of the big situations.

The director and his players finished work in one room and were ready to move into room number two. But there was no second room.

"There's no sense in going to the expense of building two living rooms—you can take all your scenes in the one," was the efficiency man's explanation.

The company was delayed in its work to the extent of $5,000 before the rangle was straightened out and the players could go to work.

Maurice Tourneur has come to bat with the remedy, "Hire efficiency men to check the work of the efficiency men," says the director.

"Or shoot all efficiency men before you shoot a scene," says another director who unlike Tourneur, has daily "interviews" with an e.m.

QUIET PERFORMANCE ON BRONCO

As a cowpuncher, John Roche admits that he is a good opera singer. But it is the "Baddy Briskow" of Richard Walton Tully's "Flowing Gold," now in production for First National, Budy is the awkward overgrown son of a Texas nester. Yesterday on location, it became necessary for Roche to make a flying leap onto the deck of a brawn-tailed bronco, and having really been educated for grand opera rather than for the Tom Mix type of movies, he landed on the critter amideships,净利润, to arrive with a foot on either side of the brute.

The mustang bethought himself of greener pastures—something more pleasant, and in the vernacular of the southwest, "weat away from there pronto." Bucking and snorting, over the hills and far away went the fiery steed, with the young actor gamely staying with him, albeit each joug was being negotiated with the pit of his stomach in intimate contact with the saddle horn.

At last, with a mighty effort, he swung clear of the horse, striking heavily on his head, and was for a few moments stunned, but miraculously escaped serious injury. The bronco, when last seen, was headed toward Santa Barbara, and "still going strong."

As if the god of ill luck had not done his worst for the day, when Roche arrived home from location that night, it was found that his mount had fallen and broken her wrist while engaged in her housework.

Knows About Abandonment

William Blaisdell has added to his annals as Bronte's wet-five-reeler, "Racing Luck!" He plays the proprietor of a big New York sporting house, Ferguson, makes a hit with their dances of Italy. Martha Franklin has been engaged to play the mother, and James Donlevy the father of Monte in the picture.

Has Dope on Realtors

Place: Cahuenga Pass at twilight on Sunday.

Characters: Betty Compson, escort and about ten thousand motor cars with drivers.

Miss Compson, in despair: "We will never get over the Pass with traffic blocked for blocks and blocks."

Escort: "There must be at least two thousand and forty blocks on this byway. Where do they all come from?"

Miss Compson: "Just the Valley real estate salesmen returning home from work, old dear."

Block Will Buy Plays

Within the next fortnight Ralph Block, former New York dramatic critic and more recently supervisor of productions for Famous Players-Lasky, will leave for New York to negotiate with theatrical producers for the screen rights to a number of current stage successes, which he plans to pictureize and direct for next season.

Block has spent more than a year with Famous, during which period he has read and blocked over twenty novels, books and plays. His most recent adaptation was "The Stranger," filmed under the direction of Seph Hanaberry, with Betty Compson, Tully Marshall, Richard Dix, Lewis Stone and others in it. He also pictured "First and the Last," the first John Galsworthy short story to reach the screen.

Park Train on TNT Caché

D. W. Griffith returned yesterday from Virginia to his Mamaronneck Studios, after photographing scenes on eleven historical spots for his Revolutionary film, "American.

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of T N T said by government officials to be valued at two hundred million dollars. This is the army base for high explosives, and the tracking where the train stopped was on government property.

John Brown, ten-year-old comedian, who has refrained in eight Universal productions, is now in Senora, Calif., on location with the Jackson Bros. picture, "The Drifter" under direction of Robert Bradbury.

Marian Nixon, leading lady for Charles Jones in his latest William Fox picture, "Fireman," has been cast opposite John Gilbert in his new production, "Just Off Broadway."

An interesting sketch by Russell Tredell of William Moran, noted character actor, as John Wilkes Booth in the Rocket Bros. production entitled "The Dramatic Life of Abraham Lincoln." This role allows Moran further opportunity to display his superb artistry, giving to the portrayal a mellowing and realistic tone with which he has been rarely endowed heretofore.

Louise Lorraine, leading lady of the "Fighting Blood" series, will be in the final scene of recently completed episode.

Monty Banks has evolved a dance which, for want of a name, is known as "the Monty Banks Waltz," he and Helen Ferguson execute it in "Racing Luck," with whom he is associated. Some one suggested to Monty that "the Kiss Waltz" had been used for the dance he termed "the Dance of Terror." Monty added: "Mr. Banks isn't sure whether he is being kidded or no, but the dance is delighted to witness the same."

Dane Rudhyar, noted composer of modernist music, has married. Or, the prominent musician persuaded to appear in scenes of "Three Weeks," now being filmed at the Goldwyn studios. He is the partner of the Grand Duke of Salielus, the Mayfair Batik King, invented by Elinor Glyn for famous love story.

Ralph Lewis has just received wire from the student body Northwestern University, his alma mater, stating that his latest film is "unfit for students to see, the students there just bit the Thanksgiving holidays wired a tremendous hit."

"Spittwood Junken" has completed his role of the sea captain in "Cecil B. DeMille's production, "Fire Patrol."

Finis Fox and his entire company filming "The Woman Who Sin" will live aboard an especially ordered steam yacht for a sojourn off the coast of Men, securing the ocean scenes for future feature.

Frank J. Hinzkans, business manager for the United Producers and Distributors, is now making his second appearance in half of his company, with the subject of cartelizing press agencies. His problem is one of public want. Seventeen district managers and thousands of exhibitors are co-presenting with Hinzkans in his commending of the multitude of movies throughout the land.

New York is the only city that has had the honor of having named a street after a motion picture. Rupert Hug won the honors of a West city in the "Goldwyn film play, which has been titled "Reno."

"Scotty" Cleethorpe, casting rector for Jack White and Lil Hamilton productions, doubled central roles in his first film, which he arranged the routine for an Aps dance in the current Cameo edy, directed by Gil Pratt.

Bryan Fox, son of the famous die Foy, who is directing His "Tiger" and "Mule" to two-reel comedy for United Dancers and Distributors release, secured the work and returned to the soundstage stage in order continue his work behind the m url.
LAUD CHIEFS AS EDITORS

It used to be the fashion for the actors and not for the literary
managers to decide the production
effectiveness of the hit
ous studios. Their financial shrewd-
ness was granted, but their intel-
llectual presence in other lines was declared
nil.

Sada Cowan and Howard Hig-
gin, that busy rear腺ement
on originals, adaptations and titles,
report entirely varying experience. According to them, the production
manager and vice-president of one
of the largest companies here,
possesses the finest flair for the right
in Hollywood. A certain other studio
manager sat down with them and
the director on a particular pro-
duction, and in a half hour has
given more editorial suggestions
which improved the cutting of a
picture a hundred percent. One of
our own producers, with a gleam
they have been associated on a
story, reveals an uncanny feeling
for the public’s expectation
in plot development.

Such statements seem almost be-
coming of the literary fashion;
but Cowan-Higgin de-
clare that they are based on their
own actual experience. So it seems
there is some hope for motion
pictures after all!

CARMEL SAYS JOHN BEST

Who is the greatest lover of the
screen?

Here’s a question that will
no doubt start something among pub-
lc and picture theater players the
whole world over. It seems ac-
key engaged in pursuing ambi-
tions in the realm of photoplayers,
she has discovered a new
turn for the word America. It is
Amelie, and Miss Norton is
here in conviction that every-
thing in theater drama and
Fiction will supply the Padise of this earth.

As Norton has been East to play
in the principal role in "Din-
ken," which is to be the first
of a series of feature pictures the
big Productions will make for
use through the United Produc-
tors and Distributors, the recently
organized million-dollar company
which will introduce the innovation
of distributing films direct from
Hollywood instead of from New
York as all other concerns do.

Heads Boss in
Fill Tourney

Arthur L. Bernstein, production
manager of the Jackie Coogan
company, is flushed with the
excellence of a great victory. He
in the Hillcrest Country Club’s
tournament. But his joy is not
blunted by a bitter alloy, for, in
order to accomplish the laurels he had
to beat his former boss, Mike Ros-
ergy of Principal Pictures Cor-
poration, and his present boss,
Jackson Snr.

This game called golf,” says
Mr. Snr. “It’s filling me with a
boasting right now for not
being with some producing com-
panies. They’re the only ones
hears or ping-pong or something
that doesn’t excite my sporting
instincts. It’s worse to beat your
golf than it is to fail in
in which he tells a funny story.
Is, in fact, a social error.”

It was no social error for Ar-
tur to defeat me at golf," asserts
Coogan Snr., in rebuttal. "It
is more like a miracle!"

Crown Jewels in
Film Plot

The famous Al Capone jewels
are off to the states and
beauty, as it will be possible
to achieve in the United States,
play an important part in the story
of Maurice Tourneur’s "Tarantula,"
new M. C. Levee playphot for
First National.

Ever since the crown jewels
disappeared, screen reports have
appeared in the press through-
out the country, the most
recent being caused by the supposi-
tion that the jewels were in
Los Angeles.

In the Tourneur production,
replicas of some of the jewels are
brought to the United States by a
Russian nobleman who arranged
to sell the bulk of the jewels, which
are hidden in the vaults of a bank
in Japan, to Americans.

The Americans turn out to be
a ring of notorious crooks who ac-
company the Russian to Japan. Just
as the robbery is perfected the first
earthquake at the ancient catastro-
anche wrecks the bank and entombs
all the characters of the story in
the ruins of the building, while the
crooks and their victims confined
to the two rooms of the vaults and
with no nourishment for days ex-
pect to be arrested. The great way
it is indeed rather hypnatic. His is
not the wild, passionate flame that
takes you off your feet nor is it the
mild hesitating kind that bores
one.

John Barrymore could be
rowned the Great Lover of the
screen.

Coy Watson, father of Coy Wat-
son, Jr., famous screen kid, and
himself identified with the imagin-
ersion for a decade, has
supervised the wire efforts
of Douglas Fairbanks, "The Thief of
Bagdad."
### Pulse of the Studios

**Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-580**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BALSHOFER STUDIO</td>
<td>1329 Gordon St.</td>
<td>Stuart Mack, Prod. Mgr.</td>
<td>Clayton Gradin</td>
<td>Sandy Totten</td>
<td>2-Reel Serial</td>
<td>&quot;Humor&quot;</td>
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<td>BERWILLA STUDIO</td>
<td>5821 Santa Monica Blvd.</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
<td>Eddie Lyons</td>
<td>Edga. Dep</td>
<td>2-Reel</td>
<td>&quot;Comedy&quot;</td>
</tr>
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<td>BRENTWOOD STUDIO</td>
<td>4811 Fountain Ave.</td>
<td>J. M. Young</td>
<td>All-Star</td>
<td>Jim Crosley</td>
<td>2-Reel</td>
<td>&quot;Comedy&quot;</td>
</tr>
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<td>BELASCO PRODUCTIONS, INC.</td>
<td>6912 Hollywood Blvd.</td>
<td>Jan. Young</td>
<td>All-Star</td>
<td>G. D. Raish</td>
<td>&quot;Welcome Stranger&quot;</td>
<td>Preparing</td>
</tr>
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<td>FRED CALDWELL PRODUCTIONS</td>
<td>4513 Sunset Blvd.</td>
<td>Fred Caldwell</td>
<td>All-Star</td>
<td>J. S. Woodhouse</td>
<td>&quot;Hollywood 1900&quot;</td>
<td>Preparing</td>
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<td>CHAPLIN STUDIO</td>
<td>1416 La Brea Ave.</td>
<td>Charles Chaplin</td>
<td>&quot;Chuck&quot; Reiner</td>
<td>Feature Comedy</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>Hunt Stromberg Productions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>Western Ave.</td>
<td>Fred Kley, Studio Mgr.</td>
<td>James Ryan, Casting.</td>
<td>Hollywood 300</td>
<td></td>
<td></td>
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<tr>
<td>GOLDSTONE STUDIO</td>
<td>1426 Beechwood Dr.</td>
<td>Phil Goldstone Productions.</td>
<td>State Rights Productions.</td>
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<td></td>
<td></td>
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<td>GRAND STUDIO</td>
<td>1438 Gower St.</td>
<td>Sam'l Bischoff, Gen. Mgr.</td>
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<td></td>
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<td>GOLDWYN STUDIO</td>
<td>81-51 Sunset</td>
<td>&quot;Racing Luck&quot;</td>
<td>Jack Daves</td>
<td>3rd Week</td>
<td></td>
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<td>HORSLEY OFFICE</td>
<td>1442 Beachwood Dr.</td>
<td>Bob Horner Productions Independent release.</td>
<td>1442 Beachwood Drive.</td>
<td>2nd Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROY HUGHES PRODUCTIONS</td>
<td>840 S. Olive.</td>
<td>SHADOWLAND RELEASE.</td>
<td>Roy Hughes</td>
<td>J. MacFarland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE STUDIO</td>
<td>Horace Williams, Casting.</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
<td>761-731</td>
<td></td>
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<td>Gene Stratton Porter Productions.</td>
<td>Del Andrews</td>
<td>All-Star</td>
<td>Max Dunton</td>
<td>5th Week</td>
<td></td>
<td></td>
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<tr>
<td>Ben Wilson Productions (Federated release)</td>
<td>Ashton Dearholt, Pro. Mgr.</td>
<td>2-Reel Productions.</td>
<td>&quot;The Galloping Fish&quot;</td>
<td>2nd Week</td>
<td></td>
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<td>New Gerber Productions.</td>
<td>&quot;Welcome Stranger&quot;</td>
<td>Preparing</td>
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<td></td>
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<td>&quot;Against the Rules&quot;</td>
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<td>&quot;To the Rescue&quot;</td>
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<td>Buster Keaton</td>
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<td>Edgar Leekeey</td>
<td>Walter Reed</td>
<td>Joan Havre</td>
<td>Comedy</td>
</tr>
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<td>Tom White</td>
<td>All-Star</td>
<td>John Waters</td>
<td>Monte Ketterjohn</td>
<td>&quot;The Next Corner&quot;</td>
<td>7th Week</td>
</tr>
<tr>
<td>CENTRAL STUDIO</td>
<td>Robt. Walter</td>
<td>&quot;Revelations&quot;</td>
<td>Holly Eddington</td>
<td>Richard Johnston</td>
<td>&quot;The Stranger&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>B. MAYER STUDIO 5360 Melrose Ave.</td>
<td>Bibo Smith</td>
<td>All-Star</td>
<td>George Yohalem</td>
<td>Waldemar Young</td>
<td>&quot;Poisoned Paradise&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>MYER-SCHULBERG STUDIO 3800 Mission Rd.</td>
<td>Harry Schenck</td>
<td>All-Star</td>
<td>J. G. Hawks</td>
<td>&quot;Cape Cod Folks&quot;</td>
<td>5th Week</td>
<td></td>
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<td>B. Schulberg Productions (Preferred Pictures Release)</td>
<td>George Eddington</td>
<td>All-Star</td>
<td>Dave Howard</td>
<td>&quot;Revolutions&quot;</td>
<td>5th Week</td>
<td></td>
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<td>TRO STUDIO Romaine and Cahuenia Ave.</td>
<td>Harry Kerr</td>
<td>All-Star</td>
<td>C. A. Cave</td>
<td>Geo. D. Baker</td>
<td>&quot;Happiness&quot;</td>
<td>Preparing</td>
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<tr>
<td>King Vitri</td>
<td>Laurette Taylor</td>
<td>All-Star</td>
<td>Dave Howard</td>
<td>&quot;Happiness&quot;</td>
<td>Preparing</td>
<td></td>
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<td>kee Coogan Productions.</td>
<td>Frank Good</td>
<td>All-Star</td>
<td>Brewster</td>
<td>&quot;A Boy of Flanders&quot;</td>
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<td>NTIONAL STUDIO 1116 Lodi St.</td>
<td>Harry All--Star</td>
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<td>Geo. D. Baker</td>
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<td>Color Photography</td>
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<td>FORTH FAIRBANKS STUDIOS Individual. Casting 7100 Santa Monica Blvd.</td>
<td>Staff</td>
<td>All-Star</td>
<td>&quot;The Thief of Bagdad&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j Antilles Release</td>
<td>J. T. O'Donahue</td>
<td>All-Star</td>
<td>Staff</td>
<td>&quot;Dorothy Vernon of Haddon Hall&quot;</td>
<td>6th Week</td>
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<td>RACH STUDIO Culver City.</td>
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<td>All-Star</td>
<td>&quot;The Great Gatsby&quot;</td>
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<td>J. A. Hove</td>
<td>Will Rogers</td>
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<td>Ross Lederman</td>
<td>Staff</td>
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<td>Len Powers</td>
<td>Robt. Doran</td>
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<td>&quot;Secrets&quot;</td>
<td>5th Week</td>
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<td>James Jarroxt</td>
<td>E. Corrigan</td>
<td>All-Star</td>
<td>Staff</td>
<td>&quot;The Gold Fish&quot;</td>
<td>1st Week</td>
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<td>Ben Powers</td>
<td>Ed Willatt</td>
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<td>Leo Gerstad</td>
<td>&quot;The Turnoll&quot;</td>
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<td>Roach-Clements</td>
<td>Harry Gerstad</td>
<td>All-Star</td>
<td>&quot;Love Insurance&quot;</td>
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<td>Roach-Clements</td>
<td>Harry Gerstad</td>
<td>All-Star</td>
<td>&quot;Courtin' Calamity&quot;</td>
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<td>Jackman</td>
<td>Fred Jackman</td>
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<td>&quot;The Leather Pushers&quot;</td>
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<td>Fred Gueli</td>
<td>Frank Young</td>
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<td>&quot;The Roly Polly&quot;</td>
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<td>Fred Gueli</td>
<td>Nick Barrows</td>
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<td>&quot;The Driller&quot;</td>
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<td>Lloyd French</td>
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<td>&quot;Hands in the Dark&quot;</td>
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<td>Del Lord</td>
<td>Ross Fisher</td>
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<td>&quot;We're Running Wild&quot;</td>
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<td>Del Keenan</td>
<td>Curley Dresden</td>
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<td>&quot;Wing and a Prayer&quot;</td>
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<td>&quot;Secrets&quot;</td>
<td>5th Week</td>
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<td>Jack Nelson</td>
<td>All-Star</td>
<td>&quot;The Fast Express&quot;</td>
<td>16th Week</td>
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<td>All-Star</td>
<td>&quot;Signal Tower&quot;</td>
<td>7th Week</td>
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<td>&quot;The Turnoll&quot;</td>
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<td>&quot;Courtin' Calamity&quot;</td>
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<td>All-Star</td>
<td>&quot;A Tale of Red Roses&quot;</td>
<td>6th Week</td>
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<td>Jack Nelson</td>
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<td>&quot;My Kingdom for a Horse&quot;</td>
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<td>AIRBORNE FILMS 710 Sunset Blvd. Al. Brandt, Mgr.</td>
<td>&quot;My Kingdom for a Horse&quot;</td>
<td>All-Star</td>
<td>&quot;beau Brummel&quot;</td>
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Figures That Lie

By MARGUERITE COURTOT McKEE

Most of us laugh at the man who shudders when a black cat crosses his path, the man who does not play golf laughs at the man who does, and so it goes, folks wear clothes that seem funny to everybody except their own. Yesterday, good form forbade the wearing of jewels in daytime, especially with street dress and the gown itself was made with attention to ornamental detail. But the up-to-date frock is "as old as your old hat," and therefore is a foundation for baubles and semi-precious stones, such as (not real) diamonds, crystals, matrix and a thousand colored stones, heavy blue, green and heavily rainbow, are to be seen circling the throat of the fashionable woman. There are even charming ornaments that may be worn with mourning, the combination of onyx and crystal are proper, or a chain of alternating black and white diamonds.

Beauty in Elk Film

One of Eastern Canada's most noted beauties is to be given a role in the Renalles production, "The Elk's Tooth," according to an announcement made by Renalles, President and General Managing Director of the corporation.

Under the patronage of Lord Byng, Governor-General of Canada, and other prominent public figures, the Montreal Lodge of Elk staged a five-day Fall Festival, the principal feature of which was the selection of "The Montreal Queen." Through an arrangement consummated between the Montreal Elks and Renalles, the young woman acclaimed queen will be dispatched to Hollywood to undergo camera tests and a role will be assigned accordingly in "The Elk's Tooth." Production is slated to commence late in January.

Although it is not probable that any of the scenes of the picture will be filmed in Canada, the Montreal Elks did not wait to see what their American brethren would do in support of the picture, but has taken to record their approval and tender their moral support of the production whose main theme carries an eloquent plea for the preservation of the monarch of the forest, the elk. Despite the various conflicting rumors relative to this picture no B. P. O. E. money is behind the venture, nor has any been solicited since the entire project is being financed by Renalles, Inc. However the Montreal Elks were quick to see the value of the film as applied to them and have given it their endorsement, together with the promise of the heartiest moral support. All financial returns from the production will be the exclusive property of the producing corporation, and the fraternity will not benefit a whit insofar as money is concerned.

Renalles have just published a condensed novelization of "The Elk's Tooth" which is to be filmed from the story by Mr. Renalles who has been prominent as a sportsman, director, author and stage producer for years. Complimentary copies of the book have been sent to President Coolidge and the members of his cabinet, the Governors of all of the States, the Governor-General of Canada and his staff, and to the Grand Lodge and all Elk lodges in the United States, Canada and Newfoundland.

The greater portion of "The Elk's Tooth" will be shot at Jackson's Hole, Wyoming, which is the habitat of the only remaining large herd of elk in this country. The Yellowstone Park authorities are to assist in the making of the picture.

Winifred Dunn, scenario editor for Metro, has just commenced her work on the adaptation of "The Shooting of Dan McGrew," which Arthur H. Sayer of S. L. Pictures, will produce for Metro release. Barbara LaMarr will be features in the production as "The Lady That is Known as Lou."

In preparing her script for this famous Robert W. Service poem, Miss Dunn is now collecting a vast library of informational material on Alaska and the Yukon, particularly in the days of the gold rush which are described in this poetical narrative and most of the other Service ballads.

Sings With Shadow Self

The career of Miss Ruth Gillette, dramatic soprano, whose musical voice for several years past has charmed Chicago theatre-goers, has been closely bound up since her arrival in Los Angeles a year ago with Universal's production of Victor Hugo's masterpiece, "The Hunchback of Notre Dame," now showing at the Criterion Theatre.

Miss Gillette, after years of study under a number of coaches of note, including Charles LaRette, director of the American Conservatory of Music, appeared in a number of operatic engagements, and was placed under contract with Balaban & Katz of Chicago, to appear in the Chicago, Rivera, Tivoli and other Chicago houses. A year ago she came to Los Angeles, and since that time has been under the management of the DeRecat-Bostick Company.

Shortly after her arrival here she visited the Universal studios with friends, and for the novelty, accepted a small part in "The Hunchback of Notre Dame," in which she had a chance to sing. A year ago Miss Gillette was then directing. During the times when the cast were waiting on the set, between scenes, it was the usual thing for Miss Gillette and others to amuse themselves by singing. Her voice attracted the attention of Mr. Worsley, and when singers for the prologue which part of the Criterion presentation was selected, Miss Gillette was induced to become one of them. She is now singing the "H" Madrigal, which was ad lib. as in the chorus work, for a situation in which she herself is portrayed.

Edward Burns is now work on his individual scenes at Lasky-Fair Island studios owing to the illness of Miss Swanson, who became infected with "Kleig" during the filming of "The Ushering Bird."

A large photograph of Miss Mary Kornman, leading lady of Hal Roach's "Our Gang" hangs on the Ambassador Hotel. She dressed in the chic riding habit wore during the filming of "De Daze," and is shown riding prize-wining horse.

Grace Darmond has compiled a hit song, "Discomentum H. Island," the Waldorf Product under the direction of Edward Le Saint. James Kirkwood, Arthur Rankin, Cleo Madison, and Carmelita Geraghty are also in cast.

Pierre Gendron, who was author of the successful Brawdy Farcce, "Cold Feet," has been called for a prominent role in support John Gilbert in his new William Fox picture, "Just Off Broadway."
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RAYMOND MCKEE is one of “Camera’s” most enthusiastic boosters. While in New York, doing the lead in “Down to the Sea in Ships” and making comedies for C. C. Burr he contributed a weekly digest of New York film news entitled “Along the Rialto.” Since returning to Hollywood he’s a very busy man, filling numerous engagements with some of the foremost producers, but he has still found time to come into our office and lend a hand. Furthermore he’s done much to increase “Camera’s” popularity among his friends and the business men of the section.

With this issue his wife, Marguerite Courtois Mckee, who played opposite him in “Don to the Sea in Ships” and who is famous in her own right as star of many Seitz serials, begins first of a series of intensely interesting columns for the ladies. Ray will follow with a column of his own, the style of which is yet to be decided.

It is this co-operation upon the part of Mr. and Mrs. McKee and other professional people that distinguishes “Camera” from all other film papers. It is “of, by, and for the people who make pictures”; The Digest of the Motion Picture Industry.

It is only comparatively recently that we have taken to analyzing the causes of success of certain pictures, or of certain actors, or of certain producers; and sex appeal seems to be the favorite explanation. Does this also apply to the successful writer in film circles?

Sada Cowan and Howard Higgins, one of the busiest literary teams in Hollywood, answer an emphatic affirmative.

“Sex conflict is after all, the underlying basis of all drama; and we feel that we have this fundamental factor in our collaboration. We argue about a certain character development, come to an apparent impasse, and then realize that one of us is naturally upholding the man’s side, and the other is just as naturally upholding the woman’s angle. From the standpoint of discussion we evolve the particular development as we believe the sex conflict would work it out.”

Herein lies undoubtedly much of the secret that Cowan-Higgins have attained. The control of both sexes is naturally contained in their writings, and just as naturally it gives their pictures work a universal appeal which made them sought after by movie picture producers.

SONET TAXI
SPECIAL RATES ON STUDIO TRIPS AND TOURING

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Megaphone

"specials" widely advertised. David Torrence is one of the principal character players.

Gladys Hulette, who has just finished her part with Perley Poore Sheehan's "innocent" at Universal City, will take a vacation for several days before commencing a new role. Miss Hulette recently scored heavily in "The Burglar's Kid" with Baby Peggy.

Reginald Denny, star of "The Leather Pushers," "The Abyssal Brute," and "The Spice of Life," who was seriously injured when his motor car turned over on Sunset Boulevard in Hollywood, is reported to be recovering at a satisfactory rate. His injuries were severe and he will be in a cast for several weeks, but attending physicians state that his unusual strength and all-around physical fitness are making his recovery easy.

Hayden Stevenson may play many different kinds of roles, but most of the time he may be found in "The Leather Pushers" unit if "The Leather Pushers" are being filmed at the time. As the crafty but likable manager, who gets his fighter out of trouble and into combat with profitable regularity, Stevenson has created a role which has caught the fancy of the public. He is now appearing with Billy Sullivan, the new star of "The Leather Pushers," under Edward Laemmle's direction.

Robert Hill, who has just finished directing "Jack O' Clubs" with Herbert Rawlinson at Universal City, is working on an original story of his own. It is the adaptation of a magazine story he wrote some years ago.

The mighty hunters have returned! Sixty of 'em, armed with every conceivable type of shooting-iron from air-rifles to double-barreled shotguns and German Luger automatics, are home from the redwood forests of Northern California, but with nary a bear, or a deer, or quail, or anything else except memories of hard work and very little play.

Not one of the Nimrods is offering any excuses for the utter lack of trophies of the big hunt but the blame is being shouldered by Clarence Brown, director of "Super-Jewels for Universal," who figured that the company he took on location into the forest near Fort Bragg should give first attention to the filming of the railroad scenes for "The Signal Tower," and let the quest of game be a second consideration.

When Director Brown's production aides, players and workmen learned they would live in the wilderness for at least six weeks, they scurried about to secure some sort of firearm, and those who possessed neither revolver, rifle or shotgun, borrowed them from friends or procured them from the arsenal at Universal City. The company was quartered at a deserted

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Megaphone

summer camp eight miles from location. There are no automobile or wagon roads anywhere near the forest, so the railroad company provided transportation in the shape of trailers drawn by a gasoline speeder. The first morning out everyone was “loaded for bear,” and just itching for the sight of a squirrel, or an elephant, or anything that would prove prey for their bullets and shells. But nothing came into view save the giant redwoods, so the guns were piled up for the day. For three weeks Brown worked his cast and aides so hard from sunrise to sunset that no one had any time, or energy, to wander off in search of game or fowl. Then the order came that the next three weeks would be given over to night work exclusively.

“Fine,” thought everybody, “we can spend part of our days hunting.” But the night sessions were long and hard and the days were given over to absolute rest. The cold was intense at the camp, and when it was rumored there was a lone bear in the neighborhood Assistant Director Charles Dorian looked at the heavy frosts on the ground and opined the animal was no doubt a Polar bear. A day or so after Wallace Beery ceased taking a new automatic shotgun to location with him, quail flew within a few yards of the cameras and the whole company saw a deer when there was not even a peashooter in the crowd.

The Sunday before the party returned to Universal City, Director Brown held a late afternoon target contest. Virginia Valli, star of the production, bagged a ginger ale bottle with little Frankie Darro’s air rifle. Rocklife Fellows surrounded a bullfrog all by himself and finished it with a forty-four caliber bullet at three feet and Mrs. Brown nearly caught a fish.

But when the company arrived back at Universal City to learn that the officials were jubilant over the wonderful stuff that Director Brown had gotten on the location, all hands were comforted to think that such a large and well-equipped hunting party had at least accomplished something of note during their sojourn in the wilderness.

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"We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness *** but when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security."

—THE DECLARATION OF INDEPENDENCE.

Excerpts from this document, one of the most cherished of its kind ever drafted, bear out in unflinching testimony that the city constitution of Los Angeles has not kept pace with the growth of the community itself. For where, may we ask, are we of this city accorded the national right to the "pursuit of life, liberty, and happiness." Life . . . it's only existence. Liberty . . . well that's the joke. Happiness . . . you're talking Chinese. The pursuit part is true, but we're not doing the pursuing; it's the Police Commission. In fact they've been doing so much pursuing in the past few days that the Wampas are about to afford San Francisco the opportunity to burst out in one loud guffaw this coming February. It will be a horse-laugh on Los Angeles; one well earned.

For years there has been spirited competition between San Francisco and Los Angeles. And it is this city that has made amazing progress in its own way, and Los Angeles has attained world-wide renown as the home of the motion picture industry. 'Tis true that the northern metropolis has made many spirited bids for the film studios, but heretofore civic loyalty has forborne any such thing as our removal to the bay city. Los Angeles has of late been sneering at San Francisco because the Angel stronghold had been making such tremendous forward strides, out all of proportion to those being made by its competitor. The laurels, well within the reach of the southern city, have now been supplanted by a very ornate raspberry, and San Francisco, progressive in a metropolitan way and awake to the merits of the cinema profession, has proffered its aid in staging the Wampas Frolic there. It has been accepted and they will dance in Trisco for forty nights and forty days if they so desire. If they dance there they may work there. Quite plausible, isn't it? This, however seems to throw the well-known chill into the business men of Los Angeles and frantic last-minute efforts are being made to alter the laws. The damage is not beyond repair, but it's pretty bad . . . pretty bad. The dumbbells in the city hall are not ringing; there will be a Curfew tonight.

—it will destroy all precedent
—antiquate existing methods
—sweep aside accepted standards like a cyclone rushing thru a Kansas village—

—it will possess beauty and strength—it will have tremendous resources—it will be odd—usual—new—keen clever — friendly — yet, withal, on a firm foundation—it will be of great charm—

—its possibilities know no limitations—it will be flying in scope—it is what filmmodo and the world at large has been awaiting many years—we'll tell you the first of the year.
This Week's Theatre Notes

This week's bill at the Hippodrome is headed by a thrilling tap dance of the old West, starring that well-known hero—Jack Hoxie in "The Marshall of Moneymint," a two-fisted, upstanding man of the plains, in a cyclonic story of knaves and hearts. It is the story of a younger alone and unaided, rids a little Western town of a band of evil-doers and wins for himself a beautiful bride.

A classy array of vaudeville will be featured by John and J. B. Burns in "Comedy Character Impressions." The Superior Character Comedian—James C. Fulton and Co. in "Any Girl's Papa." A pleasing little skit well played by a clever company. Medell Thompson, a blackface minstrel in "As Black As A Pea," is known as the young Bert Williams. A Musical Comedy Novelty is presented by "The Musical Zanes" a company of real musicians. Their repertoire ranges from classic to the modern rag.

Clarine and Purrill is a little Irish-Night-in-Gale from far-off Emerald Isle, and sings a number of beautiful selections. She is ably assisted by that clever comedian Mr. Clifford.

Burt and Hyman—"The Incomparable Pair" are seen in one of the cleverest hand balancing and gymnastic exhibitions in vaudeville. The World in Motion and a comedy photoplay conclude the bill.

Universal's tremendous picturization of Victor Hugo's great classic, "The Hunchback of Notre Dame," is destined to establish a new record. The Hunchback, backed by a marvelous reception at the hands of the critics, has created a furore with the general public. Mr. Chaney, as Quasimodo, the hunchback bell-ringer of Notre Dame Cathedral, has scored the greatest success of his career from every standpoint. His makeup is a marvel of realism, his own personality being entirely submerged in that of Hugo's famous character.

Patsy Ruth Miller, Norman Kerry, Brandon Hurst, Ernest Torrence, and all the other seventy-five principals in the exceptional cast win new laurels for characterization in their various parts. The film, with its tremendous epoch-making settings, gorgeous costuming, and wonderfully-handled mob scenes, forms a background against which move a cast that is a veritable who's-who of filmdom.

Buster Keaton's new feature comedy, "Our Hospitality," the second under his new alliance with Metro, is something entirely new in the comedy field. This production is built out of the humorous side of American life in the 30's. For the first time Keaton makes screen love to his wife, Natalie Talmadge Keaton. Natalie plays the feminine lead, while other members of the Keaton family appearing in the film are Baby Joe (Buster II) and Johnnie's father, Joseph Keaton. Others in the cast are Joe Roberts, Kittie Bradbury, Jean Dumas, Ralph E. Bushman, Graig Ward and Jack Haley. Jack Blystone directed "Our Hospitality."

Buster plays a fashionable youth of the pioneer days, known as the railroad building era.

As an added feature, in order to make next week's "filigree" week throughout Los Angeles, Loew's State Theater will present Mack Sennett's latest comedy, "One Cylinder Love" which will introduce to screen fans the famous Sennett Bathing Beauties.

The Leviathan orchestra, the foremost of a group of Paul Whiteman orchestras engaged to play on the United States Shipping Board liners are the special headline feature of the Hillstreet. The Leviathan orchestra, who's-who in music, has been selected as the group of white musicians to dance the music of the giant liner and is only playing a few vaudeville dates under the direction of the U.S. Shipping Board before returning to their trans-Atlantic voyages. In conjunction with the regular dance music there are several solos, vocal as well as instrumental, and an especially fine saxophone quintette. Morton Downey, a tenor with a distinctive lyric voice discovered by Paul Whiteman is the featured vocalist.

D. Apollon, the mandolin wizard and Russian dancer assisted by the Misses Aamona, Bacon and Pavlov will offer "Bi-Ba-Be," a novelty diversification of color, singing and dancing.

"The Weak Spot," a dramatic act written by George Kelley, will be presented by George Harrington, Della Evans and Lydia Willmore.

Jack George, a blackface comedian assisted by Mae Normandie; Nat Carr, singing character comedian and Bernard Bong are the acme of vaudeville canines will complete the bill.

The feature photoplay for the week will be "The Six Fifty" with Renee Adoree and an all star cast.

So welcome is the Harold Lloyd brand of comedy to Los Angeles and her million people, that his latest mirth-quake, "Why Worry?" swings into its seventh great week tomorrow, at Grauman's Rialto. Ever since Lloyd started on his career as a film comedian he has steadily traveled forward and "Why Worry?" is his most ambitious production. There are big sets, elaborate backgrounds and six reels of fun in which the star was assisted by John Aasen, the young gians of huge proportions, and pretty Jobyna Ralston.

The latest musical comedy production at the Burbank Theatre is one of the most original ever devised for the famous Baby Dolls. The production couldn't be sweeter.

So evidently a good measure of entertainment is in store for musical comedy patrons. The illuminated runway presents the Baby Dolls in new and exciting dances and a flashy set of wardrobe creations.

California
Main at Eighth

Rupert Hughes in "Reno"

Miller's
Main at Ninth

Priscilla Dean in "The White Tiger"

Metropolitan
Sixth at Hill

Richard Dix in "The Call of the Canyon"

Loew's State
Seventh at Broadway

Buster Keaton in "Our Hospitality"

Rialto
Broadway at Eighth

Harold Lloyd in "Why Worry"

Criterion
Broadway at Ninth

Lon Chaney in "The Hunchback of Notre Dame"

Million Dollar
Third and Broadway

Mary Pickford in "Rosita"

Alhambra
734 South Hill

Anna Q. Nilsson in "Ponyola"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Ten Commandments"

Mission
Broadway near Ninth

Ken Harlan & Florence Vidor in "The Virginian"

Clune's Broadway
Broadway near Fifth

Mildred Davis in "Temporary Marriage"

Morisco
744 South Broadway

"The Lady Killer"

Mason
127 South Broadway

Dark

Egans
Five and Figures
Edmond Lowe in "The Waning Sex"

Hippodrome
320 South Main

"The Marshall of Money Mint"

Orpheum
630 South Broadway

Pantages
Bill at Seventh

Vaudville

Hillstreet
Bill at Eighth

Renee Adoree in "Six-Fifty"

Burbank
Main near Sixth

Musical Comedy

Majestic
845 South Broadway

The Duncan Sisters in "Topsy & Eva"

Tally's Broadway
833 South Broadway

Chas. Jones in "The Eleventh Hour"

Symphony
Broadway near Sixth

"Buck" Jones in "Hell's Hole"
A Sanskrit Inspiration

By GEORGE LANDY

Age is a relative matter, so it is not necessary of interest that such-and-such a person the youngest successful worker in his, or her, age. That is, not of itself; although the matter of age does undoubtedly give an added fillip interest to the story of Winifred Dunn's success. The youth is the youngest person to hold the set of scenario editor at any of the big studios. More important, however, is the story of her achievements, how she works, and the ideal plans that she puts into her scenarios for the screen.

Her inspiration has been the following well-known quotation from the Sanskrit: "Look well this day, for it is life—the very life of life. Its brief course lie all the verities and realities of your existence, the bliss and growth, the joy of action and the splendor of beauty. For to-morrow is only a dream and tomorrow only a vision. But today, well lived, makes every yesterday a dream of happiness and to-morrow a dream only a vision. But today, well lived, makes every yesterday a dream of happiness and every tomorrow a vision of hope! Look well, therefore, to this day—such is the salvation of the world!"

In other words, Miss Dunn feels that the at-risk scenario, the scenario that can be done into a good picture, is based on the daily virtues and all the troubles of real people in real circumstances. She believes that once you have convicted your characters and have clothed them flesh, so to speak, they develop themselves naturally and without straining the imagination of the author. Get your people firmly fixed in your mind and they will automatically take care of themselves, not only their own characters but also of situations into which you plunge them at a moment. In fact, once she has started typing, she is first draft, Miss Dunn claims that the keys to print action on the paper, almost without her assistance. More—if she is too busy of straining after drama and character.

Mah Jong!

By Raymond McKee

Mah Jong! As some folk think it should not be played.

After reading these articles you will not more about that game than the author.

In these days of forced variety, when a fay who dreads all of his time to perfecting a chosen calling is called narrow and lacking versatility until most of us feel obliged to do some range of study without perfecting our arts in anything, it is something of an adventure to write a column on any subject that one is apt to know about; therefore, I, Raymond McKee, being of, or at least believing myself to be of, sound body and weak mind, (else I would not tackle such a subject), have decided at, as long as I must write something to fill the space, must fill the same with something of facts known very little about, thus giving just free reign to speak freely. I shall tell you about the subject, which will not take long. My main object being to confuse my readers as much as possible until all readers will gradually and gradually terminate themselves, Mah Jong! Pung! Low! Mah Diao! Mah Cheuk! and Pe Lin! I mean that there is a game called "Mah Jong," which is one of the most popular games of the Orient. That is my subject. If you are not interested, read no further—and if you are interested, read on! I shall tell you all I know of the game after you've read it, then be sure. The game is not governed by uniform rules. Different rules and different methods of play have been adopted in different parts of the country. This is probably due to the fact that the first writers started into the paper without going into the original Chinese rules. I am well acquainted with a number of China people and have discussed it until I fully realize that I know nothing of the game, therefore I shall tell you all about it, beginning next week.

There have been many books written about Mah Jong and there will be many more written before even the obvious points of this century-old game will be revealed. The over-night enthusiast believes the game to have just recently been introduced to this country, while as a matter of fact, and any historical student will bear me out, if I should have the courage to say it, I will have the courage, Mah Jong was, even during the civil war, counted upon to lessen the long hours of General U. S. Grant while waiting for his boys to reload their trusty muzzle loaders. See footnote "P." in Major Cemen's History of Traffic Conditions During the Civil War. It reads, in part, and there was no pleasanter sight in the horizon than that of the stalwart young Abraham, (meaning Lincoln), in the early days of a rainy day between battles, having his game of Mah Jong in his pocket while engaged in the fighting line, we take to refer to the battles Mr. Lincoln was known to stand with his beloved wife Lin- dsey, the reason that Abe was too old during that war for the draft. There is also an old woodcut accompanying the footnote which shows a striking likeness of Hon-
From circus wire walk-er to a prominent niche in the hall of screen fame!

From ragamuffin in the streets of Forest O'Mal-ley, one of the screen's leading players, had to go through to occupy his present unique position in Sidlond. After a half hour's chat with O'Malley it would be an unusual procedure if one failed to call him "Pat." And in becoming so intimate the warm humaneness that characterizes the man would sparkle in his Irish blue eyes, and in his rose tinted cheeks.

"When I was a kid," said Pat, with a look that brought back visions of the coal mining neighborhood, "I tell you I had a snickin' desire to become an actor. Just what kind I didn't know then. In fact, I didn't have any time to think about it. But my dad was a coal miner—and all fathers want their sons to follow in their footsteps as closely as possible. There is a certain family pride in that, you know.

"But one day a circus came to town. Right there and then I decided to become eligible for circus work. I didn't know whether to start as the water boy for the clowns, or as a mess-enger for the circus owner. Neither appealed to me very strongly until I sneaked through a hole in the fence. I saw a lady dressed in a costume, and I knew what I had been looking for. I had a dream that I would be a circus wire walker. I was 12 years old, and I was on the wire in my mother's back yard. Many's the time my parents gave me up as being fit only for the animal in the show, but I felt that I was often as I tried to keep on it. But I was per-sistent, and during my eighth year I was given a chance to perform for a local stock company. Well, the night was a success.

"For several years I performed the wire walking act, played small juvenile bits, carried the drum in street parades, and distributed hand bills before the performances. This work car-ried me up and down the Lackawanna Valley, in fact throughout most of Pennsylvania. My career had been launched, and I was becoming successful in a small way. So much so that for many years afterward I toured all over Amer-ica; I was very much in demand, but withal full of experiences that have since proved very valuable in my picture work.

"I have been in pictures for about twelve years, and I frankly confess that all my dreams, my waking hours are spent in the fascination of motion picture making. I love the game and I don't ever hope to see it end."

In the early fall of 1912, Pat O'Malley was given his first part in a motion picture. In those days only one reel pictures were being made, and he was cast for a part in "Forest City Alien," being made at that time by the Kalem Company. It is significant that Robert Vignola, who is directing Marion Davies in the Cos-mopolitan productions, was at that time directing and playing the male lead in the Kalem picture. Pat's work must have been good, for he told us that he was kept on the job for six months.

Another significant feature of the early days of picture making is that the Gene Guainier family, accompanied by his mother, to meet a welcome his brother who is returning after the absence of eighteen years in Russia and far East.

Loyal to his San Francisco, Max Graf, supervising director of Graf Production, who operated in the east, has just declined an offer from Mr. V. Reilly Theatre to hold the world's premier presentation of "Graf's Half-Dollar Bill," in that edifice. Graf & claims that as "Half-Dollar Bill" is purely local production, he shall have its premier production there, so it will be given to the war at the Warfield Theatre where all the film Graf-made pictures have had their first pub presentation.

The exact date of the show has not yet been decided but it will probably be about the first of the new year. The film is being released thru Metro, and New York will have it the week following its opening. After closing several big deals in the East Graf visited last week, in San Francisco to make the arrangements for the opening at the Warfield Theatre on Saturday of "Flaming Youth," in which he plays a prominent role.

San Francisco has a new and very beautiful neighborhood playhouse in the Alexander Theatre at Geary and Eighteenth Streets, open with a special engagement by a company of the Alexander built by George Oppenheimer and Alan E. Levin at a cost of $350,000, not only taking advantage of the beautiful theatres of the city, but has the distinction of being the first with an Egyptian motif in decoration to be erected here. Mayor Ralph was the speaker at the opening, and a large opening was held opening on Saturday at the Warfield Theatre of "Flaming Youth," in which he plays a prominent role.

Priscilla Dean and Harry Myers spent last week in San Francisco, having come up to present at the big California-Stanford game and to christen an oil well. The oil well is the bay district oil field, and has been named the Dean-Myers well. Miss Dean will return to the south to begin production as the her company own company. Her first independent picture will be made at the Hollywood Studio under the working title of "The Pirates."
COMING!

Richard Mattison Duane's Articles About the Scenario Schools

You have all read of the Mayflower and the seven Pilgrim Fathers who landed on Plymouth Rock, of their struggle for life against the wild sea, beasts and climate of New England. Did you ever stop to think of what the women kids of that stalwart group gave up? How they helped their sons and the colonial dames have watched for ships from across the sea that would bring materials for their next rocks. Clothes must have meant just as much to the Pilgrims as to you for they were of the best families from "merrie old England." Can you imagine yourself waiting for years for news of what they were wearing outside of your own little community? Nowadays if a lady in Washington, D. C., brings out a hat that is a little different, we all know if before she reaches down town. The houses of aristocracy, from which come the very latest styles, namely, "Violet," "Jenny," "Millie," "Charmeen," and "Chez." Cable us that their latest models will engender jeune fille style, full of airy grace and beauty. In this colorful season of jet crocades and metal laces inspiration is not lacking. Everything has become more laborate, in a way, though lines still follow the figure. There are some delightful models in off gowns, reveling in the satin crepes, employing the ghee floating panel that ripples below the skirt hem using now in a golden motif and seldom appearing beyond a single outlining row of rhinestones. One idea for a proper frock is in a pale yellow flat crepe. The frock is a chemise, cut "V" in the neck in front, round in the back, and sleeveless. Marking the waist line at the hips, a square of the material is cut loose to cascade almost to the floor. The gown is plain in the back, the skirt gathered slightly to the bodice. A line of brilliant edge the neck and hang like a necklace, front and back finished with a pretty ornament of the stones. The rhinestone outline marks also the underarm seams and an ornate ornament finishes at each side it.

In keeping up with fashions, one is nowadays, "moved to tiers," regarding coat dresses, which women are to regard as one of the necessities of life. Besides its recommendation of utility, the coat model gives a subtle balance to the figure. The surplice side-fastening is the model observed on coat frocks and fur collars are frequently accompaniments of this type of costume. Antique gold braid, intricately woven braid of silk, colorful embroidery and narrow lines of fur trim these smart frocks of moire, wool crepe, poplin, charmeuse or suede. Suede-like, by the way, is a new suede-like fabric with the texture of a mocha gage. It is widely exploited by Paris for suits and frocks as well as top coats. This lovely material is found in all new shades. Carrot, carmine and soft French green are among the favorite colors next to brown-cooca and navy. A very popular frock which is bound to have popularity consists of a striped blouse, sired by the middy. Slim and trim the blouse reaches to the hips or below. Contrary to the beloved decree of fashion, the long waist line is held loosely by a leather belt buckle finish. Next week about hats and bobbed hair.

Philosophy

REASON
By Eric Mayne

"Be ready always to give an answer to every man that asks a reason for the hope that is in you."

Sound advice given ages ago, but as good and useful today as when it was given.

We may sometimes have Hope without Rea, but our Hope is more likely to be realized when there is Reason for it.

We are impelled by passion; we are swayed by emotion; We need Reason to enable us to keep our Balance.

A Wise man says: "He that will not Reason is a bigot; He that cannot Reason is a fool; And he that dares not Reason is a slave."

In a well-ordered life, Conscience and Reason are very near to each other.

It is the power to Reason and to follow Reasoning, that puts man into a higher sphere of life.

It is the power to Reason that reaches a Man that a law without Reason is not a law at all.

Cicero concluded that—"Wise men are instructed by Reason, men of less understanding by experience; the most ignorant by necessity; and beasts by nature."

If we Reason from what we do not know, our conclusions are likely to be very unreasonable.

It is better to reason on what we are going to do, than to Reason on what we have already done.

We are better able to help others if we are guided by Reason.

When we have a good Reason for what we do, let us do it with a will.

If we haven’t a good Reason for doing a thing, we have at least one good Reason for not doing it.

Reason is our intellectual eye. In these days we need a clear vision.
PUBLIC OPINION

AMERICAN PEACE AWARD
342 MADISON AVENUE
NEW YORK CITY

JURY OF AWARD
James Guthrie Harbord
Edward M. House
Ellen F. Pendleton
Roosevel Pound
Elliott Root
William Allen White
Brand Whitlock

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Treasurer, Cornelius N. Bliss, Jr.

November 16, 1923.

Dear Mr. Fox:

Our Committee wishes to commend to the Los Angeles "Camera!" the nation-wide "referendum" to be conducted in January upon whatever plan is selected by the Jury of the American Peace Award, created by Edward W. Bok and offering $100,000 for the "best practicable plan by which the United States may cooperate with other nations looking toward the prevention of war.

We hope that you will have occasion, not only in the month of January but also between now and January, to call your readers' attention to the opportunity which this "referendum" will give to the citizens of this country to express their country's opinion as to what the relation of the United States to the rest of the world shall be.

The competition, as you know, closed on November 15th last. We think the Jury will have made its selection by January first. Immediately after that, the winning plan is to be submitted to the widest possible public for consideration and for a vote. On the release date a number of leading papers throughout the country, including the New York Times, the New York Tribune and the New York World, will carry with the text of the winning plan a ballot which will contain space for the signers' name and address, a statement as to whether or not he or she is a voter, and a statement as to whether or not he or she approves the winning plan.

If, in your own publication, you can print the ballot with the winning plan or a digest of it, we should welcome your participation in the "referendum." Several hundred organizations and institutions, including the 88 great national organizations which are members of our Cooperating Council will send the winning plan with the ballot to each of their members for a vote.

You will see that these organizations include the most distinguished professional, fraternal, civic and religious organizations (all faiths) in the country. The interested participation of these widely differing groups in the "referendum" is to be explained only by the fact that they realize the vast opportunity which the American Peace Award offers for crystallizing public sentiment in this country and for making articulate the interest of millions of our citizens upon a subject of vast importance to us all. Participation in the "referendum" does not involve endorsement of the plan or commitment to any program with regard to it.

We realize that some voters will wish to express themselves more fully than a "yes" or "no" vote permits. We ask in this case that they by all means send us their fuller opinions, but that they write in some separate communication. The ballots may be sent directly back to us; we shall have them tabulated by states, with all duplicates removed, in order that the result may be a really authentic record of popular judgment.

We hope that the "referendum" comments itself to your interest, and that you will in turn desire to commend it to your readers.

Sincerely,

(Signed) ESTHER EVERETT LAPE, Member-in-Charge.

FRIDAY, DECEMBER 2, 1923.

Editor "Camera!"

I wish to express my appreciation of your last issue—I have been a reader of your journal for about four years and, although I am not in the profession, I enjoy reading "Camera!" as it seems to have "inside" information in movieland, and its items have an authoritative touch that gives a reader confidence in the truthfulness and reliability of its news column.

Your magazine is of inestimable value to studio owners and every one connected with the moving picture industry, and should be patronized more generously by those in the industry. Every studio in the city should carry a "card" in Camera, with the street address and telephone number in it.

And every actor and actress should have an ink card like Mary Ruby and Donna Hale have on page 19 of your last issue. This would cost each one very little, but three or four films in a year would enable you to issue a better periodical.

Advertising from the professions would be to you like applause to an actor—give you that comforting feeling along your backbone and would encourage you to greater efforts!

"Camera!" deserves to be the authority in film journalism, and here's wishing you a Big 1924.

Sincerely,

(Signed) HARRY P. RISING.
Hail! Studio Cop Gets Raise

Sam Bradford, chief of the guards at the United Studios, asked for a raise in pay last week. He got it. For Sam's work has nearly doubled since other Hollywood studios have had a let-up in production. He has to turn away as many as forty sweet old ladies, screen-struck flappers and delegations from Mid-West Chambers of Commerce, for all of the visitors are flocking to the United lot with their claims for admittance. Production at United, headquarters of the bigger independent producers, has kept on at the same steady pace it has maintained for the last year, and work has spread among the tourists that there is the only place where they can get pictures made—if they can get in.

Starlet Stumps Harry Wilson

Baby Peggy visited the publicity department at Primalp Pictures. Studio the other day, and laid down the law to Harry D. Wilson, publicity director for the organization.

She is tired being interviewed, she said, and answering questions; and besides she has some questions of her own that she would like answered. For instance:

Where does the fire go when it goes out?

Where do the fairies sleep?

What makes snow white?

What is the sun made of?

Where does Santa Claus keep his reindeer?

How far can a cat spit?

What makes the wind blow?

How high is up?

What makes dreams?


These are the only questions that the publicity department was unable to answer. Until the solutions to these questions are forthcoming, all interviewers are barred from the presence of the famous film star.

The stages at the Hal Roach Studios are swarming with babies. Among them are the baby daughters of Fred Guiol, director for the Spat Family, and Miss Shirley Dill, whose dad is assistant director for the Stan Laurel Company. Some of these children appear in the Spat Family pictures now being made and others play with Stan Laurel in his picture now in production.

Dan Mason with Grand-Asher

Announcement of the completion of distribution arrangements with Hollywood Pictures Corporation is made by General Manager Samuel Bischoff of the Grand Studio, whereby twelve-two reel rural comedies featuring the screen's best beloved comedian, Dan Mason, will be released through Grand-Asher and produced at the Grand Studio under the direction of Jack Nelson and supervision of Paul Giers.

Dan Mason is nationally known for his inimitable portrayal of the "skippin" in Fontaine Fox's cartoon of the celebrated Toonerville Trolley Series. Last season Mason further endeared himself to the public with his elevating, highbrow humor sketch of Pop Tutto in the Plum Center comedies. In his characterizations of the ruralite Mr. Mason has reached the apex of art. The new series in which he will be presented by Hollywood Pictures Corporation will show him in a series of adventures in his now famous makeup accompanying his faithful partner, Wilma Hervey, known as "the biggest girl in pictures."

Jack Nelson will direct. He was formerly with Ince for several years. Al Martin is to function as 'gag' and Paul Giers, who supervised the Plum Center stories will personally supervise the new series. Work starts in the near future.

Clean and wholesome comedies are always in demand and such is the character of those wade featuring Dan Mason; his interpretation of the character is never bursLeeed and no "bouk" is resorted to, to gain laughs. No expense is to be spared to make these pictures A-No. 1 in every particular.

The Hollywood Studios have leased offices to James Deit, Western representative of the Selmak Distributing Corporation. Deit is associated with the physical distribution but only acts in securing new pictures.

Milton Sills, who is playing opposite Anna Q. Nilsson in Richard Walton Tully's all-star production of the famous Rex Beach story, "Gold," resigned a fellowship in philosophy to go on to the stage.

“Camera!” Will Be Boosted

Expansion plans of great magnitude are under way for “Camera!” according to a statement just issued by S. W. Lawson, head of the publishing interests hearing his name, and arrangements have already been consummated whereby he may affiliate himself with a movement to introduce "Camera!" and a similar publication, now in preparation, which will serve to aid andabet The Digest of the Motion Picture Trade Journal in its international growth, to every big city in America and England.

This new publishing group, having unlimited resources, and at present issuing one of the country's most powerful journals, has as its operative a friend of Mr. Lawson, who will act as liaison between the two units. Further information will be forthcoming next week.

Chester Bennett who has been confined to his bed for several weeks with a nervous breakdown has just had surgery performed and is getting along splendidly. He expects to be fully recovered and starting on his next Jack Nosek starring vehicle within two weeks.

Russian Plays for Screen

An attempt will be made by Ralph Block, recent supervisor of productions for Famous Players-Lasky, to introduce to the screen some of Russia's foremost novelists, playwrights and short story writers. Talks are now being carried on between American representatives of the Russian authors, following Block's arrival in New York the latter part of this month.

Several years ago Block, while abroad in search of new screen material, visited the late Lord Northcliffe in England. The famous journalist, who never was interested in motion pictures to any great degree, suggested the thrilling realism of the Russian authors. The internal trouble of Russia at that time, however, forbade any negotiations. Block will endeavor to bring to the screen some of the works of Tolstoi, Dostievsy, Kropokin, Steinskiev and others equally prominent in Russian literary circles.
Atains New Acting Tempo

Experience in acting for motion pictures made in England and under the direction of foreign producers has proven an aid to her screen work, declares Betty Compson, now back in this country, prepared to play the role of "The Stranger" at the Lasky studio.

"The environment of the English studios is much slower and far more sedate than the atmosphere of the American film plants," says Miss Compson, "but after coming out from art over there, and less thought to money. When I first appeared before a camera in England, I was full of American speed, which is really a hindrance to true acting. Made her screen debut in "To Have and to Hold" and acquitted herself so well that an engagement followed in "Thirty Days" where she offered first "bit." In rapid order came work in "Souls For Sale," the Eternal Three. "Fool for Love," "Rosita," and "Bag and Baggage," the Daughter of Mother McGinn, "Jealous Paws," and "Little Massa". In "The Daughter of Mother McGinn," and "Discontented Husbands," two ambitious roles and has won high praise for her work.

Miss Geraghty, who is of pronounced Spanish type, is considered a most capable actress, but oddly enough she had never planned to enter this field of the profession. Instead, she had hoped to be a scenario writer, but on account of her extreme youth encountered a difficulty, in being taken seriously. But as a matter of fact, through her interest in her father's work and her association with him when he was in charge of the Long Island Studios of Famous Players, she has proven an invaluable lady in that mystic land of continuities. When 14 years old she was writing into a script and since then has been making her name in the business.

Tom Terris To Aid Golden

Goldwyn Pictures Corporation has bought the picture rights to "The Bandolero," a romantic, old West story, by John Erskine of New York State. Tom Terris has engaged to direct the story, which will be made in the East or abroad.

The author is an Englishman who has spent a lifetime writing stories in Spain and whose characters are Spanish people. In the Spanish-speaking world it is thought that a native will be able to light the story and preserve the elements by way of color.

Tom Terris is one of the known motion-picture directors. He was an actor and an assistant manager in London before coming to this country. Among the starring pictures which he has directed are "Dickens" "The Mystic," "The Lion of the Mouse," "The Third Degree," "Trumpet Island," "The Heart of the Chattanooga," and "The Forlorn Hunter."

Tooth Babe Progress

There is an old, old, old gendal that a child born with a tooth on a finger will do great things. Recently a baby was born with such a tooth on his hand at the city of Pittsburgh, Pennsylvania, a tooth which he used for his first penny.

The young lady was given the name of Robi, Today in Hollywood, Robi Gordon is slowly but surely working his progress through the "tooth." Robi has been seen in a few pictures, nearly all over six months, Bobby a record for good work, bringing him into the limelight with amazing rapidity.

The youngster was given his first opportunity by William Be dine, First National director, who saw him one Friday night at a fight in which Bobby's looks and manner Beauche told Mrs. Gordon to bring him to the studio for a screen test. The result of which was the signing of Bobby Gordon for the role of Maurice Levy, the little Jew boy, in "Perrond and Sam," First National. Although this Bobby's first work before the camera, he put so much into the part that he was given credit on screen.

"Perrond and Sam" was followed by a role in the first of "Fighting Blood" series, and nearly all of the second series which he also appears as the pal, George O'Hara.

In Jack Whites' new Jive Comedies, as yet unreleased, Bobby has been characterized as "sissy," and is responsible some of the best humor in the truest comedy of any "Country Kid" with Wesley Blake. Bobby proves himself capable a future film star.

The boy's most recent work is "Sinnie Zaiden's picture." "A Good Boy" for Principal is turned over to him. It has been accepted by Edward F. Cline. It says of Bobby, "He's a clean youngster, and a born actor."

Forsakes Pen for Make-Up

Carmelita Geraghty is one of the baby stars who is making a splendid test for her. It is said that she is "just for fun" Miss Geraghty at the repeated insistence of friends, made her screen debut in "To Have and to Hold" and acquitted herself so well that an engagement followed in "Thirty Days" where she offered her first "bit." In rapid order came work in "Souls For Sale," the Eternal Three. "Fool for Love," "Rosita," and "Bag and Baggage," the Daughter of Mother McGinn, "Jealous Paws," and "Little Massa". In "The Daughter of Mother McGinn," and "Discontented Husbands," two ambitious roles and has won high praise for her work.

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Mae Murray Will Address Women

Mae Murray, Metro star, will be the guest of honor at the annual New Year's party of the Woman's City Club of Los Angeles to be held in the Grand Ball Room of the Hotel Biltmore January 7th. Mae Murray will be the guest of honor and will accept the prompt suggestion concerning motion pictures and the opportunities they offer to women.

The famous old adventurers of the west cake wanted to die with their boots on had no more luck with a young woman who wore into Finis Fox asking him for a part in his picture "The Woman Who Wasted" in which she could play a wild cow girl and die with her shippers on.

The鹏se Solution to Pencil Riddle

What can a five year old little girl do with one thousand pencils? Fill up her engagement calendar.

Baby Peggy, diminutive film star, knows the answer, because the thousand pencils belong to her.

The St. Elizabeth's Day Nurserv of Los Angeles conducts an annual pencil sale, the proceeds for the support of the institution. Little Baby Peggy is always on the job when it comes to lending assistance to her worthy colleagues particularly where other little children are concerned.

Arriving with a giant pencil, three times her own height, the little actress visited the St. Elizabeth's Nurservry and spent a happy afternoon with the kiddies, whose mothers are forced to leave them there during the day while they work to support their children. The giant pencil will be auctioned off on the day of the sale, December fifth.

Baby Peggy's contribution to the Pencil sale was the purchase of one thousand pencils. She expects to use them up within a very short time, drawing lovely ladies, which is her favorite pastime.

Ribbon Order Stuns Clerks

Ten thousand yards of ribbon of as many hues as Joseph's coat was the requisition on "prop" by Director Fred Caldwell for the ribbon counter set, Hollywood feature comedy for Selznick release, "He's just as bad," Basinful "props" went to a Broadway department store but the ultra-modern department store flappers filled his soul with anguish, and he appealed to Muriel Reynolds, of the Caldwell cast, to do his shopping for him.

When Miss Reynolds sauntered into the store and ordered five yards of red, three thousand yards of green and two thousand yards of blue ribbon, the flappers stopped with the suggestion of the flappers, then a floorwalker was called in.

Finally the order was filled. Arriving in the new Caldwell picture are Rae La Dean, Violet Schram, Maria Dolors, Charles Mack and Victor Potee.

Valentine leave for Santa Barbara work this week to join the company on location.

Valentine Black, eleven-year-old sister of actor Black, has been engaged by Emory Johnson for a part in his present production, the title and theme of which are being held in Henry's interest, especially with the name of Valentine. Valentine leaves for Santa Barbara work this week to join the company on location.
Hughes Signs with Belasco

Lloyd Hughes last week signed a contract with Belasco Productions to play the part of Ned Tyler, the male juvenile lead, in "Here's New York," based on the screen adaptation of the Broadway success of that name. Florence Vidor has the feminine lead. James Young is directing the production at United Studios.

Hughes, as a result, has had to postpone his contemplated trip to New York with his wife, Gloria Hope. However, he says, it is just as well for the Eastern end of his part in "Welcome Stranger" to be completed.

The next release of Hughes is the picturization of Zane Grey's novel, "Heritage of the Desert." Only two previous pictures of this book appear to have been made, the earlier one being "Ben Hur," and the later one being "Heritage of the Desert," with Gregory Peck as the leading man.

There is, of course, one play on Broadway more suitable than all the others for screen material with which the Hughes is an expert can say. But when two experts see all of the Broadways plays both are going to pick on the one outstanding drama as the one to film.

Then the race will begin. Dollars will win. And both have all that will be needed. Tourneur and Lubitsch bring all the best to the screen. Neither is disposed to substitute magnificent or awe-inspiring "sets" or popular names, but rather a cast for the dramatic interest of their screen offerings. Both realize that the future of the screen art is tied to a proper development of the story and an increasing minimization of the merely beautiful or lavish.

The next fortnight will see the beginning of the race for the Broadway success of the year. With every public the public will have to decide if it is over is problematical.

Hughes is signed to play the male juvenile role in "Here's New York," and there is already talk of the possibility of playing the lead in "The Story of a Love Affair." The film will be produced by William A. Chertok, who has already signed with Belasco Productions.

Maurice and Ernst Race

With Maurice Tourneur and Ernst Lubitsch both in New York seeing the season's plays and securing film material there, both of these film makers have promised to develop an interesting race; and a race, incidentally, exceedingly profitable to some one else.

Despite the thousands of manuscripts received every week from the "best sellers" of the screen, "scenario colleges" are there a great deal of suitable screen material. In Hollywood, Tourneur and Lubitsch both have men of letters, familiar with the great literature of a half dozen races. Both have a vast library, but the screen demands material.

Hence the trip to the picture. Lubitsch has signed "The Love Circle"; Tourneur has finished "Tornament," a story dealing with the drama of the Russian revolution and leading to a climax in the vaults of a Japanese bank during this summer's earthquake. They both signed their new material, and that's how it all is. Hence the combination of pleasure with business.

Lew Cody Is Composer

Lew Cody is wooing one of the most promising young composers. He has written two songs which will soon be published.

"Call the Orchids" and "Lucile" were written by Cody while working in Emmett Flynn's production of "The Hollywood Romance." Lew claims he got the inspiration while the company was in New York taking scenes for the picture, but says it is no reflection on the inspirational qualities of the California climate.

Cody wrote both the music and lyrics for the two numbers. The actor incidentally, is noted as a musician. He plays the clarinet, the saxophone, the violin and the oboe.

The chorus of "My Lady of the Orchids" is:

"Wait for me, my lady of the Orchids,
Won't you wait for me?
The wondrous perfume of your
And fills me with ecstasy.
For you and me.

Some day in dreams I'll find you
And then I'll kiss your red lips to chase away the memory of you,
And I'll wait for you, my lady of the Orchids,
Wait for me.

Rosemary Is Making the Grade

Just about one girl out of every thousand extras gets anywhere in the film world within six or seven weeks. The golden end of the bow which calls all these girls to Hollywood is the fact that one or two succeed out of every thousand, and one of the group is Rosemary Cooper, who came here just about half a year ago andStill and a girl with that invariable grace and attractiveness which Miss Cooper's first chance in the movie world was given her by Mr. Goldwyn. Then, appropriately enough, she played the "extra girl" in "Lady of the Movies." Followed a bit in "The Mail Man," which is the same as that they have not photographic sense in the world. Rosemary Cooper is one of those who did out so conspicuously that she was engaged for this real part with a big name.

Stink Cash in Oil Ventures

Only since Anna Q. Nilsson started work upon the Richard W. Stratton Corporation's "Flowing Gold," a forthcoming National Picture, have the one hundred and twenty thousand dollars that Stratton has invested in the business, come to be seriously interested in the oil business.

"Flowing Gold" is an oil story, pure and simple, and Anna plays the daughter of a poverty-stricken family who is called "oil" and who is the only oil in Texas, and the only one to whom Anna is related. The story, which has been in the public eye for some time, has been brought to the screen by the Stratton Corporation, and has been under production for the last few weeks. The cast is headed by Anna Q. Nilsson, who plays the title role, and by a cast of well-known actors, who have all been signed to play the leading roles.

The film is being produced by the Richard W. Stratton Corporation, who have invested a large sum of money in the project, and have been working on it for some time. The production is being carried on in a small town near Los Angeles, and has been in progress for some time.

Anna Q. Nilsson, who plays the title role, is one of the most popular actresses in the country, and has been working on the film for some time. She has been working with the Stratton Corporation for some time, and has been very successful in her work.

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GERSON MAKES EXCITING FILM

The master print of "Three Days to Live," the third picture on the
the twelve a year schedule of the Ger-
son Pictures Corporation of San Francisco for this year.
ning. This week this means the picture "Three Days to Live,"
made by Gerchon will be shown in the vari-
ous picture theaters of the country by the middle of January or the early part of February.

"Three Days to Live" affords the star, Miss Ora Carew, the best vehicle ever for her natural style of comedy, being one of dramatic interpretation, she has not had for a long time. She appears as the daughter of a wealthy bank-

The first picture from the Ger-
son studio on this schedule, "Water-
front Wolves" and the second, "Pay-
ing the Limit," both starring Miss Carew, are now being viewed by state right buyers and will be ready for public exhibition almost any time now.

There is a large element of mys-
tery in the picture, the cause for the Hindoo's hatred not being dis-
closed until the interest in the ac-
tion of the play has reached a high point where the audience is en-
tirely baffled. The picture was made in San Francisco as most of the exteriors of the Oriental at-
ic are laid in the great seaport of the Pacific Coast.

In addition to Miss Carew there are a number of other known play-
ers in the cast with Jack Morley, as leading man, and Hal Stephen-
son and C. J. Howard handling important roles.

For this script, Cowan-Higgins are utilizing not only their own ex-
tensive reference library, but are also collecting a genuine Ameri-
cana of the period, so that all the names incidental to the story will be authentic.

Melford Strong for Versatility

Versatility is as important to a director as anything else, and in the present instance George Melford, well known pro-
cducer of photoplays bearing his name.

In an interesting statement Melford said that many directors make the mistake of confusing themselves into believing that a picture is well done merely because the public seem satisfied with the performance. The public soon tires of such directors' efforts, he stated.

"A director should offer screen audiences a variety of photoplays," declared Melford. "He should al-
ternate between outdoor and indoor settings; between comedy-
drama and melodrama. When a picture is made, we must have an intense concentration that is practically all of his working hours and when there is a let-up crew heaves a sigh of relief.

More Time Spent on Film Plot

"There was a time not so many years ago in the motion p-
ture business," says Ralph Blo-
form, "when a namedesired for Famous Players-Lasky, "with-
any little idea jotted down or pi-
ding company.

"Nowadays the same company is in a position to give a writer up to 600 for a little idea jotted down on a piece of paper. But—the n

And therein lies the key to s-
cess for aspiring screen writers.

Lee Moran Wields Megaphone

It's not only for the girls that film comedy is the stepping stone to higher things.

Take, for example, Lee Moran, who has just taken a decisive stride toward his cherished goal. This was the direction of his first com-
y in which he did not also ap-
pear. Although he is a director and co-director of many series of comedies, he has always "directed" his scripts and divided his attention between direction of the other players and his own work behind the camera.

In making for Jack White a comedy, as yet unmentioned, featuring Cliff Bowser, Virginia Vance and Sid Smith, Mr. Moran has definite-
ly broken away from his old prece-
dent and established himself as a "Class A" comedy director. His
agement as director closely fol-
lowed his appearance in his first Jack White comedy, "Uncle Sam."

White Mr. Moran qualifies as director, he is also widening his scope as actor and comedian, for he recently played a comedy relief part in "The Sweeney Toddle-
Wives." It is the erstwhile comedian's purpose ultimately to pass a picture, as a result of his two years' experience in the picture business—since the old vaudeville days when he and Dan Lyons were a team—makes it seem probable that this ambition will shortly be attained.

Olive Borden and Lorraine Ear-
oni, both bewitching brunettes ap-
ppearing in in Jack White comed-
es, were both born in Norfolk, Virginia, the same scant number of years ago, and both came to Los 

songs in the next year, but never met each other until last week.

Harry Jones, one of the cast for Richard Walton Tully's "Flowing Gold," now in production, is a pro-
fessional ice-skater, and the fact that opportunities for practice are somewhat limited in Southern California.

The Stan Laurel company of the Hal Roach studios spent several days at Balboa where they filmed a number of scenes for their next comedy. Most of the action was staged on an old Japanese vessel that has been brought to the bay government because of seal-poaching.

Recalls Old Rib-Ticker

Tom Bates, who is just about the best actor in Hollywood, both in years and point of service, is chockful of reminiscences about the old days and the trouper's life of long ago. Tom is at present play-
ing the role of Judge Halloran in Richard Walton Tully's forthcoming production of the Rex Beach thriller, "Flowing Gold," and on the set the other day, he acts the part of memory picture work since his debut.

Vaudville Star Joins Harold Lloyd

"The last show that was through here, " he volunteered, "was the borrowin'est crowd I ever saw. Hope you folks don't borrow like they did."

"Well, what on earth could they find in these things?" asked an undertak-

"They simply ruined every shroud I had. They were playing "Julius Caesar" and they used 'em for toga and smeared 'em up with grease. Then they borrowed all the stovetop in the second hand store, pasted white paper around it and used that for pillars."
Cut Cheap Films Says Wood

It is said to be a moot question as to whether or not the general public does know what it wants in the way of screen entertainment. An interesting pro-and-con discussion of this phase of the present complicated motion picture situation is now in full-blown over the length and the breadth of the land, producers, distributors and exhibitors of films participating with equal fervor. It seems that the marked proclivity to pass the proverbial buck to and fro until the poor voter has no idea where it belongs.

There is one high motion picture executive who is strongly of the opinion that the public knows precisely what it wants. "And, it never does get it any more," he adds. Then he explains: "What it wants is a curtailment of cheap movies at high cost and a substituting of good movies at low cost.

W. F. Wood, vice president and general manager of the United Producers and Distributors, is responsible for this analysis of the conditions of the moment. "What Henry Ford did for the automobile industry, somebody must do for the film business," he continues. "There must be attained a steady maintenance of photo-plays of a high, satisfactory standard, and these must be offered invariably at the best of the theaters at a popular admission price, say twenty-five cents.

In order to make such an economic readjustment possible, sound business principles of unalloyed commercialism must enter into the producing of motion pictures. Mr. Wood declares, "Our company has been organized to institute such revolutionary methods and to actually obliterate all inclinations to waste money, not to merely lament that there is something wrong. By being thus enabled to lower film rentals, exhibitors will be enabled to charge the public less and that's what the public wants."

Crawford Kent who is playing the heavy in Richard Walsh's "Val's Floating Gold," was once a marine underwriter in London.

Louise Infatuated With "Bubbles"

Louise Fazenda, who is "supporting" a part in the seal in the Ince production "The Galloping Fish," is feeling honorary status for "Bubbles," who has the "title role," in the opinion of the comedy queen, is the most intelligent animal she has worked with in many a moon. Louise should know, for her list is overpowering. When she first began her work in the productions in which she plays a vaudeville headliner, a seal seemed not so good since the memory was rather quickened. But as she had so many scenes with "Bubbles" Louise overcame her fear and now she just does on the seal who seems to be equally fond of her. The bond of sympathy has been strengthened since Louise never omits keeping herself well smothered with fish, which is a pleasant odor to "Bubbles" and that lefts in a rational, for he acts up to the comedienne like a charm. Although the seal as it was mentioned, has the title role, there is no probation period busy on the part of Miss Fazenda who is loudly insistent that "The Gallopping Fish" will present a new animal star to the silversheet in "Bubbles."

VENGEANCE IS MINE, SAID LLOYD

Just to show what a change of scene and climate can do—

The day after Lloyd Hamilton finished his last picture, which was the day before he left for San Francisco, he fell into a friendly catch-as-catch-can boat ride with A. Metzetti, his trainer. While they were rolling about the gym floor, Metzetti, who is a well-known athlete and "strong man" had his head on a projection and for a moment lost his temper, so that he roughly remonstrated Hamilton down, and the boat was over.

One week later, Mr. Hamilton returned to Los Angeles. He had made the long and restful—when your chauffeur is driving—trip to San Francisco and returned. He had a most wonderful visit with his mother in Oakland; he had seen his latest picture, "Lonesome," go over "big" at a San Francisco preview; and he had been for a week away from the familiar studio routine. In other words, he was "all pepped up."

Metzetti, in gym togs, came down the steps to greet the comedian. "Hello, Mr. Hamilton," he said. "Did you have—"

Something stopped him there; it was Hamilton's hand jerking him around and down for a mat hold. In an instant, the trainer's legs were flying through the air as his shoulders hit the ground in a complex tangle of man-gasping with its suddenness.

Revenge is sweet.
London Laughs Up Sleeve

Tea-table gossip has had a good many smiles for the last week over two stories that have been given wide publicity concerning a prominent actress. It is the dramatic and humorous contrasts between the two reports that have set a lot of people wondering who is the victim of the frivolous type that damages no one in particular.

Miss Moya Macgill, the heroine of Macgill's, is charming beauty from Belfast, whose artists regard as the perfect type of London society. First, the newspapers printed stories and pictures of Miss Macgill having the most innocent face of any actress in England, which resulted in her being selected to play the role of "Miriam Rozella," in the film of that title, after a dozen other actresses had been screen-tested and found wanting in the necessary innocence of expression that the screen demands.

Then, in the midst of this, Mr. Reginald Denham, the playwright, husband of Miss Georgina Denham, sought suit for divorce citing as co-resident Mr. Edgar Lansbury, son of Sir Garnet Lansbury, Labour M.P. The suit came as a great surprise, and the actresses' many friends are standing by her and defending her stouly. "Moya is innocent," is a common expression heard in theatrical London. Miss Macgill is dignified and graceful, with curly black hair, and wide violet-blue eyes that have a most extraordinary expression. A child-like beauty, innocence and wonderment. She was regarded as the ideal selection for the role of the persecuted and distressed heroine in the big Astra-National film, "Miriam Rozella," from the wide-leafed story of H. G. Wells, entitled "Nineteen Eighty-Four," nay, of feminine psychology, written by Mr. B. L. Farjeon.

Charloeri Strong For Jackie

Recently the playboy, "A Million to Burn," by the late Herbert Rawlinson, played at the Palace Theater in Charloeri, Pennsylva-
nia. It is the story of how a young fellow literally burns money. The cast included about a dozen others besides Rawlinson, and one of them was Jackie Vernon. It so happened that Charloeri was Jackie's home town and with due civility, the play and the man manager advertised his name above that of the star. Needless to say the picture was a hit, as every performance and at least in one town on this old terra firma Jackie is still biggest cinema attraction exist-
bant.

John M. Nicholson, one of the masters of Hollywood's best in-
formed film laboratory men, strongly urges that distributors have all the printed photo-matic prints made where the picture is produced. Nicholson states that only through co-operation of producer and director with the laboratory can the best prints for public release be achieved. This process permits the exhibitor the producer's idea of color, tones and densities.

"Find" Is Famed Star

One of the Universal comedy companies was "shooting" some street scenes on Hollywood Boulev-
dar one day.

Passers-by were invited to "walk through" the background of a certain scene. A number of men and an attractive girl strolled through the camera lines.

The next evening the comedy di-
rector stopped looking at the "rushes," long enough to tell Zion Myers, Universal's supervi-
sor of comedies, "I've got a great find," ex-
claimed the director. "Come down and look.

Mr. Myers hastened to the pro-
jection room. The film was start-
ed.

"Watch for the girl who walks through the next scene—I'm going to locate her and get her in pictures," said the director.

Zion Myers arose from his chair. "You've made a wonderful discovery—but you've only known her for three years."

The girl "find" was Mr. Myers' sister, Carmel, who happened by when the scene was photographed.

Jacqueline Gives Iowa Good Time

Place: Los Angeles, California. Character: Jacqueline Logan and visitor from Iowa.

Visitor: "Are we in Hollywood yet?

Miss Logan: (This is the forty-
time she has replied to the same question) "Yes, we are.

Visitor: "Have they stopped making films in California?

Miss Logan: There is a sudden crash. Three springs are broken on Miss Logan's machine. The frame is bent. A series of mountain-high runs in the road caused it. Visitor, withdrawing head from top, through which it went at first bump: "Gosh! What's that?

Miss Logan: straightening seven veers, in her body and trying to regain breath: "That, my dear, was the boundary of Hollywood.

Visitor: "The foothills?"

Miss Logan: "Ah, no—the streets till.

REALTY BUG BITES SCREEN WRITTERS

Undoubtedly the most pernicious bug in Southern California is the realty germ, and its most frequent victims seem to be among the prominent persons of filmdom. The latest is Sally Cowan, who, in collaboration with Howard Hig-

gin, recently wrote Mac Murray's "Pigging Row" and "Woman's Intuition," which will be produced by Metro.

Miss Cowan has just bought two lots in Beverly Woods, where she is planning to build a truly cos-

mopolitan home, since each room will represent one of the scenes which she visited in her various tours around the world.

Hilton Chipman has signed to play juvenile leads with the Su-

woma company and Corporation, and has left San Francisco for the pro-
ducing headquarters of the or-

ganization located at Ferret's Hot Springs, Sonoma County, Califor-

nia.

Another Pair of Brothers in Films

Consanguinity seems to be ex-
panding the Hollywood motionpicture world. Here are to be found numerous teams of brothers. Different parts of the film field; among the producers are The Warners and The Christies; among the directors are The De Millers and The Rocketts; and among the actors, The Chaplins. Now comes a team of brothers, each of whom has devoted considerable fame to a screen writer: Charles and Al-
ber Kenyon.

Although Charles is perhaps bet-

ter known to the public because of the great success of his stage play, "Kindling," Albert Kenyon has been known to the insiders in the screen world for many years as an established scenarist. About six years ago he started with Colonel Brady in the Universal scenario department, then went to Metro, where he wrote many of the pic-

tures in which he himself starred. His was the script of "Bavu" and "The Self-Made Wife," both high-

class stage productions. Kenyon has just finished an original story for Ralph Lewis which will be titled "The Country Doctor," nar-

rating the life of one of the mem-

bers of this beloved figure in American life.

Announcement was made yes-

terday that Fred Caldwell Produc-

tions will immediately release the movie, "The State-rights Chantilly," and D'Allersando production of "St. Elma," made from Augusta J. Es-

sex's drama of love and self-sacri-

fice.

Francis McDonald is seen in the male lead in this picture, which Caldwell is now editing for imme-

diate release. Titles are being written by Tom Killian.

Tohlurst Will Address Academy

Louis H. Tolhurst, the science

inventor who is responsible for the "Secrets of Life" insect series pro-

duced by Principal Pictures, has been invited to make a talk before the American M-

eum membership in New Y-

ork. Mr. Tolhurst is the subject of several of the East Uni-

versities, on the subject of discoveries and experiences in mass-production.

Tolhurst is rushing to complete the seventh of his series, which re-

veals some interesting information regarding the life and habits of house-fly. The other six sub-

jects have to do with the ant, bee, was-

ter, butterfly, ant-lion and bee.

Extensive preparations are be-

ing made to receive Tolhurst in New York, and several leading scientific and po-

lar—are detailing special wr-

ers to interview the scientist.

While in Gothen Tolhurst was making the final of the series, and he will also tell over the radio many of the interesting incident that has occurred during talks of the "Secrets of Life" series.

Stan Laurel of the Hal Ro-

d-Studios received a fan letter of unprecedent.

"You had quite a time compi-

ing your self long enough to "make the team on the screen picture right."

"Dear Mr. Laurel: "I would like a big picture to hang you in (a frame). I think you are a gentleman. I buy your pardon."

(Signed) JESUS T."

JESUS T. is a common name amon-

the Mexican population of Sout-

ern California but Laurel didn't know that.

KENYON WRITES HISTORIC RAIL TALE

Numerous historical character

including Lincoln and Gran

telhorst, the scientist, is written in the story of the building of the fir-

trantimural railroad. Danger from flood and drought, the peti-

t of traversing practically unknown territory, and the ravages of ma-

rauding Indians—are some of the epic episodes where the old man confronted the active figures in the story.

Lois Zellner, prominent screen

writer, has completed the final of the series, "The Transcontinental Railro-

ad. "Then You'll Remember Me," which will be produced independently about January 1.

During the past few months Miss Ze-

n has written every type of pho-

tograph material from mystery and problem dramas to Baby Peggy comedies.

Seven of her scenarios will be released during the winter.

Karlo Is getting each of his new series of four commercial hero stories to follow "The Mail Carrier," which has a popular setting with no delay between pictures.

"The Mail Carrier," which has a popular setting
Spring breeze in a New England woodlands...sunflowers in Illinois prairie...but terraces fringing under warm midsummer violets and petunias...a big Dresden doll...the sparkle of precious stones...hide-and-seek and the birth of children...a sailor's lute...a child's tears...stories thrumming on the heart strings.

If red promise, and of sunny disposition, is Louise Tordera. Not named on the pages of movie annals; in fact one might say it is as yet far from the limelight, but with a name as musical as movement, possessed by a very beautiful and charming little girl is one of that vast throng who fame and fortune in the throng of cinema. An even mortal tragedy at this gifted child's vignettes lines from A Child's Garden of Verses wherein Robert Louis Stevenson muses:

Dark brown is the river, Golden is the sand, It flows along forever, With trees on either hand.

Green leaves a-floating, Castles of the foam, Boats of mine a-floating— Where will all come home?

On goes the river And out past the mill, Away down the valley, Away down the hill.

Away down the river, A hundred miles or more, Other little children Shall bring my boat ashore.

Yes, other little children, and now too, will bring her boat ashore; her treasure ships of happiness which she will send to them from the Cinema Sea. The happiness and beauty of life, the baby beauty of her very self, that she will bring to the silver screen, was radiate such gloomy corners of the earth...away down the valleys, away down the hills.

Yet we pause and ponder a moment as to her opportunities for the expression of her art on the shadow stage. Our Molly Logan has just received a letter from the Draf and Dumb Institute at Indianapolis saying that the students there can read her lips and interpret the words she is speaking in a scene rather than any other player on the screen.

Passes Fire Dept. Tests

The first woman to successfully pass the California examinations for driving a fire truck, is Jacqueline Logan, popular screen actress. Miss Logan has just flunked the severe test which all applicants must pass before they can take positions in the Los Angeles Department. Among the difficult feats she had to accomplish were the following:

Get into driver's seat from the ground, start motor, shift first, second, third and gears into high, drive the big dumper for two hundred feet from the fire station in forty seconds.

Climb into spark plugs in an eight-cylinder motor without stopping the engine.

No tire change in three minutes.

Stop seven-ton truck traveling at sixty miles per hour within a hundred feet.

Steer heavy truck a distance of one hundred yards in a narrow space, allowing six inches clearance on each side, to prove her ability to gauge distances almost perfectly.

Fire Department Lieutenant W. B. Seekins was in charge of the examination. After passing them with flying colors, Miss Logan was授予 honorary mascot of Station No. 27, Los Angeles Fire Department, by the members of that station.

"Our Gang," a number of "extras," who are playing in a school picture now being filmed at the Hal Roach Studios, have formed rival football teams and play a game each noon. Our Gang term themselves the "Golden Tigers"—the extras are known as the "Shaggy Bears." After an exciting game the other day, Mickey Daniels, the freckled-faced kid, came running back to the publicity department. "Got a good story for you," he said breathlessly—"'The Golden Tigers' beat the 'Shaggy Bears'-36 to 16.""}

Recalls Ginger

Al Christie has been making a comedy in which the opening discloses three ex-service men, languishing outside the window of a ham-and-egg emporium, in delirious odors—wafted to the sidewalk—bring to their齑 research.

The three boys—Neal Burns, stout Felix Valle who and hungry—looking, George Burns, nearly fainted when they ham and eggs were to a crisp right before their eyes as a result of the chef's engaging in animated conversation with a pretty waitress. Their part in the picture is to collapse on the sidewalk when the chef carelessly tosses about two dollars' worth of charred delicacies in the scrap can.

"Better, boys! Suffer!" shouted Christie through the plate glass. "I don't believe you fellows ever went through what we went through!"

And then he recounted the narrative of the ginger snaps. It happened in Wheeling, West Virginia, some years back, when Al Christie and Harry Edwards were stranded with a show. Christie was the capitalist; he had ten cents in cash.

He nonchalantly tossed the coin on a counter, after jumping a bar. The snap on the ginger snaps overturned in the window. "I'll just take ten cents' worth of those snaps," he said, and, seizing upon the bag, led the ravenous Edwards to a park bench.

According to the story, Christie and Edwards lived on ginger snaps for three days while beating their way back to their home in Canada. Al says: "Ginger snaps are wonderfully filling if you drink lots of water. They swell just grand!"

Adopts Barnyard King

Little Bruce Guerin, who has been loaned by Warner Brothers to play with Vicky the Villagers in the picture, has found a dandy new pet at the Metro studio—a homeless rooster that somebody discovered wandering around the lot and quite unexpectedly seeking "a chance in the movies." Only trouble was both Vi and Bruce were fallen on hard times and Bruce but finally decided on a co-parent arrangement, whereby each has a half interest in said fowl, naming him Mister Vibriuce.

Max Busch, playing one of the featured roles in Fitty Fox's production, "The Woman Who Sinned," recently received a black dog as a birthday gift. She named the dog "Sinner." Max said she nothing could be blacker.

When entering the studio grounds she turned to the dog, who snarled at the back of the "Sinner." Every man at the Hollywood studio immediately began to march forward.

Pauline Starke, who played opposite Tom Mix in his recently finished thriller, "Eyes of the Forest," has been cast as a leading female role in Tom Buckingham's production of Lincoln J. Carter's famous play, "The Forest Express," now being made on the William Fox Hollywood lot.
### Pulse of the Studios

**For Week Starting Monday, Dec. 10th, 1923**

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, $3.95-

<table>
<thead>
<tr>
<th>Director/Star (or Camera/Man, etc.)</th>
<th>Cameo: Director/Star (or Camera/Man, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BALSHOFER STUDIO, 1329 Gordon St.</strong></td>
<td><strong>Stuart Mack, Prod. Mgr.</strong></td>
</tr>
<tr>
<td>Clayton Grandin, Leda Parri, Jim Crosby, Wm. Wallace</td>
<td>Serial, &quot;Unarmed&quot;</td>
</tr>
<tr>
<td><strong>BERWILL STUDIO, 5821 Santa Monica Blvd.</strong></td>
<td><strong>Ashton Dearhart, Prod. Mgr.</strong></td>
</tr>
<tr>
<td>Eugene Delune, Eddie Lyons, Sidney</td>
<td>2nd Reel Comedies, Schedule</td>
</tr>
<tr>
<td><strong>Eddie Lyons Production (Federated release)</strong></td>
<td><strong>Deardhart Productions.</strong></td>
</tr>
<tr>
<td><strong>Bronx Studio, 1745 Glendale Blvd.</strong></td>
<td><strong>Kenneth Bishop, Gen'l Mgr.</strong></td>
</tr>
<tr>
<td>Fred Red</td>
<td>&quot;The Last Man&quot; 3rd Week</td>
</tr>
<tr>
<td><strong>BRENTWOOD STUDIO, 4811 Fountain Ave.</strong></td>
<td><strong>Belasco Productions, Inc., 6912 Hollywood Blvd.</strong></td>
</tr>
<tr>
<td><strong>BELASCO PRODUCTIONS, INC.</strong></td>
<td><strong>963 Sunset Blvd.</strong></td>
</tr>
<tr>
<td><strong>Fred Caldwell Productions</strong></td>
<td><strong>5101 Sunset Blvd.</strong></td>
</tr>
<tr>
<td>Fred Caldwell, All-Star, Hollister</td>
<td>4th Week Schedule</td>
</tr>
<tr>
<td><strong>CENTURY PRODUCTIONS, Inc.</strong></td>
<td><strong>Alfred Reeves, Gen. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Comedy</strong></td>
<td><strong>1416 La Brea Ave.</strong></td>
</tr>
<tr>
<td><strong>CHRISTIE PRODUCTIONS</strong></td>
<td><strong>Harry Edwards, Casting, 6101 Sunset Blvd.</strong></td>
</tr>
<tr>
<td><strong>Hollywood 3D, C. H. Christie, Gen. Mgr.</strong></td>
<td><strong>Beck 2nd Reel Comedy</strong></td>
</tr>
<tr>
<td><strong>CHARLES RAY STUDIO, 3700 Beverly Blvd.</strong></td>
<td><strong>J. E. Bowen, Gen. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Hunt Stromberg Productions</strong></td>
<td><strong>Ted Brooks 2nd Reel Comedy</strong></td>
</tr>
<tr>
<td><strong>Ryan Bros. Productions</strong></td>
<td><strong>High Dawn 3rd Week</strong></td>
</tr>
<tr>
<td><strong>Famous Artists Studios, 6046 Sunset Blvd.</strong></td>
<td><strong>Preparing</strong></td>
</tr>
<tr>
<td><strong>Goldstone Studio, 1426 Beechwood Dr.</strong></td>
<td><strong>Phil Goldstone Productions. State Rights release.</strong></td>
</tr>
<tr>
<td><strong>Grand Studio, 1438 Gower St.</strong></td>
<td><strong>Sam'l Bischoff, Gen. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Monty Banks Productions</strong></td>
<td><strong>Benny edman Productions.</strong></td>
</tr>
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<td><strong>Goldwyn Studio, 1401 N. Western Ave.</strong></td>
<td><strong>Bela Daniels 2nd Week</strong></td>
</tr>
<tr>
<td><strong>FOX STUDIO, James Ryan, Casting.</strong></td>
<td><strong>James Fland, Studio Mgr.</strong></td>
</tr>
<tr>
<td><strong>Darby Productions</strong></td>
<td><strong>Samuel Fland 3rd Week</strong></td>
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<tr>
<td><strong>HOLLYWOOD STUDIOS, 6640 Santa Monica Blvd.</strong></td>
<td><strong>Wm. Sistrom, Gen. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Harold Lloyd Corporation</strong></td>
<td><strong>Wm. R. Fraser, Gen. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Raymond Productions</strong></td>
<td><strong>Tobin Halchin, London.</strong></td>
</tr>
<tr>
<td><strong>Finis Fox Productions</strong></td>
<td><strong>R. Beauty, Bus. Mgr.</strong></td>
</tr>
<tr>
<td><strong>Horsley Office Building, 1442 Beachwood Dr.</strong></td>
<td><strong>Bobbie Houston Productions Independent release.</strong></td>
</tr>
<tr>
<td><strong>Sanford Productions</strong></td>
<td><strong>Milt Morgan</strong></td>
</tr>
<tr>
<td><strong>Kinsella Productions</strong></td>
<td><strong>H. Schwader, Casting, 1442 Beachwood Drive.</strong></td>
</tr>
<tr>
<td><strong>Roy Hughes Productions, 840 S. Olive</strong></td>
<td><strong>Shadowsand Release.</strong></td>
</tr>
<tr>
<td><strong>Ince Studio</strong></td>
<td><strong>Horace Williams, Casting.</strong></td>
</tr>
<tr>
<td><strong>C. Gardner Sullivan</strong></td>
<td><strong>&quot;Against the Rules&quot; 3rd Week</strong></td>
</tr>
<tr>
<td><strong>Comedy</strong></td>
<td><strong>&quot;The Galloping Fish&quot; 8th Week</strong></td>
</tr>
</tbody>
</table>

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**Type**

- Serial
- Comedy
- Features
- Castings
- Reel Comedies
- Features
- Comedy
- Castings

**Progress**

- 1st Week
- 2nd Week
- 3rd Week
- 4th Week
- 5th Week
- "Against the Rules"
- "The Wolf Man"
- "Putting It Over"
- "Brothers in Law"
- "Hollywood 1900"
- "The Arizona Express"
- "Not a Drunken Man"
- "Lady Luck"
- "The Penderler"
- "The Taming of the Shrew"
- "The Millionaire"
- "The Millionaire"
- "A Woman Who Sinned"
- "The Millionaire"
- "A Woman Who Sinned"
- "A Woman Who Sinned"
- "A Woman Who Sinned"
- "A Woman Who Sinned"
- "A Woman Who Sinned"
<table>
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<tr>
<th>Director</th>
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</thead>
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<tr>
<td>REEL PICTURES, Inc.</td>
<td>Bee Mitchell</td>
<td>All-Star</td>
<td>Stephen Norton</td>
<td>Frank Mills</td>
<td>Mitchell-Clawson</td>
<td>&quot;The Inner Light&quot;</td>
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<tr>
<td>SIEGER KEATON STUDIO.</td>
<td>Buster Keaton</td>
<td>All-Star</td>
<td>Walter Reade</td>
<td>Joel Slayes</td>
<td>Comedy</td>
<td>Holly 2814</td>
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<td>SIEGER STUDIOS.</td>
<td>Tom White</td>
<td>All-Star</td>
<td>John Waters</td>
<td>Monty Ketterjohn</td>
<td>&quot;The Next Corner&quot;</td>
<td>8th Week</td>
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<td>WOOD PRODUCTIONS.</td>
<td>All-Star</td>
<td>John Waters</td>
<td>Monty Ketterjohn</td>
<td>&quot;The Next Corner&quot;</td>
<td>6th Week</td>
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<td>All-Star</td>
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<td>Monty Ketterjohn</td>
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<td>7th Week</td>
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<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
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<td>Capitol 2120</td>
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<tr>
<td>SHULBERG PRODUCTIONS (Preferred Pictures Release).</td>
<td>Harry Schenck</td>
<td>J. G. Hawks</td>
<td>&quot;Cape Cod Folk&quot;</td>
<td>Editing</td>
<td></td>
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<td>USO STUDIO.</td>
<td>Romaine and Cahenga Ave.</td>
<td>Harry Kerr</td>
<td>Eddington</td>
<td>Geo. D. Baker</td>
<td>&quot;Revelations&quot;</td>
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<td>CEPICIPAL PICTURE CORP.</td>
<td>7250 Santa Monica.</td>
<td>Baby Peggy</td>
<td>Glenn McWilliams</td>
<td>Fred Tyler</td>
<td>Microscopic Motion Pictures</td>
<td>Holly 7806</td>
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<td>OCH STUDIO.</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
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<td>PENTON PRODUCTIONS.</td>
<td>B. D. Russell, Mgr.</td>
<td>1439 Beachwood Dr.</td>
<td></td>
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<td>Holly 7945</td>
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<td>LESLIE PRODUCTIONS.</td>
<td>Leo Maloney</td>
<td>J. Badaracca</td>
<td>Straton</td>
<td>5-Reel Western</td>
<td>1st Week</td>
<td></td>
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<td>NELL STUDIO.</td>
<td>1712 Glendale Blvd.</td>
<td>Jack Pollo</td>
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<td>RVERSAL STUDIO.</td>
<td>Fred Datig, Casting.</td>
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<td>1708 Talmadge.</td>
<td>W. S. Smith, Gen. Mgr.</td>
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<td>PINER BROS. STUDIOS.</td>
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<td>DORD STUDIO.</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td>WOLD EDUCATIONAL FILMS CINEMATOUR.</td>
<td>Box 818, Station &quot;C,&quot; Los Angeles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4th Week</td>
</tr>
</tbody>
</table>
**PUBLIC OPINION**

Continued from Page 8

2101 West Monroe St., Chicago, III., Nov. 29th, 1923.

Mr. Fred W. Fox,
Editor of "Camera,"
6318 Hollywood Blvd.,
Hollywood, Calif.

My dear Mr. Fox:

I have your recent letter in which you stated that you wished to republish my communica-
tion from the CHICAGO TRIBUNE, and I thank you for your consideration and far-
mindedness. As you so truthfully stated, in your comment in "Camera," I really am an
ardent reader of your extremely well-edited magazine and I would not think of missing a
single number. Although I am in no way con-
ected with the motion picture industry I hon-
estly believe that I enjoy reading "Camera!" more than any other publication that I buy.

The "Pulse of the Studios" department is, in
itself, worth more to me than the price I pay
for the magazine.

Of one thing I am positive: "Camera!" should be in the editorial offices of every daily
newspaper in the country. Considering the
amount of false information that is spread by
the press concerning Hollywood and its inhabi-
tants, I sometimes wonder why the big men of
the industry do not strive to educate those
responsible for such a state of affairs.

The best write-up of the present retenrenchment
campaign in the studios is found in an article
in the CHICAGO LITERARY TIMES. The
writer comments in this fashion: "The stern
approval with which the nation's editorial writ-
ers regard the announcement that salaries are
going to be cut in half, and even in fourth,
does not make any pretense at logic. It is high
time. Why it is high time none explains. It
is merely high time. And why anybody should
feel happy that the already bloated producers
will increase their margins of profit is not ex-
plained. 'It is high time,' exclaims one newspa-
paper, and a thousand newspapers echo, 'It is
high time.' The tradition of the artist, mean-
ing anybody who devotes himself to offering
any variety of decoration of life, is that he
starve to death in a garret, never bathe, and
remain during his life a social outcast!"

Wishing yourself and "Camera!" success, I
am,

Yours very truly,
(Signed) John D. Cahill.

"(EDITOR'S NOTE—In conjunction with the
above letter Mr. Cahill sends me a clipping from
the CHICAGO DAILY NEWS where they have published in "Views on Many Topics
by Readers of the Daily News" under the head
"GROWTHS AND SEX PLAYS," a letter from
Mr. Cahill. It appears that he is intensely in-
terested in pictures from the fan-angle and
spends much time penning contributions similar
to the below, and the one that appeared in our
issue of November 24th. Many of them are
meaty and full of good ideas. The following
is presented for your perusal.)"

As regards the preponderance of sex plays,
etc., in the movies I would like to state that
the theater-goers themselves are to blame for
such a condition of affairs. The motion pic-
ture industry is conducted on a box-office basis
and the present influx of sex and mush pictures
due to current to the fact that such films attract
the largest crowds.

As long as people flock to the movie theaters,
irrespective of what is going to be shown, the
producers will be able to flood the market with
trashy, obvious junk. There are, and always will
be, pictures of the clean, well-acted, well-
directed variety. Names like Ray, Lloyd, Nor-
mund, Pickford and Fairbanks stand for films
that may be seen and enjoyed by young and
old. If instead of rushing wildly to the theaters
on the nights the sexy, silly features are to be
shown those who appreciate good pictures
would stay at home and enjoy some good liter-
ature, it would not be long until their absence
causedit a change in the quality of pictures
produced.

Something else again: Religion and politics are
entirely apart from motion pictures. The
liberal-minded men and women of the film in-
dustry cannot be expected to cater to the beliefs
and prejudices of sects and denominations. The
photoplay typifies art, not strife, discord and
intolerance.

Chicago

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Hollywood Jeweler—near Vine Street
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"Gruen Watch Agency"
Waltham and Elgin Watches

Theatre Deal
The biggest theatrical and reality deal in Pacific Coast exhibition circles was announced last week by West Coast Theaters, Inc., through Michael Gore, president, with the Walter S. Horne Company and L. E. Baker of Long Beach for the construction of a theater and office building on Ocean Boulevard, in Long Beach, California. The deal and business transaction involved is in excess of $4,000,000, calling for the immediate beginning of work on an eight-story de luxe theater and office building on the north side of Ocean Boulevard, between American and Elm Avenues at Long Beach. The site of the new structure is 150 feet by 155 feet, and the property one of the most important business centers of Long Beach.

With this deal the city of Long Beach assumes an important place in Pacific Coast theatricals. The theater is to have a 3000 seating capacity, and Harry C. Arthur Jr., general manager of West Coast Theaters, Inc., is authority for the statement that plans have been approved by which the executive committee of West Coast Theaters, Inc., will provide Long Beach with a theater that is to compare favorably with the biggest and finest institutions in the country. The equipment throughout will be A-1, and the decorations are to be the most beautiful on the Coast. Contracts have already been closed for the installation of a mammoth Wurlitzer organ. A big symphony orchestra, under a prominent conductor, will also be a feature of the house, which will be run on a basis equal to the first-run Los Angeles theaters. Frank M. Browne, division manager of Long Beach, will be in charge of the destinies of the new house.

The big reality deal, which is the largest of its kind ever effected in the history of Long Beach, California, was closed by Michael Gore, president of West Coast Theaters, Inc., the Walter S. Horne Company and L. E. Baker, Long Beach capitalists, and Guy S. Garner of Los Angeles.

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THE ROSE SHOP
6320 Hollywood Boulevard
Phone 438-567
Real Value of Publicity

By FRED W. FOX

This article, by the Editor of “Camera”, was published in the August issue of HUNCHES! a journal devoted to the interests of the Los Angeles advertising fraternity. It is republished here by request, with the hope it will prove of interest and possible value to some of our readers.

Several very interesting articles relative to the services rendered by the publicity agent have been published recently in some of the foremost national and regional Advertising trade journals, and it is interesting to note in this regard, that perhaps the most prolific field for publicity men lies in Los Angeles and its immediate environs. Not necessarily those affiliated with the motion picture studios, but the independent men who have equipped themselves to handle commercial as well as professional accounts. One authority stated that the time will come when every large Advertising agency will retain at least one man to specialize in publicity for its clients.

This system has been tried and found successful in some of the larger cities of the country, but possibly the real value of their work is evidenced in the manner in which the famous Players-Lasky Corporation, Goldwyn Pictures Corporation, and other large production companies have marketed their pictures through the combined power of abundant Advertising and public relations. When you buy the publicity department is a definite unit, and was capable of handling the management of a man who is an expert in that one phase of work—publicity. Usually these men have had experience on newspapers, and are personally acquainted with the various editors, knowing just what type of material each one handles.

The real pioneer in this line is the independent agent, employed by one studio or group of accounts. Due to the varied nature of his new and different accounts he must be in touch with all times and have the news for the news maker that will win the approval of the editor and the reader and yet have publicity value for the client. It is in this field that you will find the young public relations man whose dependable and straightforward manner of handling press material is amply substantiating himself as the “press agent” of bygone circus days, the art of the public relations men and, his mission is solely that of supplying live, vital news to editors, in which he can sell his clients to the readers.

The news bulletin and feature story have, to a large degree, been substituted for the “press story” of yesteryear. A train wreck appeared several weeks after it had been turned in to the editor. Free passes and cigars were then cased to realize that the publicity agent is supplying him with a valuable service, against whatever, and that it would be humanly impossible for him to cover the territory of the various agents confiding and present the serum while it was still new.

In my opinion it is not necessary for entering producers to have any newspaper experience, although this is an asset. The thing is to get the editor’s copy, find out what he wants, and get it to him promptly and definitely. If an editor finds that he can depend on you to be truthful and timely, it is reasonably sure that these agents will be frequent and big play in his paper.

There are in the Hollywood field today independents who are equipped to serve their clients and employ them in the professional field of the early days of the industry. I believe they can compete with newspapers in columns in a similar manner and are capable of exploiting personalities and newsworthy events, and they can bring to the public relations man the same degree of romance that is so much in vogue.

TROOPER JOINS JACK WHITE

“Bobby” Burns, popular comedian, writer, director, has recently been added to the Jack White scenario forces, and will work with Al Ray in the preparation of stories and “gags” for the Mermaid, Juvenile and Camelot comedies.

Mr. Burns has had wide experience in the acting, writing and direction of comedies since leaving the stage more than ten years ago. Most of his work has been done in Florida, and he has just come directly from Jacksonville, with the intention of remaining at least one season in Los Angeles. He has been here only once before, three years ago, on his honeymoon.

As a stage comedian and dancer, Mr. Burns appeared in early editions of the Ziegfeld “Follies,” and was principal clown in the New York Hippodrome show that played a road tour. He was for three seasons in “Babes in Toyland,” and in “The Wizard of Oz,” he understudied Fred Stone, and himself played The Scarecrow for several weeks on tour.

It was his playing of the limping and raggedly stuffed man that led to his first appearance when, in 1918, Frank Baum made a six-reel hand-colored feature from the famous Oz series. Mr. Burns played the character and when the rights were later sold to Selig, Mr. Burns again played the Scarecrow, in a one-reel subject which were made in Chicago in 1910.

Soon after, Mr. Burns went with Lubin and was featured in their comedies made in Florida. He organized a company and made a series of one-reel comedies, which he sold to Kalem, Pathet and other distributors. He appeared in some of the Vitam comedies, also made in Florida, and it was this period that first met Al Ray, now the studio’s scenario chief, who was at that time playing juvenile leads and learning the business.

Mr. Burns has successfully fulfilled a number of contracts for series of comedies which he wrote, directed and played. Most of his work has been done in Florida, and he owns a studio a street or Orlan- don made a series for Heelcraft, three years ago, in Yonkers, New York, in which he introduced Johny Burn, who has the screen opportunities of which he has made good use.

With the announcement that Rupert Hughes, author-director, had completed the continuity on his next picture-story, and would begin work upon it as soon as his cast is selected, Abraham Lehr, vice-president of the Goldwyn company spiked rumors that this studio would join the general shut-down. Hughes will film an original non-film story written and directed by himself, to be called “True As Steel.” He is now considering players for the production. Hughes completely edited his last picture so that it will be released in the near future under the title, “Ren.”

It is the problem in America, produced by the West Coast, and the production is on. Eddie Phillips has returned from Catalina Island where he spent three weeks 61 on location work with the cameraman, Mervin Barker, who is directing “Cape Cod Folks” for Metro release. Phillips plays the juvenile role opposite Renee Roy, the son of Frank Keenan, who is returning to the screen in this film. This week at Laguna Beach completes the outdoor locations. The picture will probably be used for release.

Some people possess logical imaginations and they glory in propagating weird rumors but the average civilian cannot hope to join the average doughboy. An “army rumor” stands alone and can be talked all out of shape quicker than a motion picture. Usually, the truth is created by the Christie comedians with Neil Burns as the star under the direction of Scott Sidney.

The fourth picture of the present series of the twelve a year program outlines by the Gerson Pictures Corporation of San Francisco, has been completed. It will be called “Getting Her Man,” according to present plans, as the story is built upon secret operations in Alaska.

Miss Ora Carew has an appealing role in this story as she appears as a girl of undaunted courage, determined to carry out the work of her injured brother, that of rounding up an organization of clever criminals. There are many thrilling incidents when the girl is captured by members of the gang and is rescued only after a number of dramatic experiences. The scenic background of this production is particularly striking.

The picture was written and directed by Tom Gibson and the cast strong, and the leading male role opposite Miss Carew will be taken by Miss Helen Hume, the daughter of the President of the University of California, and is a graduate of the University of California. Miss Hume is a striking young woman with dark hair and a strong personality.

Start Work on This!

Work is just getting under way at the William Fox West Coast Studios, Hollywood, on Tom H. Williams’ production of L. Frank Baum’s famous melodrama, “The Wizard of Oz,” adapted by Pauline Starke, Anne Shaver and R. N. Lee. The cast, which is all new, includes Pauline Starke, fem lead; Evelyn Hall, Louell Butler, Robert Stevenson and Roberta, and Willard Robertson, who is very heavy with Frank Beal and Allen Humphrey also in prominent roles.

As soon as Chester Bennett returns from his recent tour of England, it is expected that he is going to start producing a series of western dramas starring Allene Yarnell. He is preparing a series of western stories which he is now writing.
Returns After Long Absence

Helene Chadwick's return to the screen after a year's absence will take place shortly when Rupert Hughes' newest Goldwyn picture, "Reno," will be shown locally.

Miss Chadwick's absence from the screen was caused through a disagreement over her contract with the Goldwyn company, which several months ago was finally settled, whereupon Helene returned to the Goldwyn fold.

"Reno," a story dealing on the divorce question of course, is said to offer Miss Chadwick an exceptional vehicle to stage her "come back" and is being keenly anticipated by her followers throughout the country who have missed her from the silver sheet for the past months.

Following "Reno" Miss Chadwick will be seen in the leading role of "Why Men Leave Home," a Louis B. Mayer production, for which the actress was borrowed from the Goldwyn company.

Helene has appeared so consistently in Rupert Hughes' pictures that she has become known as the Rupert Hughes Girl. One of her most successful characterizations on the screen for the noted author-director was evidenced some two years ago in "Dangerous Curves Ahead," in which she was featured with Richard Dix. Among other productions in which she attracted considerable attention were "The Cup of Fury," "Brothers Under the Skin," "Sin Flood" and "Dust Flower."

Victor Patel joins in with the chorus that "believes in the future of Hollywood." He has purchased a large piece of ground near the Hollywood Country Club.

Harold Goodwin, the lovelorn youth in Rowland V. Lee's just completed Fox special, "Gentle Jollie," will continue his pursuit of love in Tom Buckingham's production of Lincoln J. Carter's stirring melodrama, "The Arizona Express," now under way at the Fox Hollywood lot.

Ann Cornwell, the flapper of "The Gold Diggers," will "flap" blithesomely in Tom Buckingham's production of Lincoln J. Carter's famous melodrama, "The Arizona Express," now being made at the William Fox West Coast lot.

S. M. WERSHOW
Ladies' Tailor
7066 Hollywood Boulevard
Hollywood
Has Top-Notch Record

The very last thing that Laura Winston told us when we had the pleasure of interviewing her recently at the time when she had just finished her emotional mother role with the Neva Gerber production "Whirlwind" directed by Dick Hatton at the Berwilla Studio was, above all other things not to mention the fact that Jennie Winston, world-famous prima Donna and a close personal friend of the illustrious Mark Twain, was her mother.

That she, Mrs. Winston, was the mother of W. S. Van Dyke, the well known director and that her family were makers of early Nevada history.

Her idea, as she explained it, and quite commendable too, was that after appearing for many years on the legitimate stage and before the screen she did not want additional and reflected glory even from her loved ones.

Consequently, being a dyed-in-the-wood newspaper man and working strictly in the lines of journalistic traditions we exceedingly regret the fact that we are unable to include those excellent items in this article.

Be it as it may, Laura Winston is one of those truly great artists from whom we hear but little owing to their reluctance in exploiting their artistic ability to the public by the means of the press, fearing that it might be construed in a material and commercial sense, which goodness knows is really the life of the professional industry in this modern and progressive age.

For twenty years an actor on the legitimate stage, playing everything from "Wild Cat the Romp" to "Lucretia Borgia," from coast to coast including Canada and Mexico, also heading her own company.

Then for eight years past she has appeared before the screen, appearing in "Money Magic" with William Duncan, "The Forest Rangers" with Neil Shipman, "Passion Play Ground" with Katherine McDonald, "Fauntleroy" with Mary Pickford, and the role of "She Bear" in "The Deer Slayer," truly pronounces her a seasoned artist. The critics and public add their praise as to her historic ability.

Robert Oher, prominent director-actor who has just returned to his studio work from San Francisco, has declined an offer to direct other stage productions in the bay city. Oher will undertake an important screen role at once.

R. U. R.  By KAREL CAPEK

A Weird Satiric Melodrama

FINE ARTS THEATRE

Prices—Matinee Wednesday and Saturday, 50c and $1.00.  Nights—50c, 75c, $1.00.  $1.50, 25c

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There is an opening for a few well acquainted men to receive applications. Apply at address listed below.

Special Open Charter Membership Fee NOW $10.00—$50.00 After Charter Closes.

Southern California Headquarters
Hollywood Blvd. and Gower St.

Application for Membership

Hollywood Lodge—Loyal Order of Moose
Headquarters, Corner of Hollywood Blvd. and Gower St., Hollywood

Campaign for 2,000 Members and a Hollywood Clubhouse

Date........................................... 192

Being a believer in a Supreme Being, over 21 years of age, and of the White (Caucasian) Race, I hereby make application for membership in Hollywood Lodge, Loyal Order of Moose.

My age is.......................... Occupation......................................................

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An Announcement of Superlative Importance to the Independent Producer!

We have been successful distributors of state right productions for twelve years. We are qualified to handle your distribution problem!

Stein & Bilchik, Certified Public Accountants, and our fiscal agents, will handle all accounts, statements and moneys for the producer, assuring—no juggling!

We feel obligated for our own safety’s sake to help keep you in business!

We deserve your consideration!

Reputable Pictures Corporation
SUCCESSORS TO
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WANTED!

A well established motion picture company is desirous of obtaining a stock salesman to place a small issue of their common stock.

This company has just finished a five reel feature with an all star cast and will start on the second of the series immediately.

This issue is authorized for sale by the Commissioner of Corporations and every co-operation will be extended a real salesman.

Arrange for appointment by addressing

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"Your Friends Can Buy Everything You Can Give Them Except Your Photograph"

All sittings made by Thursday, December 20th, will be finished by Christmas

Evans Studio

RUTH DOWDALL
6039 HOLLYWOOD BLVD.
Holly 2560

LYMAN A. POLLARD
The Soul of Genius

The greatest motion picture controversy of recent years seems to at last be reaching an amicable settlement. We refer to the oft-discussed differences between Rudolph Valentino and the Famous Players-Lasky Corporation which have stirred up much ill feeling between the various contestants and allowed for far too great a display of antagonistic sentiment. We are not going to devote any space here to delve into the legal and other technicalities that preceded the rupture but we will say that it is regrettable that a man of the dominating personality and popular appeal of Valentino and an organization with the resources and facilities for properly exploiting him such as those possessed by Famous Players should have been at swords' points so long, for if they had been allowed to work in harmony, each respecting the wishes and rights of the others in all probability many notable contributions to the silversheet would have been forthcoming in the time lost. We are, of course, maintaining an absolutely neutral attitude in the matter for it does not concern us one whit, yet one particular complaint of Valentino's has profound fascination, (if such it may be termed) for us. That is that he was not afforded any voice whatsoever in the selection of stories, direction, etc. And this, we believe, is a worthwhile complaint.

Take, for instance, the case of Wallace Reid. Without a doubt he will always live in the memory of his admirers as an auto speed-king and modern lover extraordinaire, yet it appears that the critics are almost unanimously in declaring that his best portrayal was in "Peter Ibbetson." And to cap it all that role, and his role in "The Valley of the Giants," both of them entirely removed from the popular parts in which he appeared, seem to have been his favorite works. If Wally had had an unbiased choice of parts he would probably have asked for far more of this kind, and we maintain that if the real soul of his genius had been afforded expression in such roles he would have been a far greater figure than he was. For he had the spark of genius but it was at times almost smothered in humdrum, fit-to-the-program plots that allowed him very little play for his emotional powers. He was oftentimes miscast.

Charlie Chaplin, internationally famous for his derby-and-cane characterizations, has of late revealed to us his innate artistry as a master of mimicry in one or two pictures of a different type than those he has made before. And that he has the cherished spark of genius is not for one instant disputed by those who have seen "A Woman of Paris." Here he has broken away from the monotonous and plunged into new pools of dramatic art. It is well nigh superb. He is one who is not restrained by outside forces with box office optics ever focused to warn and discourage of new departures into the artistic that might have a tinge of risk in so far as monetary remuneration is concerned. Therefore he has progressed.

"The Four Horsemen" was the first role of real vivid proportions that Valentino ever essayed, and it was the one that was directly responsible for bringing him to the crest of his popularity. All the charm and color of that portrayal was subsequently lost when he reappeared in pictures not at all suited to him, and he suffered a severe relapse into mediocrity. His suggestions as to the type of parts he could and could not play were not very well received and he went out on strike. Now there is evidence that all this is to be speedily rectified, and that once the dusky idol will take his due place among filmdom's leading lights. We will await his shadow stage re-appearance with the greatest interest for he possesses an indefinable magnetism that holds one spellbound, provided he can give it full play. It is our sincere belief that he has the spark of genius. The soul of true genius is fully expressed when it is given the right kind of stimulus. Valentino's stimulus will be in the form of roles suited to his distinctive personality.
California
Main at Eleventh

Rupert Hughes in "Reno"

Miller’s
Main at Ninth

Blanche Sweet in "The Palace of the King"

Metropolitan
Sixth at Hill

Glenn Hunter in "West of the Water Tower"

Loew’s State
Seventh at Broadway

"The Man Life Passed By"

Rialto
Broadway at Eighth

Starring Thursday "Big Brother"

Criterion
Grand at Seventh

Lon Chaney in "The Hunchback of Notre Dame"

Million Dollar
Third and Broadway

Mary Pickford in "Rosita"

Alhambra
731 South Hill

Pola Negri in "The Spanish Dancer"

Hollywood Egyptian
Hollywood Blvd. and McCadden

"The Ten Commandments"

Mission
Broadway near Ninth

Ken Harlan & Florence Vidor in "The Virginian"

Clune’s Broadway
Broadway near Fifth

"The Mark of the Beast"

This Week’s Theatre Notes

"West of the Water Tower", is having its western premier this week at Grauman’s Metropolitan. Glenn Hunter, famous for his portrayal of "Merton" in "Merton of the Movies" at the Cort Theater, New York, plays the role of the young man in a small town whose lofty ambitions are dominated by his love for a village belle. Their love sweeps all before it and when they find their marriage was a mock affair, framed by an enemy, they suffer the disgrace and humiliation of the angered, saintly populace. All ends happily, however, and strangely enough, logically. May McAvoy is said to have the finest emotional role of her career in this girl, Ernest Torrence, a minister, is the boy’s father and George Fawcett, atheist and wealthy squire is the father of the girl.

"Rosita," Mary Pickford’s piquant Spanish romance and intrigue stars its fifth week at Grauman’s Million Dollar Theater. This is by popular demand and owing to the number of persons who have not been afforded the opportunity of seeing this picture on account of the crowded houses, “Rosita” has been commented upon as one of the most artistically handled productions of the year. A notable cast interprets this story of old Spain which includes Holbrook Blinn, Irene Rich, George Walsh, Charles Belcher, George Periolot, Bert Sprotte and Snitz Edwards.

The musical program and prologue reflects the Spanish atmosphere of the picture in novelty fashion.

William Seabury and his company presenting his latest dance fantasy called the second edition of "Frivolic" is the special headline attraction at the Hillstreet theater. He is a genius in assembling attractive soloists and in staging his productions sumptuously and is one of the foremost terpsichorean artists of the present day.

The principal comedy feature of the bill will be presented by Roger Imhof and company, offering the familiar character sketch, "In a Pest House."

For music loving patrons, the Hegduis sisters, violinists, and Juan Reyes, pianist, offer a program of classical and popular numbers. Each is a skilful artist with exceptional technique.

Klein brothers are talking comedians who present an up-to-date repertee, and "A Spinning Romance" is the title of the offering of Will and Gladys Ahern, who sing, dance, jest and, for good measure, give a dexterous exhibition of rope spinning. The Klown revue is an European novelty of

The splendid new version of Owen Wister’s famous novel and play, "The Virginian" is now playing its second big week at the Mission.

For many years "The Virginian" has stood as one of the most romantic plays or stories of western life in the annals of the American stage and literature.

One of the greatest casts that could possibly be assembled was engaged for "The Virginian", including Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O’Malley, Raymond Hatton, Milton Ross, Sam Allen and others. In making a film version of "The Virginian," no care of expense has been spared to preserve the great splendor of this romance in the story with the result that "The Virginian" is one of the real great pictures of the present season.

As an added attraction Mark Sennett’s latest comedy, "Picking Peaches," starring Harry Langdon, whom Sennett picks as the greatest comedian, and including Sennett’s new edition of the bathing beauties, will be shown.

Morosco
744 South Broadway

"The Lady Killer"

Mason
137 South Broadway

Lillian Albertson in "Zander"

Egans
Pico and Figueroa

Dark

Hippodrome
520 South Main

Vaudeville and "Storm Swept"

Orpheum
650 South Broadway

Vaudeville

Pantages
Hill at Seventh

Vaudeville

Hillstreet
Hill at Eighth

Buck Jones in "Skid Proof"

Burbank
Main near Sixth

Musical Comedy

Majestic
843 South Broadway

"The Duncan Sisters in "Topsy & Eva"

Tally’s Broadway
833 South Broadway

John Gilbert in "St. Elmo"

Symphony
Broadway near Sixth

Baby Peggy in "Miles of Smiles"
The Greater Audience

By FANCHON ROYER

Why do you expect to leave the stage for the screen, Mr. Ober?"

We were uncomfortably aware that the question was stereotyped, but it accurately expressed what we were present to ask, and there was no point about the distinguished actor-director heavy chair before us which argued that indirectness.

Robert Ober apparently did not condemn us to triviality. Instead he considered seriously the answer we made, after a great deal of the fact that there still exist artists who are the press for what it is worth in a merely formal, businesslike manner. Then he spoke slowly, watching the smoke that curled fantastically from his glowing cigarette.

"Because of the picture audience. In reality it is the theater audience which is ordinarily understood to inspire, but to me the very range of an idea and numbers suggested by the idea of cinema is incomparably more thrilling."

We immediately perceived that there would be no necessity to interpose the regulation interjection of "leaders." Robert Ober talked quietly and skillfully and we saw then that he was expressing ill-ordered thoughts.

He continued: "I did not know this always, of course. In fact, when I came to the Coast 20 years ago it was with no thought of picture making, direct and play in the first stage of production of 'The Humming Bird.' I arrived in haste, expecting to indulge in a vacation from commencing work. Instead I accepted an opportunity to appear in several photographies novel to this experience I haven't entered a due for several years, and I was immediately struck with the great development which had taken place in picture production. Each department of the studios in which I worked proved to be an interesting study in itself. Then, because one followed engagement another with unexpected rapidity, I warmed to the whole proposition and gave it some merited concentration."

But then, just as Robert Ober's interest wakened, he found it necessary to produce "The Humming Bird," with which he eventually proceeded to New York. Again he turned Westward to Hollywood and again he was sidetracked. This time it was to present and play in the San Francisco premiere of "Punchinello."

"Now I'm here," said the dark-eyed hero of a dozen country-wide hits, "to stay. It was a conclusion I came to gradually and after considerable argument with myself. I had weighed work and life against those of the theater; I had balanced the screen's possibilities in the matters of locale and pantomime with its inability to register the human voice. But it was particularly illustrated with the fact that I could have covered that territory with a road company in no less than forty weeks. Substituting a camera for the often-referred-to 'sea of faces' is exceedingly easy when one considers the uncountable numbers entertained daily through the eye of that camera. Altogether, the camera wins."

We dwell for a space on Robert Ober's last clause. Looking back over his career, which included seven years of featured Broadway roles in such successes as "East Is West," "Fair and Warmer," "My Lady Friends," "Sonny," etc., and clever screen characterizations in Lasky's "The Young Rajah" and "On the High Seas," we feel that in this instance at least the camera certainly does win.

A Flair for Drama

By GEORGE LANDY

Since the days of the Revolution the noble state of Maine has seemed to fall into the shadow of things forgotten by the rest of the country. Of course the fact of the matter is that Maine needs a press agent, because, even though it has not quite the gifts of our own California, it does possess certain advantages. The nature of her climate may well have won there, perhaps the title will turn, for certainly there will be great rejoicing among film fans everywhere, now that Esther Ralston is coming into limelight.

Here is no case of a flare-up into publicity. Miss Ralston is a real trouper and comes by her keen honors fairly, after years of preparation and hard work; and, after all, that is the only way all lasting success comes.

Although she was born at Bar Harbor, which is hereforeto been known to fame merely as a summer vacation place for the gilded set of the northeastern part of the country, Miss Ralston spent much of her childhood in New York City, where her father conducted a fencing and dance studio on Fifth Avenue, which was patronized by the cream of the elite in the Metropolis. Miss Ralston was at this school that the youthful Esther was taught that grain of dancing and carriage which are essential for motion picture acting.

When she was about fourteen Ralston perie the wanderlust, and accordingly she organized her life and daughter, with himself, into a act which included Miss Ralston's work in hand trapeze, ran the gamut of song, patter and dance and even touched on the presentation of scenes from favorite Shakespeare plays. "The Ralston" the family appeared over the fire Keith and Orpheum Circuits, at numerous chataquas, and also gave performances during the summer courses of open-air dramatics at a number of Eastern colleges. It took a couple of years for the act to get to California, and here Esther Ralston was soon offered motion picture work. The beauty and talent which she displayed in the family sketches won for her a two-year contract with Universal Pictures Corporation, during the course of which she played leads opposite practically every male star on the lot, including Herbert Rawlinson, Roy Stewart, Art Accord, Billy Sullivan and Bill Desmond. With the last named she was featured in the serial entitled "The Phantom Fortune." Her last role at Universal was opposite Rawlinson in "The Jack of Clubs," soon to be released.

While she was still under contract with Carl Laemmle, Frank Lloyd insisted on borrowing her to create the role of Rose Maille in "Oliver Twist." She was a distinct success in this part, and her services were requested by other producers, but naturally she had to return to her Universal contract. Since its termination, however, Miss Ralston has been free-lancing, and her first engagement as an independent player was in Rupert Hughes' "Remembrance." Her latest role was in the recently completed Warner Brothers' production, "The Marriage Circle," directed by Ernest Lubitsch. Just before he left for New York this eminent director delivered himself of an interesting prophecy according to him "She will go far on the screen, since she possesses not only the beauty which American audiences require, but also an inherited flair for the dramatic and a background of hard work, the rich soil from which her talent can flower."
Friscos's Angle
on the
Wampas Frolic
By AGNES KERR CRAWFORD

The Wampas Frolic and Ball has found a
happy home and a warm welcome in San Francisco
Room was given away as an angle on the base
gelees, by the narrow-minded and unreasonable
attitude of the civic authorities of that city. J. Hesser Walraven was dispatched to Los An
gles last week as an envoy from the San Francisco
time and the city hall and the audience, and be
ning their invitation to hold the ball in this city.
After delivering the invita
tion he also escorted the committee of arrange-
ments, Harry Brand, Pete Smith and Harry D. Wilson on their northern journey on Friday
night. On their arrival here on Saturday morn
they were met by Mayor Rolph's delegation com-
promised of Secretary Edward Rainey, Chief of
Police O'Brien, Emery, and Robert Newton Lynch, vice-president and
manager of the Chamber of Commerce, and
ersorted to the Palace Hotel where they made
their headquarters in the city. The Palm Court at the Palace Hotel and the Exposi-
tion Auditorium were suggested as possible
scenes for the ball, but it was decided that the
Exposition Auditorium was most suitable, and
the date was decided on as the 19th of January.
Just here the first snag was struck as the build-
ing was already engaged by the Butcher's Union for
another event, but they have consented to change
their arrangements and give that night to the
Wampas.

In private conference with Chief O'Brien he
promised the committee full co-operation in ev-
ery respect, to which they replied that all they
asked was the cooperation and privileges exten-
ted to any other public gathering for plea
sure or entertainment. So the Chief, the Cham-
bere of Commerce, the Mayor and every one
concerned promised every help in their power
to make this the biggest and most successful
event the Wampas has ever staged.

On Saturday evening the Wampas committee
was entertained by a delightful and well ap-
pointed dinner given in the beautiful Tapestry
Room at the Palace Hotel by Louis Graf, but so
modest was the host that he didn't appear at all
himself, and the affair was ably managed by
Currey Clayson, dramatic editor of The Call, and
Hesser Walraven. Twenty-four guests were
present including besides the guests of honor,
Harry Brand, Pete Smith, and Harry Wilson,
the dramatic editors of all the local papers,

As the morning of December 12th arrived, the
brave and enterprising Miss Frisco's and the
brave and enterprising Miss Wamps, it became
evident that the day would have to be spent in the
California theater, and the meeting was

Harry Brand, Pete Smith, and Harry Wilson spent
Saturday and Sunday in town. They came as a
committee from the Wampas to make arrange-
ments for the Wampas annual ball, driven out of Los Angeles by the narrow-

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Saturday and Sunday in town. They came as a
committee from the Wampas to make arrange-
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Frank Keenen, grand old man of the screen,
spent the week-end in San Francisco as the
guest of his daughter-in-law Ed Wynn,
who has been playing the Columbia Theater in
"The Perfect Fool" his big New York hit.

The Gerson Pictures Corporation, having
completed four of their series of six-reel action
melodramas, has laid off production for the
period of six weeks. The pictures already com-
pleted are being released to the State-Right
Market. Ora Carew, star of the recent series of
pictures has returned home in Holly-
wood, as has also Jay Morley, leading man
with the company. Tom Gibson, director, is
still in San Francisco, and has not as yet just
decided whether to remain among us or return
to the south.

Guy Bates Post comes to the Columbia Thea-
-ter this week in Edward J. Locke's remark-
able play "The Climax." Post has been devoting a
time entirely to it for two years, and a
appearance in this play may be his return to a
spoken stage, where he has been sadly mis-
se as he is one of the fine actors of the day.

Herbert Rosen, treasurer of the Columb
Theater has a big idea, and with the finan-
cial aid of certain interests of this city he is
go to carry on the making of a big fish.

The picture will be the life story of one
of the most loved figures in the history of o
country, a man whose career was pictures
vigorously, and successful. All Cudding
has been engaged to direct the picture as
has his scenario well under way. Work
will begin before the new year, all the picture
will be made here in San Francisco, with stud
work probably at the Pacific Studios at
Mateo. It will take six weeks for its film-
ning.

"Black Oxen" recently completed under Frank
Lloyd's direction will have its world pre-
miere at the Warfield Theater on Dec. 29th. N
Lloyd, and First National, distributors of 
film are honoring Gertrude Atherton, author
the story by bringing its first showing to her
home town. The story in its film form has
been one of the most talked of novels of
past two years, and it is predicted that the
film version will create an even greater sensa
Among those who have seen private showings
to say that Corinne Griffith as the Count
Zantony of the story has given the finest per
formance of her career, hence that
whole picture is very well done.

The Gernsberg Films' latest production "Half-
Dollar Bill" will have its first presentation
the Warfield Theater on Dec. 22nd. The film
is being released through the Metro. The
Gernsberg Films will begin work immediately
after holidays on the film version of Charles She
mans' widely read novel "The Wise Son," to
followed in rapid succession by several o
stories already purchased by them.

About the Peace Award

The committee which is managing the Amer-
ican Peace Award, after a meeting last
week, announced many of the ways in which its
co-operating organizations will conduct the
January "refendum." The Jury of Award, of
which Mr. Root is chairman, has been at work
since the middle of October and is expected to
reach its decision, according to the committee,
by January first. Immediately after that the
winning plan is to be submitted to the widest
possible public for a vote.

The committee in its announcement concern-
ing the "refendum" is emphatically making
two points: First, that participation in the "re-
ferendum" does not commit any organization or
institution to any "endorsement" of the winning
plan; secondly, that, while the object is to secure
as thoroughgoing a vote as possible all over the
country, it is a considered and intelligent vote
which is being sought.

"We realize," the committee statement reads,
"that signatures from too thoughtless signers,
no matter how voluminous the number, will
mean little. We feel that we have the opportu-
nity to read the plan and cast a consid-
ered vote upon it.

Over 4000 daily and weekly newspapers have
already agreed to participate in the "referen-
dum" by carrying a ballot, with the text of
the winning plan, or a digest of it. On the
ballot their readers will state whether or not they
prove the winning plan in substance. The ho-
lets will be returned directly to the office of
the American Peace Award.

Two hundred and eleven magazines has
written to the Award that they will carry a
rich. Many of the newspapers and magazines
carrying the ballot are setting aside an infi-
itle rule in order to do so. As one editor
"We feel that the importance of the whole
concerned transcends all usual considera-
-ions.

Business and Labor Groups Will Submit
Plan to Members

Business and labor organizations all over the
country have definitely announced their plan
for the "refendum."

The Illinois Manufacturers' Association read-
its list with the ballot and the winning plan.
Many of the firms belonging to the assoca-
ite are also taking a "refendum" among
employees. The Associated Industries of New
York State is doing the same thing. The Asso-
ciated Advertising Clubs of the World is read-
ing each of its members with the winning
plan and the ballot. The National Council
American Importers and Traders will re-
ach of its members.

The Brotherhood of Locomotive Firemen &
Engineers will reach each one of its 1172
members, and the Order of Railway Condu-
Continued on Page 20.
**Camera! News Section**

**Figures That Lie**

*By Marguerite Courtot McKEE*

There is a sense of activity in the air, a sense of adventure of things to be done. In the hundreds of tourists who are flocking to California to play for the winter. All of the downtowns are back from roaming the world over finding new ideas and styles that are more useful than anything before. There are countless little-out-of-the-way shops who have inside just the thing you've been looking for your price. Why, I know of a number of such places where Madame or Mademoiselle will get, at any time, unusual outfits for much less than they might expect to pay. Perhaps there is a great many of you who would like to disagree of your slightly used furs or garments in order to feel that you can afford something new. You will write me in care of this paper I will gladly tell you where you can not feel embarrassed to deal.

The coachman hat, not entirely removed from the Directory, is the delightful new novelty feature. Ladies of silk beaver, topped with grosgrain ribbon, this high-hedged, narrow-brimmed chapeau is the comrade of the new coiffure garcon. You probably know that the smart French women have abandoned bobbed hair of the flaring, "wild-man" type. Instead of the flowy "Mar Mar" bobbed hair, Parisiennes are wearing their hair cut quite short a la "Anna Neilson" and bob to follow the natural line of the head. It is true that girls wholly unadapted in appearance and personality to this type of coiffure or not take to this style so seriously.

Small hats of course prevail with the bobbed style hair, and most of them are apt to be worn in "coque" or, in other words, rooster feathers. These feathers lend themselves with circular charm to green and brown felt. In fox on silk beaver, they are also exceedingly pretty.

**Mah Jong!**

*By Raymond McKEE*

The most significant thing about an actor's appearance on the stage is his exit. In fact it is more important than anything in the lives of many women; it's the exit that counts and not the entrance. In playing Mah-Jongg this same rule holds good; it's where you finish, not where you begin. Now to take up the thread, we left off last week: As the China boy says the game, skill is the main factor; the player plays it with luck, and his object is to square, while the China boy's objective is to go shoo-Jongg. A Mah Jongg table is complete with four players, whose positions are determined by each in turn throwing the dice—two them. The highest throw is known as east and the one with the highest choice of seats. The next highest is on his right and is south. The next highest is opposite east and is west. The fourth player north. There are no partnerships, each player playing for himself. All throws shall be made with two dice, having upon their faces the numerals from one to six. The total of the two faces shall be added to the throw. If the sum of the dice is 17, you just hit you would be in shooting craps. In case of the first player to throw the number wins. There are more than four candidates for any five or six may belong to the table. All now the dice, and the four highest play the last "round." At the end of the round the four have been playing again to decide the outer. Those who are cut out after the first come in again for the third round with-without throwing.

Continued on Page 19

**Philosophy**

**Palmborg's Paragraphs**

(Being one of a series of impressions of film folk and celluloid anecdotes as written by a motion picture insur-ance, by C. F. Palmbeok, special analyst and Hollywood representative of the New York Life Insurance Company.)

The Motion Picture Colony and Hollywood, synonymous terms, hold a great fascination for the general public. I have yet to meet an individual, who after learning that I know most of the film celebrities, does not at the first opportunity, eagerly questioning me about them. In the next breath this same person may declare that he or she is not interested in the motion picture people at all, but their questions prove that to be untrue.

My wife and I recently returned from a trip east. We made many stops en route and no matter where we went, from the small town in Wisconsin, New York City, and the her village life, everyone we met was anxious to get news of the "movie folks."

The fact that we came from Hollywood proved most fascinating. It was amusing to watch different people try to get us into a little personal chat so they could hear all about that town on "the lot"—meaning that we were to give them some inside information of just how wicked it really is. We gave them inside information and they were exceedingly surprised to learn that Hollywood is a thrifty, industrious city, which is growing by leaps and bounds; a city of fine homes, schools and churches. The general impression seems to be that it is more or less one vast studio after another and an exceptionally gay place, where life is one continual round of pleasure.

Hollywood is my home town and I take great pride in claiming it as such. Quite naturally I resented these unjust criticisms and I was most anxious to learn how they started. Newspaper stories and tales carried by individuals seemed to be the source of such information. We know there will always be gossips to carry tales, but it is unfortunate that the needle may so many times have been coupled with the motion picture industry, for the public jumps to the conclusion that if it be wrong, all do likewise. Other professions are not judged in this manner, so why should the movies be so catalogued?

Many were the inquiries made about the picture people themselves. Such questions as "Does so and so look the same off the screen, is she really that beautiful?" or "Is Mr. Blank married and is he devoted to his wife?" The good looks and habits of the celebrities seemed to be of paramount interest.

It was a pleasure to describe some of the lovely homes and home life of the picture people. We know it is a shame that the public does not get more information about their home life. For we who live here know that the film folks have established some of the finest homes in the city and that they are just as careful in rearing their families as any of the most exacting. Their children receive the best schooling in many of them attending private schools in the city and Los Angeles can well boast of her fine private schools.

Hollywood and the motion picture industry is in the filmlight all over the United States and in many places in Europe. As a famous politician once said—a man is not famous until he is talked about—but we want to be talked about in the right way. So it is up to us who live here to see that true facts only are given out—false stories should always be corrected and exaggerations discouraged.
The Digest of the Motion Picture Industry

There has never been anything like it before! It will vibrate with life! It will be wide in scope and big in appeal! It will be with life!
FRED OLDFIELD RETURNS TO FAMOUS PLAYERS-LASKY!

Ligation Is Nullified By Terms of New Agreement; Will Work At Long Island

 plans are nearing completion for the definite establishment of a motion picture producing corporation, to be sponsored by Greeks and to be known as the Panhellenic Motion Picture Corporation, capitalized at $500,000. The organizer and head executive of this organization will be Kay de Kay, renowned film producer, and he will be represented in every state in the Union by the most prominent business men of each community, that is, doctors, lawyers, realtors, theatrical men, publishers, restauranteurs, confectioners, etc. The program of the company is to produce pictures adapted from stories and poems of ancient and modern Greece.

A substantial cash sum, raised among the Greeks of this vicinity, is now on hand for incidental expenses prior to the beginning of the active production period, and as soon as the participants are ready to shoot they will procure the balance of the needed capital from their countrymen throughout the United States. It will be a virtual closed corporation and every Greek of any eminence whatsoever in America is invited to contribute to some extent in the enterprise.

Sawyer Will Film Famed Poem

Joseph Henabery filmed the final scenes of his latest Paramount picture, "The Stranger," last week and is now engaged with production editor Lucien Hubbard in editing and titling it.

Charlotte Stevens, the charming little ingenue, has returned to the Christie organization after an absence of several months. During her absence she successfully essayed many heavy dramatic roles.

EIGHT

NEWS SECTION

SATURDAY, DECEMBER 15, 1923

Number 35

GREEKS IN BIG FILM ORGANIZATION

Henabery Finishes "The Stranger"

Swedish Author with Goldwyn

The author will write and adapt stories for Victor Searstrom, noted Swedish director who has just finished his first American production, "Name the Man!" by Sir Hall Caine.

Bergman, although popular all over Europe, is little known in America, as only one of his novels, "Gud's Orchid," has been translated into English. The author is the author of play and screen stories as well as novels, three of his photoplays, "Mortal Clay," "Fire Aboard," and "The Headman" having been produced by Searstrom in Sweden.

Bergman sailed for America on the S. S. Majestic. He will arrive in New York on December 12, and is expected to reach Los Angeles December 20.

Frank Farrington, playing the role of Prof. Mallow in "Flowing Gold," Richard Walton Tully's next offering on the First National program, is an accomplished swimmer and was in the original Forest Swimming Team in London. This team held the pool shield for three consecutive years.

Lester Bennett, who is recovering from a recent operation caused by overwork was able to visit his home and laboratory for the first time in three months this week.
Chicagoans Launch Cinema Company

Peacock Pictures Corporation, a new independent producing company, was launched recently in Chicago by a group of prominent business men. The corporation is a closed company and the officers are as follows: A. Raymond Gallo, President; H. John Ross, 1st Vice President; Major V. C. Swinhart, Treasurer and Chairman of the Board; J. James Gallo, 2nd Vice President; Irwin S. Censky, Secretary; Bernhard O. Wirth, Asst. Secretary, and Raymond Gallo, who heads the organization, is a former theatrical manager and New York publisher. Several mouvements of their names are tary-treasurer of the Associated Authors Productions, a Florida Company who produced "The Broad Bottom"; A. Raymond Gallo and Richard Travers. This feature was made under his supervision.

Major Swinhart is also a very prominent member in a number of Fraternal organizations in Chicago such as president of the Edgewater Association For Professional and treasurer of the Business Mens Association and All-Chicago Council.

The other officers are also well known in their respective businesses. Plans are now being made to get work on the first production early next spring. A theme of world-wide fame is now being adapted. A cast of stellar players, and a famous director is being put under contract. An announcement of the names and other production details will be made later in another issue of this publication. It was learned through an anonymous statement that the plans of Peacock Pictures Corporation are to produce only high-class features from stories of world-wide note. The best of everything will be had to make Peacock Productions entertaining and humanly interesting from a photo play standpoint, yet within the booking reach of every independent exhibitor.

Peacock Pictures Corporation have found a new angle to production of which they expect to solve the question of high costs of motion picture production.

Laurel Kids Bill Hart

Stan Laurel is making a travesty on Will Hart's latest picture, "Wild Bill Hickock," at the Hal Roach studios. It will be called "Wild Bill Lawyers" and will be part of the Will Hart film. Billy Engles appears as Phil Sheridan, Charles Draper as the villain and Lou Lincoln, Al Forbes plays General Cust and Jimmy Finlayson is Jack McQueen. Mae Laurel is cast as Calamity Jane, Charles Albro as Dr. Stagg, George Myerson as Ben Rowe, Vera White, Paty O'Byrne, Wida Weidman, Martin Weidman, and Sammy Brooks also appear in the cast.

Blanche Sweet in New Ince Film

Blanche Sweet's success in "Anna Christie" has brought her a new contract with Thomas H. Ince to appear in his next production, "Those Who Dance," on which work has already quietly started. Critics declare that Miss Sweet has a place in the front ranks of the outstanding emotional actresses of the silver sheet through her portrayal of the character of "Laurel."" Those Who Dance" is announced as the "surprise picture" of the year by Thomas H. Ince. Lament is expressed in behalf of the first time in the history of the Ince studios production is being carried on in closed stages and on barred-off sets. It is understood that no announcement of the unusual theme will be made until the film is ready for release.

At the Ince studio it was stated that "Those Who Dance," by George Kibbe Turner, is the foun- dation for the production. With it has been combined another story that is the "surprise" which the picture is planned around. Through the combination of these two stories Ince believes that he has hit upon a theme which will offer a real sensation for picturegoers.

Lambert Hillyer returns to the Ince banner, after having completed "The Spoilers" and "Temporary Marriage." It was as a director of "Westerns" at Inceville that he made his big name. Recently he directed "Skin Deep" and "Scars of Jealousy" for Ince. Miss Sweet will start work immediately and will head an all-star cast.

S.L Press Agent to New York

Best Ennis, director of publicity for Sawyer-Lubin, leaves for New York on December 18 on a combined business and pleasure trip. He will enjoy the holiday days in New York and at the same time complete the details of an exhibition campaign of Barbara La Marr in connection with the phonograph record of "The Shooting of Dan McGrew," which the star has contracted to make.

Ennis will return to the Coast on the 6th of January, at which time the cameras will start grinding on the next Sawyer-Lubin special for Metro, which will be a picture which will be a production of the Robert W. Service poem mentioned herein and which will present Barbara La Marr in the title role of the Lady Known as Lou.

Speaking of Sarcasm

A car hurried in from the right, came to a sudden halt without signal and backed with a small screech. Out of the car appeared from her machine to see who had smashed her front fenders. "A real buster," read a neat enamel sign below the license plate.

Canine Kings Have Competitor

Richard Walton Tully has again made a discovery. Almost every one knows of his peculiar ability along this line. He is forever lifting his devoted mongrels from danger and creating of them popular stars almost overnight.

At this time is a dog—not a Rin-tin-tin or a Teddy, but just a poor, flea-bitten, mangy mutt which seized opportunity by the tail and is now headed straight for fame.

Exterior scenes were being taken yesterday in the oil fields near Los Angeles for "Flowing Gold," the Rex Beach novel which Tully is now filming for First National. The scene represented the farmyard of a Texas squatter and to make it more realistic Joseph de Grasse, the director, remarked that it needed but an ordinary dog.

At the psychological moment, as if awaiting his chance, it fell into the mongrel appeared at the heels of some workmen in a near-by field. Negotiations were at once entered into with an awed expression. Had the dog been before the camera all his life his technique could not have been better. With tail between his legs, he followed at the heels of Bert Woodruff, looking proudly as if as proud as Bert himself, upon re-alization that the mortgage on the old homestead is about to be foreclosed.

It was discovered that the dog was nameless. She answered to the call of "Pup." Impromptu ceremonies then attended the christening. Anna Q. Nilsson, who plays Allegheny Bryskow in "Flowing Gold," grasped the canine Thespian by the scruff of the neck and, tapping gently on the paw with a bottle of cocoa, dubbed him "Pup." The orchestra played feelingly "In the Blue Ridge Mountains of Virginia," that being the nearest geographically correct mountainous song in their repertoire.

Then "Allegheny" nonchalantly ambled off to feed her four little puppies.

Pelley Author of Prison Tale

William Dudley Pelley, author of "Torture," Maurice Tourneur's current picture for First National, has written a screen story which is to be filmed in federal prison and will be sponsored by the Penal Board of the United States Department of Justice. It is to be called "Idle Hands" and is to be produced at Universal with Will Thalberg as the producer. "Torture" is now in its final cutting and will be released soon by Mr. Tourneur, now at New York and gives the picture its final okey.

Heine Conkin, well known Junge, has been engaged to play his humorous role in Tom Buckmin's production of Lincoln J. Carter's melodrama, "The Arizona Express," now being made at the William Fox Hollywood lot.

Dudley Founds Exhibit At

Donald Hawley, formerly a member of the publicity department at Lasky studio and recently turned to this city from San Francisco, has been added to James Fidler's private bureau of publicity.

Announcement also comes to Fidler that he has finally local office headquarters, after a search that has extended over a period of several weeks. His new permanent location is in Room Hollywood Security Building, Hospital and is backed by the publicity accounts of B. Compton, Jacqueline Log, George Melford and Abdul Vaughan. He is at present establish- ing a nation-wide news line to several hundred newspapers, as well as making preparations for the handling of production of special activities campaigns.

Gibbons Will Exhibit At

An exhibition of the scenic signs made by Cedrie Gibbons "Three Weeks," is to be held at the Capitol next Wednesday. The interior setting of the Goldwyn production of nor Glyn's famous novel are usual, in that but their theatrical beauty has been accomplished with simplicity of design.

Twenty of the plates made Gibbons have been chosen for the exhibit. They are painted color—an unusual procedure which makes them especially fascinating. It is said widespread interest will be doused in the show as the artist created them. At the present time designs in decoration in that are capable to practical house decoration as well as motion picture picture.

Bonuses for Roach Units

Hal Roach has paid bonuses of $100 to each of his "Spats Family" and the Stan La companies. These two companies are the first to complete picture once, since Mr. Roach's offer of a bonus to all companies producing picture under a certain scheme.

Those participating in the bet are: "Spats Family" Company—Peter Penmara; "Le French," assistant director; T. Barrows, camera man; and Ben Morris, property man. Laurel Company—George J. director; William Dill, assis- director; Frank Young, camera man, and Hamilton Kinney, prop man.

Happiness Is

Restored Again

Mrs. Tom O'Brien, whose was despaired of a month ago, making rapid recovery after a job operation at St. Elizabeth's and her Hollywood home again. Tom have covered his smile.
ROBIN HOOD

FIRST IN CHINA

Douglas Fairbanks' "Robin Hood" was the best picture shown in China during 1923, according to results of a poll conducted by the China Mail, which have just reached this country. Not only did "Robin Hood" take first place, but other Fairbanks productions, "Three Musketeers" and "The Thief of Zorro," captured second and fourth places in the same company.

In an effort to determine the most popular titles of the year, the China Mail offered a prize of $50 to the person who would name the ten which received the highest percentage of votes.

First prize was won by Mrs. C. Soares, an American. The cosmopolitan nature of the contest was indicated by some of the names of the other winners, among them being Cheung Shiu-kif, M. T. Sin, Maxine Song, K. Y. Wong and others.

Will Handle Bennett Scripts

Douglas Davison, recently promoted to the office of manager of production at the Chester Bennett productions will have charge of all the story material for all the Bennett units including the Jane Nor- mal, which is being directed by Eddie Hearn organization.

To Play Opposite Husband Next

Vera Lewis will play one of the leading roles in the new Hal Roach production, "The Talented Mr. Ripley," for which Lewis handled the material for the story. Lewis is the noble character about which Albert Kenyon has written in his latest volume for the screen. It is entitled "The Country Doc- tor" and will be filmed by F. O. and starring Ralph Lewis in the part. Himself, born in a small town, and the son of a med- ical practitioner of fifty years' serv- ice in California, Albert Kenyon lives intimately the life of the character which he has now given screen immortality.

Delve Into Pat's History

Laura Cowan and Howard High- man Haper, whose stories have become so popular, are now adapting Wm. S. Hart's novel, "A Lighter of the West," for film production, have been conducting an intensive research into the life, as well as the career of Patrick Magee. For Henry is the principal character in this coming photoplay which the main action culminates in his famous speech ending in "Give me liberty, or give me death!" According to Cowan-Higgin, this novel, which was written in 1899, 1899, would be applicable, with very few changes, to local conditions in Los Angeles, which they believe is suf- fering from a threatened subjugation by a rival city. A matter of fact, Cowan-Higgin- have not unduly stressed the heroic achievements of Patrick Magee, as they are interested in the dramatic facts of his intimate story. It is believed that "A Lighter of the West" will be a picture which will certainly be Bill Hart's biggest picture.

Need Co-Operation on Scripts

"Treatment of a story for the screen is the most important es- sential to be considered," declares Douglas Davison, who will shortly start production of "Rose of the Ghetto" at the Grand Studio.

"So many fine stories have been utterly ruined in the past," he says, "that it is a never-ending source of regret that they should thus have been spoiled for others to use. On the other hand, I have seen stories that lacked many of the elements deemed essential to successful writing which by careful treatment became very entertaining material.

"I believe that the director should work hand in hand with the continuity writers in this respect. An interchange of ideas and a thorough knowledge of what can be gained from all angles of production is the best way to attain results, ef- fect economy and develop a story to the greatest degree."

"Even before a continuity is started, the treatment should be made clear in a paper which the exact importance—the relativity of each situation and characterization, the thought of the stress to be put upon each point in the story—all these things should enter into the treat- ment and be clearly defined be- fore the script is begun. And the director should give his personal attention to every detail of this construction as well as to the technic- al phases of the enterprise."

Mr. Neill and Josef von Stern- berg, in collaboration with Adam LaRue, will prepare the continuity for "Rose of the Ghetto" which is to be a Grand-Asher re- lease, with an all-star cast.

Dryden in East

With Anglin Troupe

Wheeler Dryden, who left Calif- ornia this summer for New York City, having been specially eng- aged by Margaret Anglin to play the character of "Martin," known as "the Man of Bronze," during her tour back east by way of Canada, sends news that the company enjoyed a wonderful trip through the Domin- ion and arrived in New York City early in October. After a month's rest Miss Anglin reassembled her company and began a short tour of several eastern states, including New York, Pennsylvania, New Jersey, Massachusetts, Maryland, West Virginia and Vermont.

The play chosen for this occasion was "A Train for New York," and Wheeler Dryden was allotted the character of "Fisher Allen," the long-lost, long-haired, long-eye- lashed poet-husband; the same part that he created when the play was produced for the first time on tour, last year, in San Francisco in July.

The company are still touring and hope to return to New York City about a week.

Mark Goldanie is now directing Hal Roach's "Our Gang" comedy in which the little rascals play at giving a wild west show.

Wendy Definite

As Director

Millard Webb has been defini- tively announced as director of the first series of films for his new company early in January at the Hollywood Studios. Webb is financially interested and is presi- dent of the company.

Almost Copped

Estelle's Hound

Estelle, popular motion picture leading lady, saved her pet from the "dog pound" last week when a dog patrol wagon pulled up in front of her home, 203 Cahuaun Avenue, Hollywood, in response to a call to take away a stray dog with an acute case of distemper.

Mrs. Talley, who is playing a prominent part in Mary Pickford's picture, "Dorothy Vernon of Had- don Hall," was returning from the studio when she noticed a dog man coming out of her home with her dog in his arms. She protested and stated that the dog was not a menace to the com- munity, nor that the canine had ever shown any symptoms of distemper.

The officer, swayed by Miss Tay- lor's argument, looked at his note- book and discovered that they had no record of a stray dog being killed as a result of distemper.

"A consequence, Miss Taylor's "high brow" canine was saved from meeting the fate of the dozen of "low brows" in the dog wagon.

Helene May Be

Bad Hombre

Loaded down with heavy chaps, a big sombrero, a thick woolen shirt, a false mustache and red hair.

This is the new type of role said to have been offered Helene Chad- wick, charming film star, by C. W. Griffith. According to reports, the producer's aim is to make Miss Chadwick the best known serial queen in motion pictures.

While no confirmation could be secured from Miss Chadwick, due possibly to the fact that she is still under contract with Goldwyn Pic- tures, it is said that the offer came as a result of the star's exceptional ability as a horsewoman, her pres- ent vogue with picturegoers, and her versatility.

It is also recalled that Miss Chadwick's first part in pictures was as the lead in a western fea- ture, which was followed by a number of serial productions in which she displayed the talent of the true "star." Miss Pat- ton, it is understood, is due shortly to begin production of a Western serial for Pathé release.

Martin Wolfke, who plays the part of a hide buyer from the East in many Larry's "Wild Bill Hickey" now being filmed at the Hal Roach Studios under the direction of George Jelle, has stated that it admits that he makes the cartoons look like a bum in this pic- ture.
The wild, eerie shriek of bagpipes—kiels and sporran—plaid and bare knees—the martial ranks of the Coldstream Guards—ballads of the clans—Robert Bruce and the Scottish Chiefs—the Firth of Forth and Loch Lomond—fog banks on the Clyde and Don—Bannockburn and Inverness—the caims and glens of the Highlands—heather in hillside riots.

The name McBean, and the names McBean, McBean, Bann and McAlpin from which it is derived or with which it is closely linked by blood ties, has been transformably born by warrior, king and scholar, and now the diminutive heir to all the fine old traditions of the clan has brought forth with honor from forty-three reel encounters. He has enhanced the name beyond the most fantastic expectations of his kin and sponsors.

"I'm a Scotch laddie and proud of it!" is a vehement assertion frequently made by Mickey McBean when others tease him about his nationality, and when one stops to ponder over his words the full truth of their meaning and their fitness into the scheme of things is readily revealed. For why shouldn't he be proud of his lineage? In every respect it ranks among the foremost, for he comes of a hardy and romantic folk who have won their position in the world through indomitable courage and incessant endeavor; a race of empire builders, second to none. And it is passing well that one from the first clans should acquit himself in such an honorable manner in the realm of the shadow stage. It is, in fact, beautiful and majestic.

He has made amazing and spectacular strides within the past year, and most of those who twelve short months ago in musing and meditation forecast a brilliant future for him are now loud and often times clamorous in their fervent declarations that Mickey McBean may be our next "big" child star. Their foremost claim for his position in this regard is that no other little thespian in the decade or more since the cinema made its advent has ever possessed the exuberant and emphatic personality with which this youngster is endowed. And they will not fail to point out, when arguing this, that he is as yet, not to the five point on the Clock of Time, and that most other children who have occupied center or even side position in the motion picture limelight, have averaged eight years of age.

It is well known that those of artistic trend have been wont to neglect the physical for the mental, in some cases to the extent health has been seriously and permanently impaired. Considering him as an artist this is where Mickey McBean leaves the beaten path, for with him physical development occupies as prominent a position as the advancement of his mental faculties. He is a champion among swimmers and has held his position in his respective class since he was learning to walk his first steps. He has put as much energy, initiative and sincerity into accomplishing something worthwhile in this pursuit as he has put into becoming a traper. The result is he is well-nigh peerless as a swimmer and actor insofar as the kiddies are concerned. It is not unlikely that the heritage of bulldog stamina and stick-to-itiveness that has been handed down to him from his Highland forbears has had much to do with his progress, for there are rare times when his fighting spirit seems to reveal him as a Robert Bruce in miniature, keeping the antagonist from encroaching upon rights that are his in much the same way the famed Scotchman won independence for his oppressed country. But the usual Mickey McBean is a picture of Roderick Dhu, buoyily gallant and courteous with courtesy that is not tinged by fear or restraint. He has not sacrificed his own personality for honey-and-cream courtliness. He has found the happy medium between this and disobedience and boisterousness. It has been drilled into him but not forced upon him. It is of his own volition; it is natural.

The editor speaks of Mickey in this manner because he has known him for many months. This is one instance where the time-worn quip "He may be a credit to his breed but I don't believe he has been seen until now." is utterly failed, if it is at all applicable to a case of this kind. He is a boy after my own heart, and if I ever had a son I would ask for nothing more than that he be like Mickey McBean, for he possesses the traits and character that I sincerely believe are the most charming. To those who may know him only slightly or who do not know him at all I suggest a close study of the above portrait. It is true. The jaunty cap, the infectious smile and the merry twinkle in the eyes show the sunny side of his personality. The strong lines of his jaw and cheek and the breadth of his shoulders show his Highland traits. These are appropriately offset by the plaid of the shirt against the slender leather tie of his hair whose stray wisps so elusively caress his forehead. The expression on his face, typical of the McBean clan, mirrors the carefree and dauntless spirit of the Highlander. It portrays happiness. The expression on his face, typical of the McBean clan, mirrors the carefree and dauntless spirit of the Highlander. It portrays happiness. It is usually typical of the McBean clan, mirrors the carefree and dauntless spirit of the Highlander. It portrays happiness. It is usually

Novelist Aids

Giffreth Troupe

The secret of why Robert W. Chambers, the novelist, has become a confirmed companion of cocktails, "Thief, Bagadil, has resulted in the Pforz-Fairbanks studio in Hollywood taking on the winter quarters of a circus. Occupying a cage in the center of the ring is "Barnum's" wild cinnamon cub bear. Six goats with Dough purchased at the beginning of the production have multiplied. They are also two-foot-long donkeys and a camel. "Florin," a two-foot-alligator which also purchased at the beginning of production, now measures four feet and is not as much of a pet any more than two feet ago.

There are other animals present, but they are "pets." Included among these are Miss Pickard, "Mrs. W.," and a wavy-haired terrier, "Zorro," not to mention the favorite riding horse of the stars and the many warhorses.

Dainty Star Is

Bank Break

Lillian Rich, American leading lady "stronghead in a new product, "The Love Master," broke a bank last week!

Dainty star has been doing the last three days but two food and inexpensive toys with money from the tiny bank a broke-in-purposes.

Big Sets Nil

In Brown Fines

Are massive settings and no extras absolutely unnecessary the making of the "big" motion picture?

In the case Brown's answer to a query is found in the fact that biggest set employed by him "The Signal Tower," which is produced for Universal with Virginia Valli as the star, is not more than twelve feet square, and no less than fifteen persons inclusive of extras, appear before the camera in the entire picture. But the production is decidedly a big one on the eyes of Universal officials, will present it under the stamp "Super-Jewels," which is only applied to its very finest pieces. Brown believes that the reality of "The Signal Tower" in the American scene of the sea and the characterizations by a splendid cast, and it has depended on these rather by the employment of huge and throngs of extra players.

Finis Fox Has

Griffith Vision

Finis Fox has engaged Moon Wallace who played one of the principals in Griffith's "Phases of the Storm," "Dr. Street" and "One Exciting Ni" for one of the lead in his production "The Woman Who Sings" with Mae Busch, Cullen Lux and Irene Rich.
DULAS FILM FOR DISTRIBUTION

The Lady of Monsoreau," a six-reel production, filmed in the story by the same name Alexander Dumas, author of the Three Musketeers, has arrived in New York, according to announcement from the offices of Edward L. Klein Company, of that city.

The story is laid in France during the reign of Henri the Third, the year 1678, and is an historic romance of that high order which made the Musketeers so famous, among the well-known historical characters portrayed in "The Lady of Monsoreau" are King Henri III.; the Due de Guise, Count de Busy, the Due of Anjou and the celebrated Chicot.

The photography is in colors and is said to be one of the best colored productions thus far produced. The story is replete with love and romance, enriched with the suspense and action for which Dumas' tales are famed. The duel scene between the Due d'Anjou and the Count of Monsoreau and the latter's ruffians, in which Anjou fights a score single-handed brings the story to a thrilling climax.

Arrangements for distribution of this production are being handled by the Edward L. Klein Company.

Kentucky Honors D. W. Griffith

It's now "Colonel" D. W. Griffith

For the motion picture producer who revolutionized the film world to the position of the first "real" motion picture, "The Birth of a Nation," and who is now filming the War of Independence, the recent presentation of the Daughters of the American Revolution, has been made an honor to good sense colonel who is governor of his native state, Kentucky.

Gov. Edwin P. Morrow of Kentucky has just forwarded Griffith's mission to Mayor Huston of Louisville, with a letter stating that he has made Griffith a member in recognition of the honor with which the movie producer has brought to the state of Kentucky.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Judge Norman P. Haags, and Col. John T. McCutcheon.

Griffith was born in La Grange, Ky., Jan. 22, 1880, and is a member of General Jacob Arth Griffith—the Roaring Jake Griffith of the Confederacy.

While visiting his ancestral home in Kentucky and returning by rail, he was overthrown by the Extra Blue Grass at the train Griffith yesterday at his studio in Mamaroneck, where it is being made for America," he was declared to be temporarily.

advocates Branch Studios

"With banks, department stores, factories and other business houses opening branch offices or branches in the immediate vicinity, communities which not have the motion picture studios do a great deal," inquires Betty Compson.

The screen star declares that it could be quite interesting for the why studio, for example, to have a branch studio in Rock Park, Glendale, Burbank and others of the larger cities.

"The little moviegoers arrived at the main plant to glimpse their own favorites, it would be easy discourage them by saying, "Why, she is acting as one of our branch studios today,""

Would Flee Thespian's Rage

John Griffith Wray, Thomas H. Ince director, is reported to have his arm in a sling and limping around with a cane, while Henry Sharp, his second in command, is hobbling on crutches as the result of a nose-against-wall accident which nearly cost the lives of five men of the Ince troupe when it was invited "Against the Riles," Ince's new production, with Leatrice Joy, Percy Marmont and Adolph Menjou in the cast.

The Ince troupe is working on location in Glendale, but the rest of the cast is limited to a small out-riggers. Suddenly one of the Kanaka boys stood up in his boat and with a shouted warning dived overboard. The others turned and stared, paralyzed, then began to race their boats for the shore in spite of the roars of the infuriated director.

Two seconds later Wray, the two canoes and the rum-soaked constants—no forgetting the cameras—were picked up bodily by a large wave which rolled across the back of the ocean, madly fighting to unite themselves from the cameras and paraphernalia that had been washed away with them. The native who had dived when he saw the wave coming grabbed Director Mr. Wray, placed it on his head, with Wray's shouts for him to help Sharp, who could not swim. In a few seconds, however, the Ince troupe on the promontory had flung ropes to the men who were battling for their lives, and hauled them, badly battered and even more dejectedly, to the shore. Henry Sharp's assistant camera man re- signed, and the rest of the troupe are laughing over the incident today.

The accident is one of the most unusual on record, as the tide was going out when the wave came in that caused the damage. The cameras later were recovered by the Kanaka divers, and were none the worse for wear after being soaked in oil.

Has Had Varied Acting Career

Milton Sils, playing the male lead in Richard Walton Tully's forthcoming all-star production of "Flowing Gold" the Rex Bex movie, has added a new touch to his stock in trade by falling into his screen prestige by any stroke of fate. He has earned it. He was, prior to his motion picture debut, leading man for Belasco, Frohman, Shubert and Brady.
JACQUE LEE WILL BE LILA

Lila Lee refers to matriculate in the "Only Their Wives" club. The former Paramount star who spent five years at the Lasky studio after Jesse L. Lasky obtained her from Gus Edwards' Orpheum circuit revue, worships the ground that spurred Gimmel. James Kirkwood prominent male star, walks on, but she refuses to have her own identity as a stellar celebrity in the line of mar- mony and washed over subsequently by the waters of oblivion.

W. W. Hodkinson, with whom Kirkwood and Miss Lee have a contract for a series of pictures, considered releasing them as "Mr. and Mrs. Kirkwood," specials following a precedent set in the case of Mr. and Mrs. Carter de Haven and Mrs. and Mr. Sidney Drew.

When news of her intention hit the Ince studios where the Kirkwoods had already finished one picture and almost completed another, the wrath of the feminine member of the Kirkwood family broke loose.

Nothing doing on the "Mr. and Mrs. stuff," she is reported to have said to her new star, Mabel Skikson, "Don't have me taking James Kirkwood and Lila Lee, or nothing at all."

She even hinted at an injunction to prevent the release of pictures made if the "Mr. and Mrs." billing situation was not cleared up.

"I'm not a member of the Lucy Stone League or anything like that," averred Mrs. Kirkwood, "but why should Miss Lee lose all the advertising she has had during the past five years. I love Jim dearly and we are mated for life, and it gives me a thrill to be called Mrs. Kirk- wood socially, but when it comes to my career that's another story."

"Yes, we know Mildred Harris billed herself as Mrs. Charlie Chaplin, and Jean Acker as Mrs. Rudolph Valentino, but it's all wet so far as I'm concerned."

NATURALISM IS EDITING KEYNOTE

Erich von Stroheim is extending the naturalism and utter realistic qualities with which he produced "Greed" to the manner in which he is cutting the picture. The noted German director considers that his picture, no matter how much care was exerted in making it true to life during actual production may have a "false" attitude in the cutting room, if the picture is not completed under the same tenet.

This naturalism in editing and cutting consists of the manner in which the onlooker watches the scene of "Greed." Von Stroheim is placing in the finished picture only those "shots" of scenes which have been photographed of a "practical" angle. That is to say, angles from which a human being would see the scene in real life. If the scene is taken in a different manner, the characters are not shown from an elevated position, as though the onlooker was perched on the channel, or draped on the picture moulding.

Also distances will not be altered rapidly during the course of a particular episode. Von Stroheim believes that the onlooker watching the course of a "scene" in real life he does not go first within the realm of the people, but dash back a couple of blocks and then pounce down in middle distances. His view is generally from a fixed point, near or far, and occasionally his interest is centered on a particular object, such as the face of one of the characters. The latter may change or occasionally not but as a restless kangaroo might do.

These natural angles and the rapid distance changes may be eliminated in cutting, as Von Stroheim is doing. Practically every director takes numerous shots of the same scene, which are selected in the cutting room.

PUTS RURALIST IN TRUE LIGHT

Probable there is no more difficult form of characterization than that of the rural type because it is so easy to fall into burlesque or to give the wrong type. There have been comparatively few actors who have attained to a perfect conception of the typical homesteader farmer who has not yet been used as a saloon or have been ped and ridiculed by many in- ferior comedians for years.

To give a faithful, dignified, yet highly amusing portrayal of this type, is the work of an artist; the sort of portrayal that would not offend probably one of the type pictured.

At least this is the opinion of Dan Mason, who perhaps as much as any other man in the acting pro- fession and infinitely more than the vast majority, has brought to the rural role, true appreciation of its most evident peculiarities, and clean and wholesome comedy.

Dan Mason is shortly to start a new series of two-reel comedies at the Grand Studio under direction of Jack Nelson and supervision of Paul C. Garbarino. Mr. Mar- tin functioning as gag man.

He will be recalled by all screen patrons for his inimitable portrayals of "The Skipper" in the Fin- taine Fox cartoons as "Pop Tut- tle" in the Plum Center comedies. He has established a following and created comic efficiency, which he is determined to give his own direction and develop the country scene. He is amusing and humorous to make "the Skipper" for two-reel comedies. Mason will render the Skipper with the accent and the treatment of the type that has given its popularity with the public. His contract will last for two years, and it is announced that he will return to his home in Filmland, where he was born.

"All reliable indication points to a marked decrease in the production of spectacular films and other variety costing huge sums, but there will be more modern pictures made during 1921 than appeared in 1920." W. F. Wood continues. "Our company alone will sponsor the making of promising projects to the percentage up to a very con- cernable extent, and other inde- pendent organizations are ready to the best of their ability."

Information received at the R. W. headquarted of the Un producers and Distributors from their district managers in all sections of the United States indicates that while picture industry is in motion pictures in general is a bit smaller than those of the less expensive ones in partic- ular, this executive's statement, "Our company alone will sponsor the making of promising projects to the percentage up to a very con- cernable extent, and other inde- pendent organizations are ready to the best of their ability."

"Will Essay Stage Roll"

Conway Tearle, popular movie player leading man, will rest for a period next season for a b. Cecil B. DeMille, and Tearle is going to the production of "Nellie, The Beautiful Chuck Model," has organized a new club that boasts of a tremen- dous membership, although it has been in existence only a week. It is "The S. J. O. Y. W. H. N. B."

In other words meaning "The Society for the Suppression of Jokes on Ye We Have No Bananas."

MUSICAL SHOW IN THIS CAST

A good musical show could be arranged among the stars of Richard Walton Tully's "Flowing Gold," now in production. Cra- fterment, the heavy, is an accom- plished pianist and sings and whistles very well. Alice Calhoun is a dead ringer of Mabel Normand, and John Roche has a real voice, hav- ing been educated for grand opera, and could do well in the "Crusades" along that line. Frank Farrington plays the flute and Harry Arras the saxophone with skill, while Josephine Creach, a girl that she swangs a wicked guitar.

SEES NORMALLY AFTER NEW YET

Recovery from the recent illness in film production that is being felt in Hollywood has become not- ably accelerated since December, and there are days that prevent a return to its former activity full blast, accor- ding to a report just issued by W. F. Wood, vice-president of general manager of the Un producers and Distributors, who has completed a comprehensive survey of the studio situation thir- outh Southern California. Will a fortnight after the New Year celebration normalcy once more return to Filmland, he ad- es to the productivity of the independent producers are concerned.

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"Paris Lights" is the title given to the new feature film being made by Sid Smith and Virginia Ward. The film which has just been completed will be shown at the Marquee.
PUPPY LOVE THRIVES AT ROACH'S

The course of true love, poetically admitted to be rougher than a Hollywood residential street, was running anything but smooth with the latest race at Hal Roach's "Our Gang" comedies. Romance was in the air but a forced landing in the trysting ground occurred one day, as Mickey Daniels, whose freckled face is becoming symbolic of child screen prodigies, has never made a secret of his admiration for little Mary Kornman, the pretty leading lady of "the gang." He is nine, she is seven, but the entire affair has been watched with great excitement by everyone at the Hal Roach Studio, and as a time it seemed that Mickey was making great social progress. Then one day Mary hummed his song because she had started to turn green. She had eaten the stick of candy around which it came, so she couldn't return that. But she turned up her nose in stead.

One Saturday afternoon Mickey took to matinee all by himself. He bought an ice cream soda afterwards and they munchie candy and peanuts all the way home. He told his entire affairs had been watched with great excitement of course girls like his, their toonies, and his face turned red to his hair and when the others laughed and made fun of him Mickey furiously gave chase. The humor of such a little Joe Friday trying to run fast was only equalled by the spectacle of Farnia seeking her vainly and Haloed But Mickey was secretly pleased. That night he confided to his mother that he would gladly trade a freckle a day for a similar reward. That same night Mary added the puppy and Mickey to the list of things for whom he has divine benevolence. Romance again is brewing among Halo Roach's litl' troopers. All the world seems brighter to freckled Mickey Daniels.

Hides Plot in Garage

Do you know where to find the world greatest movie drama? Is it in the attic, the cellar, in the outside yard, or up your sleeve, or is it waiting to be plucked from the dining table between getting out of bed in the morning and breakfast?

An ambitious young lady recently "held up" Ralph Block, recent supervisor of productions for Famous Players-Lasky, and asked him what he thought of her wonder plot.

"Sounds interesting," said Block, attempting to maintain a perfect air of movie enchantment.

"Oh, really," enthused the young lady, "and I've had it hidden in my garage for several years, so nobody could steal it."

Lige Invents a Folding Flivver

What is the standard conversational topic of the day, the subject to which you can always confidently revert?

It isn't the weather, any more—particularly in California, where there is no "weather," but only sunshine—and more sunshine.

It is the automobile—and, of course, predominantly the "Birver," since there are owned and taken care of by more people than are any other sort. Leaving out the flapper crowd, to be changed as the be-all and end-all, a chance phrase about "tire mileage," "new spark plugs," "four cylinders vs. six" or "going over the Pass in high," is more likely than anything else to "step up" a lagging conversation or even start a whole roomful of people in a babel of argument.

This is the reason Jack White feels that in "Air Pockets" he has a "sure-fire" comedy, for in it Lige Conley plays the part of a young inventor who dedicates himself to the perfection of a folding flivver—easy to park, and to garage rent.

Fred Hibbard directed, and Olive Borden, Earl Montgomery, Otto Fried, Peg O'Neill and Sunshine Hart are in the cast.

Travesty on Filmland Tales

Cliff Bowes and Virginia Vance are doing a travesty on the many "Hollywood" pictures in their current production, "Film Foolish." Cliff is cast as a young "Merton" who wants to get in the movies the worst way, and Virginia Vance, a stalwart and wistful property man, Virginia is the leading lady of the film company.

Mae Busch made a forty-foot dive into the water from the mast of a schooner sailboat and then speed in "Finn's" Fox production "The Women Who Sinned" and then a short time later did it the second time for the world's negative.
Pulse of the Studios

For Week Starting Monday, Dec. 17th, 1923

Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress
---|---|---|---|---|---|---
Clyton Grundin | Jim Crosby | Robt. Ramsay | "Holly 191" | 5th Episode | 3rd Week
Eddie Lyons | Robt. Ramsay | Ben Wilson | "Holly 313" | Schedule
BRONX STUDIO. 1745 Glendale Blvd. | Kenneth Bishop, Gen'l Mgr. | Jan Young | G. P. Smul | C. O. Sessel | "Welcome Stranger" | 2nd Week
Willey Productions. | All-Star | Special | "The Last Man" | 2nd Week
BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd. | Jass Young | G. P. Smul | J. S. Woodhouse | "Hollywood in 1900" | 1st Week
FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd. | Fred Caldwell | All-Star | Hollister | "Chuck" Reiser | Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | Chaplin | Charles Chaplin | Wilson-Tobother | Sutherland | 432-14
CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset. | Scott Sidney | Dorothy Devore | Clemens | 2-Reel Comedy | 3rd Week
DREXEL 427
CHARLES RAY STUDIO. 3700 Beverly Blvd. | A. A. Kidder, Jr., Gen. Mgr. | Barn Montana | 2-Reel Comedy | Preparing
Hunt Stromberg Productions.
FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd. | Geo. Cherico | Chesebro-Clyton Schland | Reel | Ben Cohen | "The Wolf Man" | 7th Week
Ryo Bros. Production. | Schland | "The Wolf Man" | 6-Reel Comedy | 1st Week
INDEPENDENT PICTURES CORPORATION. Jesse J. Goldberg, Pres. & Gen'l Mgr. | Wm. Hyers | Robt. Ramsay | John Ralston | "Brothers-in-Law" | 2nd Week
J. M. Mcgown | Mack V. Wright | "Holly 009"
FINE ARTS STUDIOS. 4500 Sunset Blvd. E. H. Allen, Gen. Mgr. Scotty Cletchthorpe, Casting. | Al Ray | All-Star | McOll | Staff | Comedy | Schedule
Jack White Corp. (Educational Release) (Mermaid Comedies) | E. Raung | Lige Conley | Mechlin | Staff | Comedy | Schedule
Jack White Corp. (Educational Release) (Cameo Comedies) | Lloyd Hamilton Corp. (Educational Films) | Lloyd Hamilton | Corby | Staff | Comedy | Schedule
FOX STUDIOS. James Ryan, Casting. 1401 N. Western Ave. | John Ford | All-Star | Charles Chaplin | "How to Choose a Wife" | 2nd Week
Benny Zeidman Productions.
GARSON STUDIO. 1845 Glendale Blvd. | John Ford | All-Star | Jules Cronjager | Hollingshead | "The Plunderer" | 2nd Week
Benny Zeidman Productions.
GOLDSTONE STUDIO. 1426 Beechwood Dr. Phil Goldstone Productions. (State Rights release). | James Flood | James Flood | Dorothy Parum | "The Taming of the Shrew" | 3rd Week
MONTY BANKS PRODUCTIONS. | H. Raymaker | Monty Banks | Ray June | Jack Dawn | "Racing Luck" | 761-71
MONTY BANKS PRODUCTIONS. | Ray June | Jack Dawn | 1st Week | Preparing
OLDYWYN STUDIO. R. B. McIntyre, Casting. | Erhart Hughes | All-Star | M. K. Wilson | "True As Steel" | Feature Drama | 2nd Week
Culver City | "Captain Courageous" | 1st Week | Preparing
Tiffany Productions. | Victor Seastrom | All-Star | Oppie Marsh | David Todd | "Mademoiselle Midnight" | 2nd Week
HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr. | Harold Lloyd Corporation.—Wm. F. Fraser, Gen. Mgr. "The Girl Expert" | 18th Week | Preparing
HOLLYWOOD 143
HORSLEY OFFICE BLDG., 1442 Beachwood Dr. Bob Horner Productions (Separate release). 1442 Beachwood Drive. Sanford Productions.
KINEMASTER PRODUCTIONS. B. Schrader, Casting. 1442 Beachwood Drive.
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Young woman, university education, experienced script clerk, reader and secretary desires position at studio or with writer.

A Flair for Drama
By GEORGE LANDY

Continued from Page 5
entered the vaudeville field he chose this name because "The Ralston" was the title of his favorite novel, by F. Marion Crawford, one of his dearest friends.

Puritan ancestry is not illogical for an actress. We are inclined to think of the Puritans merely in the light of their moralistic tendencies, but as a matter of fact beneath this forbidding ex-
terior was a great spirit of romance and adventure. It was this that led them to seek their fortune overseas, and it was this same spirit which is necessary for the successful actress.

Esther Ralston is going far. This is the sentiment not only of Ernest Lubitsch and Frank Lloyd, both of whom are certainly capable judges, but also of thousands of film fans every-
where who have seen her work on the screen.
In her, Maine gives to the world its fairest flower, worthy to stand in the select group of orchids, and talent that is composed of one of the favorite actresses of the world.

Mah Jong!
By RAYMOND MCKEE

Continued from Page 7
A round is ended when the player who started as E becomes E again, after having lost that position. A round should be at least four games and as many more as the number of times E retains his position by winning.

When there are three players only to make up a table they take their position by the throw of the dice in the order of the east, south, and west. The four north winds and the two No. 4 seasons are eliminated from the set, as there is no N player. Next week I will tell you about the set, why it is and why it is not. Believe me, I'll be glad when this is over.

MAKING THE NIGHT A LITTLE MORE PLEASING
Kwik Lunch

1626 Cahuenga Ave. 1714 Highland Ave. 1500 Sunset Blvd.
of America will do the same. Many of the leading� professional and technical groups are
in America, and the United States has already placed their "orders" for additional plans and ballots with the Award Committee.

All Religious Groups Participating

One hundred and twenty thousand members will present the winning plans and ballots to their congregations through the efforts of the Federal Council of the Churches of Christ in America, which includes thirty denominations and represents a church membership of over twenty million. These members will have a ballot with room for a number of signatures from the members of their congregations, the signatures in returning to them the offices of the Award.

The National Catholic Welfare Council, including the National Council of Catholic Men and the National Council of Catholic Women, will also participate in the "reference.""
Perfume Replaces Music Now

Sid Grauman, profiting by an example of the ancient Greeks, long ago learned to put his audiences into an easily impressionable mood by wafting perfume through his theaters. A night scene in a Hindu temple brought soft lights and a heavy, oriental perfume. A spring afternoon in the sunlit meadows brought brilliant lights and the odor of new-mown hay.

Now comes Carmel Myers with a page from the same book. For several years directors have realized the aid music on the set gives to the picture player. But Miss Myers declares music is an intellectual diversion rather than an emotional stimulus with her and that perfume is the one thing that inspires her moods.

So with each gown she has an individual perfume. For by her gowns you may know her picture play moods. Appealing to the senses of men, in seductive black silk or velvet, she uses the heavy narcisous. Frivolous, in a fussy, turbaned gown, she uses djer-kiss. Simple and demure, in a straight-lined gown of plain materials, she uses a suggestion of violet. Changeable and chameleon-like, she combine the narcisous and the djer-kiss.

Alberia I'vourgh is now engaged at Robertson-Cole in the first of a series of two-reelers, titled "The Telephone Girl," in which she is being featured. Under the direction of Mal St. Clare, the first picture is to be named "Julius Sees Her."

Experience Aided Him

Tom Bates, who plays the role of Judge Halloran in Richard Walton Tully's screen version of "Flowering Gold," is one of the real old-timers. He claims he has performed with traveling repertoire troupes in everything from dining-rooms and livery stables to sawmills.
Spiritual Trend in This Part

Cullen Landis is preparing to give to the silversheet his first role of big spiritual proportions in the Fox production, "The Woman Who Sinne" in which he will play an evangelist. Usually cast for sympathetic characterizations and supplying in a picture the note of tenderness and kindness, Mr. Landis goes a step further in an opportunity that will show him a power for good.

With many other serious actors, Mr. Landis believes that the present age is full of uplifting influences following the debacle of the world war and the aftermath of loose ends and that the public welcomes pictures that inspire thought. So he is happy to play such a role as is provided for him in "The Woman Who Sinne" for he thinks it will not only do him no end of good but every serious minded person as well who will see the completed picture.

Freckled Mickey Daniels of Hal Roach's "Our Gang" comedies praises his elders now and then with a classic line. The other day he came to his director wrinkling his nose and squinting his eyes—"Say, Mr. Goldaine—Why Hav' "Rooit' about 'The Spat Family' when 'Our Gang' is around?"

JOE DED By Bert Tracy

Jock Ded says
the difference between Lon Chaney and a gambler is that one hunches his back and the other backs his hunches.

She Went Right Into the Limelight

In the short space of three years, Estelle Taylor, one of the most charming of leading women, has gained an enviable reputation in the picture industry.

Indeed, Miss Taylor's rise has been phenomenal. Cecile DeMille had no sooner engaged her for one of the leading roles in "The Ten Commandments," than Mary Pickford immediately signed her to play Mary Queen of Scots in "Dorothy Vernon of Haddon Hall," which is being made under the direction of Marshall Neilan.

Few dramatically inclined young women emerge from schools of drama with a career so successful in view. In fact, most of them suffer many trials and tribulations before attaining any measure of popularity. Not so with Miss Taylor. She sprang out of Sargent's Dramatic School in New York into the theatrical limelight in the short space of fifteen months, the time required to complete the course.

It was George H. Hobart, theatrical producer, who first saw the remarkable dramatic ability and versatility in Miss Taylor. And he promptly engaged her for the leading role in "Come on Charlie." Her success was instantaneous. She was in demand not only by theatrical producers, but also by motion picture producers.

Fortunately, she was enabled to accept and perform in both professions. That is to say, while playing before the footlights, she was also able to appear before the silent camera.

Miss Taylor's entire physical appearance, as well as her personality, fulfilled in every degree DeMille's picture of Miriam, the famous Prophetess and sister of Moses, that she was acclaimed a find for "The Ten Commandments." Of medium height, brown hair and brown eyes, and olive skin—this, in short, describes Miss Taylor.

Throughout her entire motion picture experience she has played leads or heavy leads. For the past two and a half years she was with Fox Film Corporation. Some of the most prominent of Miss Taylor's appearances have been made in "While New York Sleeps," "Blind Wives," "Footfalls," "Buvu," "The Count of Monte Cristo," "Scarlet Shadows," "A Fool There Was," and "Thorns and Orange Blossoms."
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Date.......................... 192

Being a believer in a Supreme Being, over 21 years of age, and of the White (Caucasian) Race, I hereby make application for membership in Hollywood Lodge, Loyal Order of Moose.

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We have been successful distributors of state right productions for twelve years. We are qualified to handle your distribution problem!

Stein & Bilchik, Certified Public Accountants, and our fiscal agents, will handle all accounts, statements and moneys for the producer, assuring—no juggling!

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We deserve your consideration!

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W. G. THOMPSON, Manager Los Angeles Office
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Priscilla Moran says—

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The Star of Bethlehem

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, "Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour which is Christ the Lord. And this shall be a sign unto you: ye shall find the Babe wrapped in swaddling clothes, lying in a manger." And suddenly there was with the angel a multitude of the heavenly host, praising God, and singing, "Glory to God in the highest, and on earth peace, good-will toward men."

Christmas! a cold, bitterly cold . . . swirling snow through a black sky . . . the frosty gleam of a myriad stars . . . echoes resounding o'er the countryside . . . Yuletide clamor in the cities . . . the warmth and cheer of a thousand hearthfires . . . trees thousand miles away . . . the soft lapping of the tide on a southern strand . . . gay zephyrs capering through languid palm trees . . . the call of a nighthawk . . . snow-capped mountains . . . the voluptuous fragrances of semi-tropical lands . . . Christmas,

Great monarchs, warriors, scholars and artists, geniuses whose names and achievements are as remote from the dreams of the common man as the distant stars from his humble abode on earth. Yet they, too, came to earth, and lived, and conquered, and died, and taught, and lived again and again, through ages and a thousand lifetimes. They, too, were born of mothers, and the same walls and the same weeds and the same breath of the same winds that filled the lungs of the lowliest shepherds. They, too, were the unseen children of the Father. And they, too, are angels of the human race, and heralds of the New Year, of the New Day, of the new era of peace. And the mystery and the mystery of the Star of Bethlehem.

It is the same story from one end of the earth to the other, in the snowy regions of the north or the everlasting summer of the south. Christmas has a great, an indescribable meaning, that all respect. It embodies joy, happiness, peace, fraternity, good-fellowship. It is a suggestion of the ideal state toward which the people of the earth have been striving since time immemorial. And its symbol is the Star of Bethlehem, leading on and on to perfect and well-ordered mortal life, and then leading on to that which we do not know, but of which we have conjectured much. And while the world and its people are still far from the goal it seems that they are making progress, if one will only overlook some of the sad conditions of today and compare them, even in their present state, with conditions a century or two ago. Yes, the world is coming along nicely and the wish for "peace on earth; good-will toward men" is a genuine and inspired one that will some day resolve into an accepted state of affairs through the universe.

And this Christmas may the reflected light of the Star of Bethlehem lead each and every one of us to greater endeavor in the year to come, and create among us a more harmonious and fraternal intercourse. Thus we will be doing our bit to make the Christmas spirit abide with us throughout the entire year and the years to come.

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It will be a revelation! New writers! New features! Chock full of life! Order your copy today!
Best Wishes
from
William Duncan
and
Edith Johnson
The Shorter Feature

By MAURICE TOURNEUR

The picture business will see striking improvements the next season. The improvements will be brought about by every phase of picture making, from the time a story is purposed for production, through the production process on to the final stage of publicity and exploitation.

It is my opinion, therefore, that next season will bring about more important changes, the first being: The two-a-day policy. The two-a-day policy has been in vogue in the larger cities for some time. Waste in production will be eliminated and more efficiency will be utilized in the present method of making pictures. There is no doubt in my mind that the larger growth of the five or six-reel feature will be made by all far-sighted producers. It has often been contended that a producer could not make a hit in the short-fillies. The most powerful and dramatic of scenes were made in three or four reels. The story was cut to give continuity to the nine or fourteen reels, and the tension was thereby eliminated.

But a glance at the trade journals and a conference with leading exhibitors would convince me that the shorter feature is in great demand. And quite naturally so. For it gives an exhibitor an opportunity to vary his program, to make it more interesting and worth while for his patrons. This fact born in mind by producers will be a great factor in swinging the public pendulum toward a greater appreciation of the motion picture picture.

Heretofore, very little if any attention has been paid to the two-a-day policy. A handful of theatres have tried and are still trying the experiment, and in many of these cases it proved very valuable indeed. Only production, of course, of a very high caliber can help to increase the idea of the two-a-day plan. Next season will see these productions, and next season will also see a large number of theatres in the bigger cities putting over this effective and profitable policy.

The curtailment of waste in the business has been dealt with in every form and variety, by leading producers. Some of their arguments sound and constructive, but they all fail in pointing out the key to the entire situation. Briefly, it is this: When a story is finally selected for production, the entire skeleton leading to its production must be gone over carefully. The waste in production has been due to carelessness in not thoroughly planning beforehand. Producers merely made notations of what was needed, and then proceeded to film themselves into financial ruin. If the elements necessary to picture making are carefully weighed, discussed and scheduled there can never be a just cause for expenditures far beyond a producer's dreams.

Alberta of the Chic Shrug

By JAMES M. FIDLER

An expressive shrug of a pretty shoulder, the raising of the other, may have lead to the raising of many an eye, but it brought out the rise of Alberta Vaughan in the motion picture industry.

Like all other young girls who are now playing principal roles in photoplays, Miss Vaughan, who began in the business the hard way, has been striving hard to make a career out of the limelight. She has been in many a film, but Miss Vaughan is very young—only fifteen. It was this age that proved a handicap. Had she been older, she would have played an important role in "The Faith Healer." As it was, Melford predicted great things for her and sent her to interview L. M. Goodstadt, Lasky casting director. Again, her age was against her. Paramount had no opening then (it was two years ago) for a fifteen-year-old girl.

But Goodstadt, interested in her beauty, her expressive eyes and her beautiful shoulders and back, placed her name in a book for future reference.

However, the initial foundation for fame had been already laid. The story of the expressive back and of the "talking" power she has, was seen by the public when she went out and the newspapers wrote her up. She became a sort of "front cover" girl for the newspapers, a "name" in her own right. Miss Vaughan is not a name now, but she is a name already.

She became very busy that limited time prevented her making a practice of this. She entered three contests, which were covered by the newspapers, and was one of several winners in the third.

All these things seized upon the attention of Mack Sennett, who makes the fewest selections when he chooses his leading ladies. He called Miss Vaughan she had now passed her sixteenth birthday for an interview. Out of it came a contract, and she became a leading lady in Sennett comedies; wonderful progress for a girl who had been in the business not long enough to be famous at all.
Alec B. Francis, and his bride spent last week in San Francisco on their honeymoon. On Saturday evening Mr. Francis made a personal appearance at both the California and the Granada Theaters to speak in behalf of the forthcoming Wampas ball, and as usual met with a warm reception from the large audiences.

Milton F. Hoffman, managing director of the Metro Studios, and his wife spent a day or two last week in San Francisco, en-route to Honolulu. They said that the trip was one purely for rest and pleasure after two years of very hard work, and that they were looking forward even more to the pleasures of the sea voyage than to Honolulu itself. They expect to be back in town in time for the Wampas ball in January.

Articles of incorporation for the Mazdashea Picture Corporation, a new production organization to have headquarters in San Francisco, were filed with the county clerk last week. The capitalization is $500,000.

"Scaramouche" is in the fifth and last week of its successful run at the Capitol Theatre. "The White Sister," screen version of F. Marion Crawford's famous novel, will follow in the theatre, opening on the evening of Dec. 23rd. This picture made in Italy, and starring Lillian Gish, has been drawing huge crowds in the east wherever it has been shown, and is said to be not only one of the largest and most expensive pictures of the year, but one of the most artistic. Ned Holmes, who is handling the exploitation of the film came to town last week, and is a guest at the St. Francis.

Garrett Graham, head publicity man of the Roach Studios, and at present loaned to the Wampas, came to town last Saturday to begin the advance work for the staging of the big Wampas Ball and Frolic at the Civic Auditorium on the evening of January Nineteenth. Even before his arrival the event had been started off with a rush by the purchase by Louis Graf, president of the film organization that bears his name, of a thousand tickets. Prominent city officials, the members of the press, educators, and social leaders are all willing to lend their hearty support and endorsement, and the honorary and active committees of the mammoth ball will read like "Who's Who in The World of Affairs."

Max Graf, director of production for the Graf Films, will return from New York where he has been for some weeks on business for the organization, within a few days. He will stop over in Los Angeles on his way home to make some of the preliminary arrangements for the filming of "The Wise Son," screen version of Charles Sherman's widely read novel, work on which will begin early in January at the Pacific Studios in San Mateo.

One of the largest advance sales ever recorded in San Francisco is that for "Lightnin," coming to the Columbia Theatre next Sunday. The play's record-breaking run of three years on Broadway, and two in Chicago, the fact that Frank Bacon, its author, until his death, its leading man, was a San Francisco boy, and the promise of part of the original New York company, has combined to make an unparalleled demand for the seats.

The members of the Screen Civic Club, which includes in its membership considerable vaudeville talent, entertain the wounded veterans at Letterman General Hospital on a varied and enjoyable program one night last week.

Two committees visited Los Angeles last week to lay before the Southern California Picture Producers, the advantages and possibilities of San Francisco as a picture making center. The committees included F. T. Litchfield, director of the industrial department of the Chamber of Commerce; L. V. Riddle, president of the Homebuilders Association; Clyde Healy, assistant city engineer, John Daniel, the Parkside Realty company; Supervisors Emmet Haydon, Angelo J. Rossi, Richard Welch, and Daniel O'Brien, chief of police.

Margaret Stewart, charming screen actress, arrived on the liner Wilhelmmina from Hawaii last week. She has been working on a picture there.

Richard Thomas, young director who was in Oakland lately and announced the early filming of William Dudley Pelley's story "Whi Women Love," to be made in Oakland at the request of fans, was in Oakland last week. The filming was to begin early in January, and the technical sta

Continued on Page 22
Figures That Lie
by MARGUERITE COURTOUT McKEE

Camera News Section

Palmborg's Paragraphs

(Moving one of a series of impression of film talk and cinematic audience as written for a motion picture magazine.

Mr. and Mrs. Palmborg, special artist and Hollywood representatives of the New York Life Insurance Company.)

Never have I heard anything but praise for Conrad Nagel. Wherever his name is mentioned—in the office, the studio or the home, people become interested and make statements such as “Now there is a fine fellow, I admire him very much,” or “He is a man I would like to know.”

I, too, am one of his admirers. There is something about him that wins a person right from the start. Perhaps it is his friendliness, which is so sincere, or his smile that is bound to inspire confidence.

His personal appearance is very pleasing—a tall chap, slight build, active and agile, with blue eyes, and golden hair. One immediately feels his wholesomeness—that he is strong, gentle and refined, a man who can be depended upon.

I had the pleasure of meeting his father Dr. Nagel, a fine, serious-minded man, with decided opinions of right and wrong. The influence of his training and association with his son is plainly seen. He, also, is an artist of note—an accomplished pianist.

Conrad Nagel would succeed in the business world just as he has in his chosen career. He has a goal in view towards which he is working; he has directness and force and a certain strength that is felt. He had a right to be there. He is not one who is carried hither and yon by the winds of fate; he knows the direction he is headed for and he is sticking to that course.

Being very popular he is much in demand and his working hours are long. While he and I were conversing during our business it was necessary for me to see him several times. As he often left for work early in the morning and did not return for his lunch hour, my appointments were at the studio or on locations, snatched at times when he was not on the set.

It was interesting to watch him swing into the character he was playing, instantly changing from the Conrad Nagel I knew, to the man in the story, as his mannerisms and expression would change immediately and his walk and manner of carrying himself, until there was an entirely different person before me. He did it all so naturally and easily; he simply stepped into another man’s personality. As soon as he was through, he was back with me, picking up the threads of the conversation, as though there had been no interruption.

He has a dear little daughter named Ruth who is the apple of his eye. His wife is a cultured, winsome lady devoted to her home and family. They have a delightful home nestled on the side of a Hollywood hill, with a spacious lawn about it for the small daughter to play on.

The three are great pals and are seldom separated. He is often called East, which is often, the rest of the family pack their luggage and go with him. I should judge that he is not contented without them and a man cannot give the best that is in him when discontented. Realizing this his wife establishes their home wherever he is called.

We can look for big things from Conrad Nagel—he is a builder, a thinker, an industrious worker. He has laid a firm foundation and his future is assured.

Mah Jong!
by RAYMOND McKEE

Last week I told you about the players, etc., now I am going to tell you about the standard set of Mah Jong. It consists of 136 pieces, which are divided into five suits: Bamboo, Characters, Circles, Winds and Dragons. The suits with most rule books, that is that the language is so technical that one throws it in the breeze before landing, whatever else I write. I am not technical, because I don’t know how. If you throw me a hand, you'll know less than nothing. Each suit must contain four duplicates of each piece. The Bamboo, Characters, and circles are numbered 1 to 9. The West, South, East and North. The Dragons, Colors, Red, White and Green. You have better lay your set on the table and lay out your pieces before the game begins. There is no time, they will be all played upon your mind. Any game played with a set which is proved to be imperfect is invalid, and the game is all over and announced before any player announces Mah Jong! Any previous scores made with sets which are not perfect, are null and void.

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We can look for big things from Conrad Nagel—he is a builder, a thinker, an industrious worker. He has laid a firm foundation and his future is assured.

Continued on Page 22

Philosophy

PEACE: GOODWILL
By Eric Mayne

A Merry Christmas to us all, and God bless us every one.

The Angeles sang, “Peace on earth, good will toward men.”

The Heavenly introduction of the greatest spiritual and moral teacher this earth has ever known.

The Angels sang that song of glorified humanity, but the world of men has never joined in the chorus.

Today the greatest evidence of strong and acceptable manhood is the readiness to fight.

If a country thinks well enough of a man to accept him as a countryman, he must be ready to fight.

If a man has any pride in, and devotion to his country, he must fight.

The greatest proof of Patriotism is the readiness to fight.

If a man will not fight, neither shall he live—at any rate not as a straight forward, self-respecting man.

There are no exceptions to this Pacifist prejudice, conscientious objections are of no avail. If a Country wishes to live it must fight, and if a man wishes to live in that Country he must fight. Before God and man he can do no other.

And yet the Angels sang of “Peace on earth, and good will toward men.”

The words are easy, but the desires of man are not in harmony with the Spirit.

The car of man is not yet attuned to that song.

The message of Christ was simple, but the eye of man has not yet seen its beauty, or the mind grasped its significance.

Elaborate and gorgeous tapestries, melodious and sensuous music, subdued and restful lights sometimes cloud the vision and perplex the understanding.

But civilization is advancing. There is more mankind, more beauty, more thought, and more good will in the world today than ever before.

Christ taught the individual. The multitude is reached through the individual.

When the teaching of Christ dominates the world, Angels and men will join in the great Chorus, “Glory to God in the highest, and on earth peace, good will toward men.”
Xmas Greetings
from
Mr. and Mrs. Wallace MacDonald

Merry, Merry Xmas

Josephine Adair

Victor Potel
Best Wishes for
A Comical Christmas
and a
Hilarious New Year
GOLDWYN ANNOUNCES FIRST THREE OF "BEN-HUR" CAST!

FRANK LLOYD NAMES SILLS AS "SEA HAWK"

Irving Ready For Kickoff

I. W. Irving, who will produce features for the United Producers and Distributors release, has completed the continuity for his first story, the working title of which will be "Devotion" and in the cast of which will be such popular photoplayers as Sheldon Lewis, Gladys Brockwell, Joseph Dowling and June Norton.

Has Swift Recovery From Hurts

Jackie Vernon, who ranks among our most popular present-day juveniles, is making speedy recovery from injuries sustained recently during the filming of Norman Taurog's production at the Fine Arts studio. He speaks in highest praise of Ben White, Taurog, and others who gave him immediate attention, rushing him to the hospital and seeing that his every want was fulfilled.

Todd Adds Lustre to Gibson Film

Harry Todd, whose eccentric antics have delighted motion picture fans many years, is again adding his humor to a Host Gibson production at Universal City. He recently played an important role in "Courtin' Calamity," Gibson's latest feature to be completed and has been cast for one of the principal roles in "The Cocopah Kid," filming of which has just started under the direction of Edward Sedgwick.

Finishes As Monty's Mother

Martha Franklin has just finished the role of the mother in "Racing Luck," the new Monty Bank's comedy for Grand-Asher release.

Walsh, Olmsted and Key Chosen for Coveted Roles; Will Start Soon

"Ben Hur" has been chosen with two other members of the cast for the London version of that story.

That was the announcement made yesterday by F. J. Godsol, president of the Goldwyn Pictures corporation, which is preparing to film the Lew Wallace classic on a scale never attempted before.

George Walsh will play Ben Hur.

Gertrude Olmsted will play Esther.

Filming Early Hollywood Days

Fred Caldwell is now shooting "Hollywood in 1900" the fifth of the series of pictures for Selznick distribution. The cast selected by Caldwell and Dent, the latter being the cast representative for Myron Selznick, include Victor Potel, Charles Mack, Muriel Reynolds, Violet Schram, Cecil Caldwell and others.

Jennings Signed For Phiblin Film

DeWitt Jennings has been signed for one of the leading roles in "The Inheritors" starring Mary Philbin for Universal. Jennings will play a man of recently acquired millions, who buys the castle, builds into old families and marries his son to the girl.

Carmel Signed For "Poisoned Paradise"

Carmel Myers has signed a contract with B. P. Schulberg to portray one of the featured parts in Robert W. Service's "Poisoned Paradise."".

Miss Myers has just completed her characterization opposite John Barrymore in "Beau Brummel" and will start shortly in the Schulberg production. She will portray the part of Mrs. Belmire in the popular Service novel. The characterization will be somewhat similar to her part in "Slave of Desire" which marked her foremost portrayal during the past year.

McKim Up to Bad Tricks Again

Robert McEoin's ironic villainy is much in demand at Universal City. He finished a four weeks' engagement with the Jack Joxie company and was immediately cast for the "heavy" in Host Gibson's new starring feature, "The Cocopah Kid," now in production under Edward Sedgwick's direction.

McKim plays a type of role for which he is famous, that of an old time western gambler, including the high hat and frock coat. The story is a romance of the early days in California when highwaymen were gentlemen and robbed only the men and killed only when it was absolutely necessary.

Hoot plays the role of "The Cocopah Kid," a youthful cowboy who plays bandit to make his girl think he is heroic and whose characterization is so realistic that he has to do a lot of hard riding and close shooting to keep his neck out of a noose that dangles from the limb of a cottonwood tree.
Gagsters Give
Christie Lift

At Christie has added two new members to his prolific scenario staff. Archie Mayo, who has been active for years in the field of continuing feature production, and a director and Earl Rodney, have been signed by the Christie organization in the capacity of gagsmen. Frank Conkin, Paull Stall, and Walter Graham, veteran Christie writers, have long been working on assisting in preparing Christie Comedies and the new members were welcomed with open arms. The writers are now preparing stories in which Bobby Vernon and Jimmy Adams will star.

Will Enjoy
Installation Tour

Jacqueline Logan plans to see the world a part at a time during the next few years. Unable to get away from her studio activities for any length of time, she will visit foreign noks in the vacation between pictures. Her first tour, which will be taken next Spring, is to be to Honolulu. Her second trip will not take place until the autumn months of 1924, when she plans to go to Panama and South America.

In the same way, says Miss Logan, she will be able to spend more time in each place than she would on a hurried tour of the world. She believes that by touring in this way, she will receive real benefit from their trips to foreign climes.

Will Have Yuletide
Office-Warming

The new U. P. D. Building, 1606-B Highland avenue, Hollywood, was completed last Saturday and the United Producers and Distributors are moving in now, expecting to be entirely installed before Christmas.

Gilbert Through

John Gilbert has finished work in his latest Fox picture, "Just Off Broadway," adapted by Frederic and Bunny Hatton from their stage play of that name, under the direction of Edmund Mortimer. Supporting Mr. Gilbert is Marian Nixon, leading lady; Ben Hendricks, Jr., heavy, and others.

Bennett Starts
in Two Weeks

Chester Bennett has so far recovered from his recent operation that he expects to be shooting the final scenes this week, and he is starring Jane Novak within the next two weeks.

Tom Mix has finished work in his new William Fox production, "Ladies to Board," directed by Jack Blystone. Supporting Mr. Mix is Gertrude Olmstead, leading lady; Philo McCullough, heavy; Pre Wre Holmes, Fay Holden, and others.

Sherwood Says:

Without a doubt, the foremost writing work on motion picture subjects in this country is Robert E. Sherwood, dramatic editor of the New York Herald and contributor to "Life." It is unusually interesting to him to think what he has to say in the December 13th issue of "Life," where in his impressionistic short story entitled "Another Christmas in Hollywood," he writes of the thoughts and Yuletide ruminations of a film extra, likening him, in modern parallel, to Dickens' character Scrooge in "A Christmas Carol." The final excerpt from his tale reveal Sherwood's esteme of The Digest of the Motion Picture Industry:

".,. So the Old Extra was alone in his limited apartment. He prepared himself for the night, hung up his clothes to dry, and retired silently, taking to bed with him a copy "Camera" that he might learn of the pictures contemplated for production and the practical problems of employment. . . . So, as he turned the pages of the trade paper which covered all the up-to-the-minute news of studioland, he mused upon the dear, dead days when Christmas was Christmas—in the true Dickens sense . . .

We thank Sherwood for the fine recollections he has wished to assure us that he will always endeavor to maintain "Camera"'s high place as the Voice of Filmdom even as "Life" is the Voice of Fundum.

"MISSOURIAN" AS INITIAL DENNY STELLAR VEHICLE; MEXICO TALLY

"The Missourian," a popular novel by Eugene P. Lyle, with a romantic background and a sweep of historical narrative that is intensely thrilling, has been purchased by the Universal Pictures corporation as an elaborate starring vehicle for Regional性的."The Missourian" will be produced after long preparation and will represent the highest methods of filmmaking. A story of the fight of Mexico for freedom against Maximilian, the fleek-minded and unscruplous emperor of Napoleon the Third, with a hero who gained the nickname in the Civil War of "The Storm Center" because of his insatiable appetite for "action," this novel presents the most intensely dramatic elements possible. The hero is an ex-confederate soldier whose intense zeal and bravery in the loving fight won't die when he is defeated, and to work out his destiny he goes to Mexico, to join the patriotic forces under Juarez and lives up to his title of "The Storm Center" by crushing thru the oil ranks of the Maximilian puppet army and knocking the European Republic into a tumbled mass of tinSEL.

The spirit of adventure and a reckless abandon in this story is to be brought thru the figure of a romantic hero of "The Leake Pushers," "The Abysmal Bruz," "The Kentucky Sporting Youth." Bernard McConvile and James Spearing have made the adaptation and Spanish will prepare the scenario. Under McConvile's guidance as supervising editor of Universal-Jersey and super-jewel "specials" this story has been constructively criticised and discussed from every angle, and the staff are confident he will be properly prepared for the rôle of Missourian. "The Missourian" will be produced after the filming of "Law Insurance," Earl Derr Bigger novel in which Derrstarled with a work when he is fully recover from the effects of a near-fatal illness and was confided to his bed for ten weeks.

Fly Makes Time Fly

One lone fly held up production of all Will Rogers sets at the Hal Roach Studio on a recent Sunday. Perhaps it was too cold to act o the fly didn't like Sunday work. Whatever reason—the company had to wait three hours for the insect to light on a lump of sugar. The bit of business was necessary in a new Will Rogers comedy.

Cast Almost
Atmosphere

Jack Radke is assisting Joe De Grasse and George Reaeh in the direction of "Flying Gold," the famous cowboy story. Radke is one of the best known stunt men in motion pictures, but says his greatest stunt was to keep the food for a perfectly good dinner in existence long enough to photograph it. Yesterday, Anna C. Wilson, Milton Sils, Joseph Crowell, John Rocha and Bert Woodroof were gathered about the table to eat the meal that was real, not "prop" food, and had been working six hours with out sustenance.

Bowlsters Clash
Each Midstree

The Hal Roach Studio bowlers team meets the Harold Lloyd team every Wednesday evening. Members of the Hal Roach team are; Tom Crimm, Joe Field, Wally J. A. Howe, Buru Currigan as Harry Gerstadt, Those on the Lloyd team are; Lloyd, Gaylord Lloyd, "Red" Gol den, Fred Newmyer, Henry Koh ler and Walter Lundin.

Producer Adds
Himself to Cast

If you look carefully, you will see Richard Walton Tully's forthcoming First National production "Floating Gold," you may see the famous producer, himself. Yesterday, after most of the actors had been excused for the day, it was discovered that one more shot would be necessary. They were shooting on the big hotel lobby, built to represent the leading hotel of Dallas, Texas, and "atmosphere" was needed. Not only did Tully, himself, pass though the lobby, but Billy Wood, the art director; George Reeking, assisting director, and numerous others of the Tully technical department became actors for the moment.

Bad Man Wants
His Daily Tea

Big Jim Gavin who plays the character lead in Hal Roach's new picture "Somewhere in Missouri," caused a young riot among some visitors in the studio cafeteria the other day when he appeared in make-up with his red undershirt, "It's the only thing to make him look hard-boiled," he strode in and "Ben"—tea and toast. Ead Gregory, Stan Laurel's peti leading lady is also an Aus trian and a tea fan. Every after noon finds her in the cafeteria at tea time.
We wish you a Merry Christmas, of course, but we wish you much, much more than merely a merry one. One full of wistful, misty memories of Christmases gone by. Renewing old ties of friendship, and binding new ones closer. Deepening a sense of home. Dip-ping down, down into and stirring the pools of sentiment, just a little out of fashion now, perhaps, but the well-springs of the best that affords us, for all that. And clearer thoughts of life itself, as revealed to us in the One whose birth we celebrate. And a Happy New Year, one full of good-fellowship, high usefulness, fruitful efforts, good resolutions carried out, faithful work and joyful play, ends attained, sorrows overcome and obstacles surmounted.

—Bundich

Sarklers In U. P. D. Comedy

There are three stars in the cast of the first Estee comedy made available and distributed through the newly organized United Producers Distributors and which was completed last week at Universal City. These stellar players are: Jerry Tighe, Ned Sparks and Mlle. Malone. The director is something of a star himself in numerous artistic lines, for he is none other than Bryan Foy, owner of the famous Eddie Foy, Inc.

Is Talented In Portraiture

Anders Randolf, who is now interpreting Sir George Vernon in "Dorothy Vernon of Hadden Hall," is also a brush artist of unusual talent. Mr. Randolf has been engaged through Edward Small to paint a portrait of Corinne Griffith immediately upon the completion of his Pickford role.

Muriel Vamps "Kid" For Doll Dresser

Muriel Frances Dana, the clever screen-kiddie whose sunny smile for everybody around the various studios where she has worked during her two years in the movies has won her the title of "Sunshine Pal," recently completed a prominent role in "Daddies" at the Warner Brothers studio and is busily preparing for the Christmas festivities. Her nickname was so appropriately bestowed upon Muriel out at the Ince studio, where she appeared in her first film, "Hail the Woman," and has followed her to the Robertson-Cole, Metro, Warner Brothers and other studios where she has taken her quaint ways and sunshine smile to play in many pictures.

Under the direction of Ralph Ceder, Hal Roach's "Spats Family" will begin work on a comedy built around a family who set out to give a charity affair, hiring noted actors and actresses to entertain for them, only to be disappointed by their non-appearance. They try to entertain themselves—but that's where the fun begins. Lloyd French will assist Ceder.

England Dickers For Louise

Louise Lorraine who has just completed the last episode in H. C. Witmer's "Fighting Blood" series has received an offer to go to England for a series of three starring productions to be filmed in England and on the Continent.
PRINCIPAL PICTURES PLAN BIG 1924; LESSER IS EXUBERANT

That 1924 is going to be the biggest productive year since the beginning of Principal Pictures Corporation, is the firm conviction of Sol Lesser, president of that organization.

"Fling wide the gates!"

This seems to be the slogan of the Principal plant and studios on the West Coast. With the recent stamp in production drawing to a close, the Principal Pictures studios were among the first to regain activities.

Every available square foot of ground and studio space within the seventeen acres of our Hollywood plant will be utilized throughout the forthcoming season, says Lesser.

And when one stops to realize the programme mapped out for the Principal output next year, is it any reason that this statement not be correct?

Baby Peggy has already commenced the first of her super-features, "Captain January" is the title of the story. It will be in full feature length and will be but one of a series of four for the first year. Edward F. Cline is in charge of the direction of this series.

The second Harold Bell Wright production, "The Winning of Bar- bara Worth," is another big production to be given the screen during the coming year. This and two more Wright pictures will be made before the new season is brought to its close.

"Secrets of Life," the Louis H. Tolhurst series of microscopic pictures will also be in full operation. Twelve of these educational and amusement pictures are scheduled.

In addition to the above, there will be a series of films adapted from well known books and stage plays. Chief among these are John Galsworthy's famous stage success, "Listen Lester," and Owen Davis' "Footlight Hit." The best known plays will be engaged to participate in these offerings and the services of the best available directors will be utilized. Two directors are now under the Principal banner, i.e., William Beaudine and William Seiter. Edward F. Cline is already well underway on the Baby Peggy series.

"For 1924," says Sol Lesser, "I can see an epoch of Westerns. By this I naturally mean Westerns of the highest quality in every sense of the word. They will take the place of the costume plays that have been on the screen for the past two years or more.

"The amusement seeking public do not care for deep plot in picture presentation any longer," continues Lesser. "The time is ripe and the fans are awaiting pictures that contain intimate drama, action, detail, light and shade in touch. The $2.00 attraction is fast giving way and I predict that during the forthcoming season, only an occasional $2.00 picture will be a profitable investment. The pictures have been educated to attend a picture in a picture theatre and that education has been indelibly stamped in their minds. They want to witness picture presentation in picture theatres."

The first Harold Bell Wright story is already completed and will be released by First National early in the year. "When a Man's a Man" is the title and it was selected from the entire Wright series as the most appropriate story to be made as first of the nine Principal Pictures control.

Irvings M. Lesser, vice-president of Principal Pictures maintains the eastern organization of the company and is in charge of distribution while Sol Lesser, president and Mike Rosenberg, secretary are located on the West coast. Sol Lesser is devoting his time between the production of Principal's product and his work as vice-president of the giant West Coast Theatres Inc., chain in California.

That 1924 will be a happy, prosperous year for everybody in the great picture industry is the firm prediction of all concerned and nothing will be done toward slackening the pace that has been started.

"Fling wide the gates"—that's the Principal Pictures Corporation slogan for 1924. The gates are open and the wheels of production are in motion. Their machine will not stop and will endeavor to give the screen a production offering in series form that will be relished by exhibitor, distributor and picture patrons alike.

Will Continue to Aid Pen Wielder

M. Alford, who, as stor-in-chief, will have full charge of the manuscript department the United Producers and Distributors, will also continue to act as agent for various prominent artists.

Harry Sweet Has Role in Thrill

Harry Sweet, popular comedian, has been engaged for a role in Tom Buckingham's production "The Arizona Express," now the making on the Williams West Coast lot.

Pioneer Filmster With Shirl

Gladston James, one of the pioneer actors of motion pictures, has been engaged to support Shirl Mason in her new picture, "The Morocco Box," now being made at the William Fox West Coast studios, Hollywood, direction of Vid Solomon.

Potel Signs With Caldwell

Victor Potel, popular comedian who has been accomplishing a consistently successful list of caricatures, has signed to play a featured role in "Hollywood 1924" Fred Caldwell's new picture.

"May your 1924 be as successful as my 1923"

—JEAN HERSHOLT

Duletide Joy from Muriel Mac Cormac
**SEELING WILL DOUBLE OUTPUT**

A ambitious 24 program has
been outlined by Charles R.
Larkin, who has attained promi-
nence as a producer of westerns
and short dramas featuring such
stars as George Larkin and
"Boy" Williams.

On the advent of the New
Year he will commence work on
three of twenty-four features
produced during the coming
year. Twelve of these will have
George Larkin in the stellar role.

**Fin Shuffler Learning For Home**

Jack J. Hawkins, distribution
man of the United Producers
and Distributors, is speedling up
his contracted tour of the United
States in order to get back to Hol-
lywood in time for Christmas. "I
must be lucky enough to dodge
an avalanche or snow-bound busi-
ness, but I'll make it," he wires
from New York.

**Was Head of Gobs' Fraternity**

Clinton King, star of "Was He Gay?" scheduled as one of the
leading players of the new United
Producers and Distributors, is
active head of the Navy Club
of New York City during the
war.

**Add Dell Knott to Buckingham Cast**

Dell Knott, prominent character
actor, has been added to the cast
of Tom Buckingham's production,
"The Arizona Express," now be-
ing made at the William Fox West
Coast Studios, Hollywood. Mr.
Knott, who is Lydia Knott's broth-
er, has a part excellently suited
to his histronic abilities.

**Will Resume Film Roles**

Robert Ober, who recently ap-
ppeared in the leading male posi-
tion of "The Waning Sea," is en-
joying a short rest in his Holly-
wood home. Directly after the
holidays, he will resume his work
before the camera. Mr. Ober, it
will be remembered, made a de-
cided hit with his portrayal in the
Lasky productions, "The Young

**"WHITE MOTH" TOURNEUR'S NEXT**

With the rights to a number of
novels and plays in his grip, Mau-
rice Tourneur arrived in Los An-
geles last week from New York,
where the director spent the past
three weeks arranging his produc-
ing plans for the coming year.

After conferring with M. C. Le-
vee, producer of Tourneur pic-
tures at the United Studios, Mr.
Tourneur announced his next pic-
ture will be "The White Moth," a
modern society drama by Izola
Forrester.

"The White Moth," originally
appears in Ainsloe's Magazine
and is written by the author of
"The Gray Path," "The Feast of
Lights," and other popular maga-
azine stories. A feminine role is
the leading character and for this
part the producers will seek one
of the foremost and most beautiful
actresses of the screen.

Mr. Tourneur also brought back
with him motion picture scenes
staged in Japan to be incorpo-
rated in "Tortment," his newest
First National offering now being
edited. These scenes were photo-
graphed by special cameramen
sent abroad for the purpose.

"Theatres in the East, both the
'legitimate' and motion picture
houses, are enjoying the biggest
season in years," said Mr. Tour-
neur. "Everyone seems to be go-
ing to the theatre and even snow
and rain storms do not keep them
away. There is every indication
that the motion picture public to-
day outnumber that of any previ-
ous year. The progress made
within the past year in photoplay
entertainment has won many new
devotees to the screen."

The work of adapting "The
White Moth" for the screen will
be started immediately and actual
"shooting" will be under way
shortly after the first of the year.
A busy producing season has been
scheduled for the Levee-Tourneur
organization.

Jimmy Finlayson, who appears
in Hal Roach's Stan Laurel com-
edies, leaves next Monday for
Toronto, Canada. He will meet a
brother there whom he has not
seen for thirteen years. From
there the two brothers will go on
to New York City to spend the
New Year's holiday with another
brother and three sisters.

**Gaye Portrayals Are Resplendent**

Howard Gaye, distinguished
actor who plays the Duke of Nof-
folk in "Dorothy Vernon of Had-
den Hall," has been responsible
for an unusual number of histori-
cal characters. In "The Birth of a
Nation" Gaye enacted General
Robert E. Lee; in "Intolerance"
he appeared as Christ; while in
"The Dancer of the Nile," the W.
P. S. Earle picture showing next
week at Clune's Broadway The-
atre, he is Amonhotes, Egypt's
fourth heretic Pharaoh. Other
historical figures to have been por-
trayed by Howard Gaye are
Shakespeare, Byron and King
Haakon.

---

**To The Profession**

**A Merry Christmas**

and a

**Happy New Year**

C. F. Palmborg

Special representative to the Motion Picture In-
dustry for the New York Life Insurance Company

439-369 6318 Hollywood Blvd.

**DAISY PRIMROSE**

474-318

Character and Society Leads
HOFFMAN'S WORK HAS HUMAN TOUCH

Hugh Hoffman is one of those favored by Carl Laemmle with a Christmas promotion as a reward for capable work during the year just past. Mr. Hoffman's skillful work as supervisor and scenario writer for the Gladys Walton unit at Universal City has been the subject of much favorable comment in the film colony of Hollywood, and so marked has been the improvement in the Gladys Walton pictures since he took over the unit that Mr. Laemmle has shown his full confidence in Mr. Hoffman's ability by placing under his control the production unit of which Herbert Rawlins is the star. This means added work, glory and reward for Mr. Hoffman, but on his part record there is little doubt of his ability to shoulder his new responsibilities.

Supervision as practiced by Hugh Hoffman is the real thing and not the imitation. The entire responsibility of a production is entrusted to him by the Universal company. All stages of a production pass under his practiced eye, which has back of it the wisdom and experience of twenty-five years in the show business, sixteen of which have been in motion picture work in all its branches. He is responsible for the selection of the story, the director, casting, scene results, editing, titles and all. If there is anything wrong with any of his productions, Carl Laemmle knows exactly where to place the blame, but he has had little occasion to do any of that with Hoffman.

"With all his varied duties connected with the making of a film, Mr. Hoffman is seldom seen on a movie set. According to his system, the director is in supreme control of the set. That is what he is hired for—to put on the picture, and Mr. Hoffman assumes that the director is capable of doing that without the supervisor hanging around. And so long as the director is getting the stuff on the screen he hears mighty little from Hoffman except in the way of praise and encouragement. If it's not so good, there is an order for a retake, but in the form of a friendly request.

And the same is true with the other men who are on the picture—the assistant director, the cameraman, the editor and title writer; all are considered as capable men able to do their work. Having started in the show business years ago as a performer who "doubled in brass," Mr. Hoffman says he always thinks of his unit as an orchestra, with every man playing his part competently under the Hoffman baton. If there is a discord, or any member cuts in when he is supposed to have 32 bars rest, it isn't very hard to spot the fellow who is pulling the "blue" note, and Hoffman "gives him a look," as orchestra leader do when someone in the band pulls a "domino." Mr. Hoffman says that production supervision is successful or unsuccessful only as the supervisor is backed up by the management and he ascribes much of his success as a supervisor at the Universal Studio to the confidence and whole-hearted support of Julius Bernheim, Bill Koenig and Carl Laemmle.

Belasco Lures ... Sterling Artists

Two of the principals of Fred Niblo's, "The Name Is Woman," cast have terminated their engagements with that company and moved across the street to the United Studios where they have been signed by Edward Belasco to appear in the Belasco Production, "Welcome Stranger."

They are William V. Mong and Robert Edeson, both former stage stars and now recognized as among the best character men of the screen.

Other members of the cast of "Welcome Stranger," which have been announced are: Florence Vidor, Dore Davidson, Lloyd Hughes, Noah Beery and Virginia Brown Fair. Several important roles are yet to be cast.

"Welcome Stranger," which is a scene adaptation of Aaron Hoffman's celebrated stage success of the same name, was adapted by Willard Mack. It is under the direction of James Young, who is assisted by Clifford Saum.

Season's Greetings

HERE'S "HOW"

from

FRED T. WALKER

(Not "Johnny," but—
"Still Going Strong")

A Peaceful Christmas and A Successful New Year from

Martha Mattox

Long Rehearsals On This Men

Orville Caldwell, male lead in Morris Gent's "The Miracle," doing nothing outside of rehearsals for the big Broadway production, and has been obliged to fuse two interesting film stars since he arrived in the metro, where he is very well known. From 10 a.m. until midnight he is on the stage at the Century the where Prof. Reinhardt and staff, Fokin, the Russian dancer and his corps of assistants are busy with principals and chorus.

Melford Gives Cubs Boot

"Stories written by newspaper or ex-newspaper, employees stand out prominently because they are terse, simple, get right to the point and are correct as to grammar and theme," says Melford. "During the past year I received several hundred stories. Two of them I accepted, both by newspaper reporters. Seven others that I gave careful consideration were in the efforts of newspaper writers. In one instance, these writers gave evidence of proper training. They also conclusively prove that newspaper work had taught them to carefully investigate and plan their subjects before putting them down in black and white. Most of the prominent writers of tomorrow are brilliant authors of tomorrow at present editors and reporters.

Cubs Boot
**Castle**

Wind Wrecks Havoc at Goldwyn

The terrific wind storm that has swept Southern California recent-
ly, with Wallace Worsley in the director's chair, has no fear of the last minute rush of Christmas mail for during the past month or two he has been carrying an extra poudre with which to accommodate the letters of congratulation that have been fairly deluging him. It is a known directing since the world premier of his screen classic, "The Hunchback of Notre Dame," a story of the States mail service.

From every corner of the United States messages of a congratula-
tory nature have arrived signed by persons who have viewed the screen version of the Victor Hugo novel in one of the several key cities where it is now being exhib-
ited.

Worsley has been receiving on an average seven of these plus post cards a day for the past five weeks—a fan mail that would make the average star turn green with envy. The director's secre-
tary is called upon to acknowledge receipt of every message as Wors-
ley, himself, is in maintaining a per-
manent contact with the theater-go-
ing public whom he serves.

Louise Loraine was married, at-
tended three prize fights, and went up in an aeroplane in her last "Fighting Blood" picture.

Louise Fayzenda, will come to a
pause, her first this year, when in late December work on the lace
production, "The Doctor," will be completed. The picture in which Miss Fayzenda presents a vaudeville film released with a trained seal that gets the whole world involved, took the comedy genre to its greatest heights.

Lionel Barrymore, in addition to
his successful starring venture with David Belasco, has been en-
gaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

**The Film Tribune**

NORMA HOLLAND: FRANCE GOOD-WILL IN HIGH ESTEEM; REFUSES OFFER

There has been a considerable stir in French motion picture cir-
cles over the reported decision of the French government to allow
an American firm the absolute en-
tree to the Palace of Versailles, for reproduction of the film of the life of Marie- Antoinette. Many French producers, as it seems, re-
sent this infringement on their privileges and are protesting vig-
ously, declaring that such a pic-
ture should be made by a French company with a French star. Many French playwrights and his-
torians disagree with the Syndi-
cate of Producers—an organiza-
tion that includes most of the cine-
a owners of France—and still maintain that as American stars are more popular in France than their own stars, such a gigantic project should be placed in the capable hands of the greatest emotional actresses on the screen, irrespectively of nationality.

The honor of appearing in this film was offered to Norma Tal-
madge last October through an offi-
cial representative of the French and at first, Mr. Schenck, President of the Tal-
madge Productions, and Norma Tal-
madge were very much inclined to accept the great honor. But because of the opposition to this American productions on the part of the French producers and exhibitors, Miss Talmadge has now decided that she deeply appreciates the won-
derful tribute paid her by the French government in maintaining her choice. The following telegram has been received from Joseph M. Schenck by Beulah Livingstone, his New York publicity director:

"In view of opposition on the part of French producers and ex-
bitters, regret that Miss Tal-
madge and I must decline the offer of the French government. As you know, this proposition was voluntarily offered us by the French government, and we were at first both willing and eager to accept it, but on account of the in-
sistence of certain French produc-
ters and exhibitors that this film should be made by a French com-
pay with an entire native cast, a decision in which Miss Talmadge is quite in sympathy, we have decided to decline, al-
though we were extremely grateful for the great honor conferred
on Miss Talmadge by this in-
vitation from the French govern-
ment.

JOSEPH M. SCHENCK."

Under the original plans, the story of "The Queen's Necklace,"

used by Alexandre Dumas, pere, in one of his romances, was to take the form of a scenario written by Messrs. Dumas fils and Pierre de Noailles. This story called for scenes in the Palace of Versailles and in the French public places. The ar-
rangements were made whereby the original Marie-Antoinette cos-
tumes and the jewels of the French royal family were to be placed at Miss Tal-
madge's disposal. Miss Talmadge was to have taken her with her to a
"American" director, an American leading man, cameraman, contin-
uity writer, and executive as a stock of hundreds of French players would have obtained work in this mam-
mouth production, but Miss Tal-
madge felt that as an American, she would have preferred to give the French syndicate of cinema directors a hint that they would boycott the film, and raised a protest that the French government was ignoring its own screen players, that she would refuse her services unless the jewel was to be placed in the hands of the French people. She and her sister, Constance, have always been friendly with the French, and Miss Talmadge would infinitely rather keep the good will of all the people, the exhib-
itors and producers than to be even the indirect cause of any frief-
tion in the French cinema world.

Louise Fayzenda, will come to a
pause, her first this year, when in late December work on the lace
production, "The Doctor," will be completed. The picture in which Miss Fayzenda presents a vaudeville film released with a trained seal that gets the whole world involved, took the comedy genre to its greatest heights.

Lionel Barrymore, in addition to
his successful starring venture with David Belasco, has been en-
gaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."
### Pulse of the Studios

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-349.

#### Director Star Cameraman Asst. Director Scenario Type Progress

**BERWILLA STUDIOS**
- 5821 Santa Monica Blvd. 
- Ashton Dearholt, Pro. Mgr.
  - Eddie Lyons Production (Arrow release).
  - Ben Wilson Productions (Federated release).
  - Neva Gerber Productions.

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**BRONX STUDIO**
- 1745 Glendale Blvd. 
- Kenneth Bishop, Gen'l Mgr.
  - Willey Reel
  - Bottone-Athken

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**BELASCO PRODUCTIONS, INC.**
- 6912 Hollywood Blvd.
  - Jack Young
  - All-Star

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**FRED CALDWELL PRODUCTIONS.**
- 4513 Sunset Blvd.
  - Fred Caldwell
  - All-Star

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**CENTURY STUDIO.**
- 6100 Sunset Blvd. 
- Julius Stern, Gen. Mgr.
  - Bert Sternback, Casting.

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**CHRISTIE STUDIO.**
- Harry Edwards, Casting.
  - 6101 Sunset

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**CHARLES RAY STUDIO.**
- 3700 Beverly Blvd. 
  - Hunb Stroper Productions.

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**FAMOUS ARTISTS STUDIOS.**
- 6046 Sunset Blvd.
  - Ryan Bros. Productions
  - Independent Picture Corporation
  - Jack White Corp.
  - Jack White Corp. (Educational Release)
  - Jack White Corp. (Educational Release) (Cameo Comedies)
  - Lloyd Hamilton Corp. (Educational Release)

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**FOX STUDIO.**
- James Ryan, Casting.
  - 1401 N. Western Ave.

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**GARSON STUDIO.**
- 1845 Glendale Blvd.
  - Benny Zeidman Productions.
  - Wilk. Beaudine

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**GOLDSTONE STUDIO.**
- 1426 Beechwood Dr.
  - Phil Goldstone Productions (State Rights release).

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**GRAND STUDIO.**
- 1438 Gower St.
  - Sam'l Bischoff, Gen. Mgr.
  - Monty Banks Productions.

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**GOLDWYN STUDIO.**
- R. B. McIntyre, Casting.
  - Culver City
  - Tiffany Productions

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**HOLLYWOOD STUDIOS.**
- 6640 Santa Monica Blvd.
  - Wm. Sistrom, Gen. Mgr.
  - Harold Lloyd Corporation
  - Finis Fox Productions
  - Priscilla Moran Productions
  - Wm. Brush Productions

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<th>Director</th>
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**HORSLEY OFFICE BLDG.**
- 1442 Beachwood Dr.
  - Bob Horner Productions (Independent release).
  - Sanford Productions.

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### Notes
- The Digest of the Motion Picture Industry © 1923 by Associated Press. All rights reserved.
## The Digest of the Motion Picture Industry

**Page 17**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
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<tbody>
<tr>
<td>H. Ince Corporation.</td>
<td>Griffith Wray All-Star</td>
<td>Henry Sharp</td>
<td>Max Dumont</td>
<td>Frank Gerochy</td>
<td>2-Reel Comedy</td>
<td>Schedule 761-731</td>
</tr>
<tr>
<td>Horace Williams, Casting.</td>
<td>Albert Einstein</td>
<td>Max Dumont</td>
<td>Frank Gerochy</td>
<td>Del Andrews</td>
<td>&quot;The Galloping Fish&quot;</td>
<td>&quot;Who's Who in the West&quot;</td>
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<tr>
<td>Warner Bros., Inc.</td>
<td>Tommy Vizard All-Star</td>
<td>Judi Dench</td>
<td>Stephen Norton</td>
<td>H. C. Mooney</td>
<td>&quot;The Inner Sight&quot;</td>
<td>&quot;The Unconquered&quot;</td>
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<td>Willard Mack, Jr.</td>
<td>All-Star</td>
<td>Tom Bower</td>
<td>Frank Mills</td>
<td>Mitchell-Clawson</td>
<td>&quot;The Misfit&quot;</td>
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<td>&quot;The Next Corner&quot;</td>
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<td>Elgin Lessley</td>
<td>John Waters</td>
<td>Monte Katterjohn</td>
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**Holly 2400**
A Joyous Christmas from

MICKEY McC-BAN
“Gruen Watch Agency”

Waltham and Elgin Watches

Alberta of the Chic Shrug

By JAMES M. FIDLER

movies scarcely more than a year.

There is no need to dwell on Miss Vaughn’s progress during the past twelve months. As a Sennett lead she became popular throughout the country. Her fan mail increased. Officials of the Sennett organization said of her. “She is the most promising player Sennett ever had.”

But Sennett has lost Miss Vaughn!

Less than one month ago Robertson-Cole became aware of the fact that the Sennett contract was nearing an end and that no new arrangement had been agreed upon between Miss Vaughn and the comedy king. What R-C did not know was that the two were discussing a new contract though no definite conclusion had been reached. But what R-C didn’t know evidently didn’t hurt them, because they landed Miss Vaughn under contract.

Now she is being featured in a series of twelve pictures to be known as “The Telephone Girl” group. The first is titled “Julius Sees Her” and was written by H. C. Witwer. Mal St. Claire is directing. The first picture is nearly completed in tinting and editing. The series will succeed the popular “Fighting Blood” and critics who have previewed the first of the new group declare that they will be even more popular than the series laid in and about the fight-ring.

Probably, within the next eighteen months or two years, Alberta Vaughn will be starred.

And if she is, she can hardly remember back to that first evening dress she wore and the fact that the Good Creator endowed her with a most beautiful back and a pair of very expressive shoulders.

For those members probably saved Alberta a lot of time and a lot of steps.

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An Aquatic Interview  

By LUCILE ERSKINE

It's customary to write nonsense about a comedienne. But I've always had a suspicion that it takes a lot of gray matter to get the lu-la-s from the grown-ups and even the howlers from the children. And certainly under the twisted braids of Louise Fazenda is a generous distribution of brains.

For five years she toiled as patiently as any clerk over a ledger, until a glugham dress and those comedy touches raised the laughs that shot her from obscurity. For a long, dreary stretch, she was just a bathing girl at Sennett's. Only, after studio hours, Louise would always hire herself home to her parents (Spanish Los Angeles was the birth-place of this girl of Spanish blood) and curl up on a divan with a book to shovel more food into her brain this way.

"I read everything from recipes to the Russian realists," she said to me climbing out of the water on the set of "The Galloping Fish" at the Ince Studio and shivering in her wet clothes. So unattractive was this chill work that a mother had purposely brought her "movie-mad" daughter just to watch Louise and discover for herself that being a star isn't all ermine cloaks and fan adulation.

"The director said if I was afraid he'd get a double. But I began to coax myself, said, 'Oh, that water is going to be all right,' and plunged in. 'And it was all right.'"

I wondered if unconsciously she wasn't giving me the key to her success, that mental attitude of harmony with any kind of work.

"I started out in a matter-of-fact way. No one discovered me. Teaching was what I was aiming at, when one Christmas time, needing some extra money, a neighbor who worked in a studio took me along. This insignificant part I obtained led to another, equally small. I crept, step by step, learning what were my good points, and when to flash them, for I'm not pretty. At first I was content to work just because I needed the money," she went on simply. "Then I grew to love the work just for itself and studied my own possibilities in it."

From mental concentration came the "tricks" that turned Fortune's face towards her. Now Louise is building a home in the Wilshire district.

"And according to the gloomy statistics of the Hollywood Chamber of Commerce," I said to her, "you are one of the five who succeed out of the five hundred thousand who try."

"No girl ought to come here," she shook her head very decidedly, "without money or an anchorage. It was a little easier when I went in. But pictures are now new gold mines set on the spot of the old. And every bag has all the number it can hold sitting on it tight."

"Are you going to get all your development from books?" There was one at her elbow. "What about having your heart broken, so you can act better?"

"I admit that fifty per cent of a woman's development comes from the smash-up, the sentimental center. But the other per cent comes from the mind."

And with the smile of a care-free child plunged back into the icy water again.

"Pictures That Please Exhibitors"

- Isle of Lost Ships
- Jealous Husbands
- Torment
- The Christian
- Lorna Doone

(Maurice Tourneur Productions)

(Current Pictures releasing through First National)
Otto Matiesen's art is well characterized in the sobriquet which he bore in Europe. "The man of a thousand expressions," he was called in London and on the continent where he appeared in repertoire.

"Expression, not putty makes the character actor," says Mr. Matiesen, who turns the trick in a characterization with a subtle touch of the makeup pencil and a dominating thought that fairly moulds the features. In portraying a historic character as Judge Jeffreys in "The Dangerous Maid" he went to photographs and an actual painting of the bloody judge, thence to the transformation of his own features in the likeness of his model with the result that the similarity was so perfect it was startling. In "Scaramouche" with no makeup aids, he presented another characterization that might have stepped out of the pages of history when he created the radical preacher which won the greatest praise from Rex Ingram who directed the picture. Now he is doing an Apache in Metro's "Revelation" with Viola Dana which is said to be another marvelous piece of work.

"Let the face do it," says Mr. Matiesen. "Putty fairly shouts an actor's limitations in facial expression. The idea is not to create another face but to do it with the one nature gave the actor. Acting is mental—the expression of the inward thought."

In the old country where Mr. Matiesen learned his art, he played hundreds of roles and managed to make them all different by being so possessed of the characterization that for the time being his own life was completely merged in it, a custom that still prevails in his work.

"Back of acting is the thought, first, last always. So why make the face a plasterer's shop?" he says.
Mah Jong!
By RAYMOND McKEE

Continued from Page 7

which are known as Seasons, or Flowers and Seasons. These are duplicates of the numbers one to four which correspond to the four Winds, 1 being East, 2 South, 3 West, and 4 North. The Flowers are distinguished from the Seasons by the difference in the color of the numerals. A group of four Flowers is called a bouquet. A group of four Seasons is also called a bouquet. If you use racks, don't forget to return your tiles to the table before a shuffle, for a new deal. You are responsible for that. The odd-colored rack shall be passed to the player who is East, for that deal.

First turn the tiles (136 or 134) face down and shuffle them. Now, each draw, at random, enough tiles to build a wall two tiles high and seventeen tiles long, without the Seasons. Now, supposing there are only three of us, the wall would be 21 tiles long and two tiles high. Push them together to form a hollow square. If any have a short or long wall, you may adjust it without penalty before beginning. If such an error be due to any player having left some of his tiles in his rack from the hand before, he must pay ten points to each of us. Your duty is to attend to your own wall. You must swing it into position for the draw, and replace all loose tiles if they are drawn in the play, etc. If you have exposed a tile during the building of the wall, so that its position is known, you must reshuffle and rebuild the wall. Next week we will continue our game by "Breaking the Wall."

JOE DED

By Bert Tracy

"One touch of nature makes the whole world kin."

Joe Ded says

Flashes from Frise
By AGNES KERR CRAWFORD

Continued from Page 6

will be on the ground shortly to begin a binary arrangement.

In addition to its feature picture "Out," the Granada theatre is this week offering a special holiday vaudeville show with a cast of fifteen people.

Guy Bates Post is charming large audience at the Columbia Theatre with his return to the stage in Edward J. Locke's latest program on the way success of some ten years ago, "No Max." Mr. Post is giving a charming a little performance of that dear old Goldfield, and promptly finds his way into the hearts of the audience.

San Francisco in this Christmas season is full of holiday cheer and promises, but a dull as regards real picture activity, as half the promises come true, January will mark the beginning of a season of active local production which will go far toward putti...Golden Gate City on the picture making a success.

Mary Wants
Merry Christmas

A most unusual problem is today confronting Mary Pickford. She is wondering how she can find time to do her Christmas shopping. Every minute is taken up by the rigid production schedule laid out for "Dorothy Vernon of Hadden Hall," the feature she is now at work on.

"I haven't even had time to think of the Holidays," said Mary. "Present indications are that there will be empty stockings in our household, for there doesn't seem any possibility of my getting away for a tour of the stores."

One of this little lady's great joys has always been the privilege of buying in person all of her Christmas gifts. Unless things alter themselves within the next week, however, this will undoubtedly be a Christmas by proxy for Mary, for someone else may have to buy the presents she will give away.

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DAISY PRIMROSE
474-318
Character and Society Leads
1924

The Declaration of Independence informs us that all men are created equal. In the sense the word “equal” is employed in that famed manuscript it undoubtedly refers to our status as human beings and the rights we enjoy, or should enjoy, as such. It does not go on, however, to state that the state of equality is carried on into other phases of life and it is well that it does not for it would be a gross error. To substantiate this claim we have only to point out to you that while some among our terra firma inhabitants rapidly accumulate fortunes of El Dorado proportions, becoming the owners of great country estates, fine motor cars and such and enjoying all the luxuries of life, others must eke out a bare living from day to day in various occupations that soon become tiresome and assume nicknames akin to “the daily grind,” etc., causing many disillusioned folk to rail at life, its hopes, joys and future possibilities. Those who by any chance speak of the silver lining are instantly dubbed optimists and the others are relegated to the vast clan of pessimists. Thus, in its varied ups and downs, wends life and time speeds by.

In one respect, nevertheless, all of us, poor man, rich man, beggar-man and thief, are equal. And that, as you have probably heard countless times prior to perusing this page, is in the amount of time we have to work or play in. The basic fact is that insofar as Time is concerned John D. Rockefeller and Henry Ford are no wealthier than you or I. It is plausible that their knowledge of how to use time to best advantage has placed them in their present monetary positions. If so, there is a lesson to be derived therefrom, one worth our close study and sincere application. The thing is for us to devote our time, or at least our spare hours or moments, to our own advancement and thus insure much more for greater enjoyment in the future. Time is precious, it is the crown-jewel of life, and many of us are wont to be extravagant with it. Are you wasting your time? What progress have you made this past year? Have you really gone ahead in the way you should have with three-hundred-sixty-five days at your disposal? What do you plan to do with the year ahead of you? It is your great chance! As Dr. Johnson said, “Exert your talent and distinguish yourself!” The time to do it is this coming year, 1924. Make up your mind now, and start in hot pursuit of that ever-elusive “success.” You’re bound to win if you set your mind on it!

Ten years ago the first great photoplay, “The Birth of a Nation,” came forth. Since that time the motion picture industry has been more or less subject to fluctuation in its activity, being seriously hampered by the advent of the great war. Now all seems golden again. Producers, directors, players, executives and people in every branch of the industry hail 1924 as the bonanza year. Enthusiasm is flying sky-high and adequate preparations have been under way this autumn to insure the success of next year’s programs. Optimism is infectious, the bug is bound to bite you if you’ve got any red blood in you. The unanimous opinion is that 1924 will be the year we have awaited so long, when everyone will have an opportunity to make progress and share in the fruits of victory. Fellow-filmsk, 1924 is OUR BIG YEAR! We have it before us now. What are we going to do? Fight? You bet!

“The Man on the Cover

Naldo Morelli is one of the players in the all-star production, “The Great Struggle,” a William B. Brash production which is being directed by Bertram Bracken at the Hollywood Studios. This organization is one of the first local units to herald in the new year with an active producing schedule.

The story itself is a romance of an American village of Italian fishermen and is replete with human interest, affording Morelli unusual opportunities to display his historic ability which is indicative of fine things to come. Others in the cast include Lew Cody, Josef Swickard, Rene Adoree, Dick Sutherland and “Buddy” Post.
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happiness, under many different names, is what we are all seeking. We speak of the many things we hope to accomplish when our "ship comes in" so our happiness may in some measure be passed on to others. Thus "Camera!" invites you to participate in the happiness to be afforded our readers in the coming year's issues for we are going to make "Camera!" the Happy Paper of Filmdom reflecting same optimism and cheer throughout 1924. A new and enlarged paper, including new features, new writers and "The Film Tribune" a literary gem. For the time being our subscriptions will remain at the same price. You'd better send in your Happiness Ticket now to insure getting every one of these new "Camera!"s.

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Adventure and New Plans

By JAMES M. FIDLER

has been considerable of a year—for Betty Compson. The twelve months now ending she has seen over most of the familiar parts of the globe. 

Big early in the spring she was still suffering with enthusiasm for Hawaii, where she went by Famous Players-Lasky to be the White Flower. Betty Compson liked Hawaii—and Hawaii Betty. Before she left the officials of the company asked her a hand and invited her to return sometimes, e. Maybe she will. 

She went to Europe. She was beyond parlic for a number of months. During this sojourney beneath the livid moon, she inhaled the perfume of beautiful flowers, she walked the far byways of Paris and she inspected all the other country. She envied Russia, because she had no desire to see that a woman. 

The next twelve treat me as well, I will have every reason to be the happiest girl on earth,” smiles Miss Compson. (And somehow, when she smiles, it makes a fellow want to race around on a search for this guy “Fate” and make sure that he hangs Betty only the best of things in 1924). 

Coming down to the point of thinking, it looks as if 1924 is going to be unusually fortunate for Miss Compson. Let’s see, now, what she has already planned for herself: 

To begin with, (oh, you thought we had forgotten it), she is to become Mrs. James Cruze, that is, in private life. On the screen she remains Betty Compson—and she is going to remain on the screen. 

Secondly, she will be hard at work for some time to come as the star of “Prison Born”, which the Oakland Film company is making at Hollywood Studios. Stuart Paton is directing her. 

Thirdly, she is shortly to return to the Paramount plant to be featured in a screen version of the popular stage play, “Rain”. 

Then, she is soon to be featured in a picture which Cruze will direct. 

From these things, it looks as if Betty Compson will see none of Europe and Hawaii this year—unless she finds suitable to go to one of the two places, maybe by aeroplane, overnight. 

“A funny thing”, laughs Betty, “is that my plans are far more definite now that I am not under contract to them, but when I was signed up with Famous Players-Lasky. Then I seldom knew, during the production of one picture, what I would do next. Now I know my plans for months ahead, generally speaking. That is one reason, if it should be inquired, why I am much in favor of free lanceing, it is because of the desire to remain free, at least until I have given it a thorough trial.” 

(Note: A slight pause occurred here while the writer was jotting down notes. He looked up to find Miss Compson putting on her makeup. Her expression indicated that the interview was over, so the writer, with a word of thanks, departed.) 

But two days ago a letter arrived. It was from Miss Compson. It follows: 

“I believe you told me that the story would appear about the first of the year. Then I have been terribly, terribly negligent. Please add to it my very happiest wishes to the whole wide world for the very luckiest and most prosperous New Year ever before enjoyed.” 

There you are.

Considering Raiment in Life’s Kaleidoscope

By SADA COWAN and HOWARD HIGGIN

For consciously or subconsciously, every woman is a dramatist in the affairs of her daily life. Of course, there is her consciousness along this line in the way her clothes are cut, because they are more accented, and also because they have trained, fashionably, and individually, to a certain appreciation of the importance of the way she looks. 

We all try to arrange affairs along dramatic lines as we would them; either we do this purposely, or even saving instincts lead us to do it. Our realizing exactly what we are and why we are doing it. In other words, we usually, and we should always, be the part.” Every producer and director of a play or of a photoplay, will say that the setting and costume of the players. Naturally, in daily life we try to have harmonious ups for the drama which we expect to enliven our homes and offices tastefully and decoratively. At some time, we endeavor always to make settings appropriate for the dramatic moment—by we may call it that—which is to hire in these rooms. 

Of course, we can determine the setting of our own characters or our particular scenes, but we can be strongly suggest we go from place to place, is the thing we wear; hence their importance. The successful man or woman is the one either through careful thought or instinctive judgment, picks the right clothes for himself or herself. 

It is not always merely a matter of lines, although much stress has been laid on this aspect. In other words, the tall, thin clothes, the stout clothes with longitudinal stripes, the stout woman should not wear circular skirts, with broad hands, and so on. These are obvious “don’ts” with which we are now all familiar. 

There are two fundamental instructions for dress, and they both have dramatic backgrounds. First: Study the part you are going to play on a certain mission, and then dress the part. Second: Study your own type, and be sure that your clothes harmonize with it. 

We all know that the man or woman who is looking for a job always dresses as neatly as possible and tries to look as prosperous as possible. In other words, this person has dramatized himself as a successful employee, naturally he dresses that role. The man with the threadbare collar and the frayed sleeves, must prove his ability before he can land the job; give him a new suit, clean linen, well-brushed shoes, and so on—he appears to be a successful employee, and he can get the job with a minor demonstration of his ability. And usually at a much better salary. 

The girl who comes down to her office work in a gowns which is more appropriate for a tea-dance at the Ambassador or the Biltmore, does not look like a worker, she does not feel like working herself, and she does not inspire others with whom she comes in contact in the office, to work, either. Her clothes, and the bearing which she naturally assumes when she wears those clothes, make

Continued on Page 19
Public Payment
By DELBERT E. DAVENPORT

When someone makes an expensive blunder during the processes attending the filming of a picture, how does he pay for that blunder? And, who do you suppose does that paying? It does not require the supernatural powers of a wizard to trace the trail of the expense to the public, the same potter that ever and anon is paying bills, bills, bills!

Whether it realizes it or not, the public has been paying for many a moon and not all of the excess charges have been due to blunders either, but, on the contrary, because of the determination of many of the high executives to line their pockets with gold in the form of abnormal and non-productive, annual salaries.

All of the foregoing is the contention of W. P. Wood, vice-president and general manager of the United Producers and Distributors, the newest million-dollar motion picture company to enter the national field, and, which, by the way, makes this entrance with a veritable wealth of revolutionary ideas such as preseage much in the way of alleviating the sufferings of not only exhibitors, but the great masses of people, who are desirous of getting their full share of the motion picture, but who have been denied the pleasure by the ever-mounting prices asked at the box-offices.

"It is a huge amount of money is spent on a production, it is the rule for the producer thereof to automatically consider the output a fine one, but we believe the right man under the right conditions can make a picture for $75,000 than the wrong man under wrong conditions can make for a million dollar deal," W. P. Wood, in a personal experience, that oftentimes a big share of the total cost of some pictures is absolute waste and Distributors the same all of the time can be eliminated by simply applying sound business principles with the same unerring persisitency which obtains in any other industrial enterprise, and, where the economic soundness fostered, by automobile manufacturers, iron-masters or textile captains, is the fundamental purpose of an organization, so far as its business management is concerned.

The main idea actuating the United Producers and Distributors is one of faithfully passing along the benefits of saving in the producing department to the exhibitor who purchases the output, and, the exhibitor, in turn, will be urged to pass this same saving on to the public by reducing his admission prices to such a radical extent as to place U. P. D. pictures within the reach of the great masses of the common people. At least, this is the way Mr. Wood makes the point.

"We prefer to pay for errors and extravagance long enough and we are determined to take a more effective initiative in freeing this same public from the shackles of excess costs in the pursuit of being entertained," he adds. "We are perfectly frank in admitting that we will obtain this highly desirable result by resorting to straight cost meritalism in both the making and distributing of films. However, we will not sacrifice anything of the artistic side of the business, because we shall always engage the services of the best artistic brains and talents available, but these will be dealt with in a thoroughly business-like and economic manner.

"Now, don't you think we have wondered why they constantly are being asked to dole out more money than ever at the theatres. They have surely read much of the view-points of prominent producers, all of whom are agreed that the mounting costs must be checked. However, so long as there is no visible action looking toward relief, their imagination is of course naturally difficult to impress those devotees, to the great cinema art. Unquestionably the one way in which we can convince them that the unsound condition had commanded due attention, from the power that be, would be to reduce production in the theatre. Such a reduction in cost always has the effect of making the best at a lower cost, and our people will admit that a $25 or $30 picture is as good a money picture as a $75 or $95 picture.

"We will not merely talk about the desirability of such reductions, but we will immediately bring about conditions that will make the possible the accomplishing of the act so far as our products are concerned," he specifies.

"While we are not prepared to state exactly what the percentage of reduction, we can assure the public that any theatre which has charged as much as fifty-five cents per ticket will be able to show many of our features at twenty-five cents a ticket and yet the exhibitor will make more money than ever."

In a great many quarters this whole plan sound rather altruistic, but, as a matter of fact, it is all based on pure business principles. it is averted. The foremost principle involved in this case happens to be one of merchandising. The United Producers and Distributors claim they will know to the penny the cost a motion picture production at the largest and the assured income therefrom at a minimum before a single camera is allowed in photographing it. There will be no guesswork about it at all. The same degree of accuracy and regularity characteristic of an automobile factory, for instance, will be in vogue with U. P. D. studios, excepting their objective will be to produce satisfactory entertainment containing elements of art rather than a commodity in which mechanics prevail.

"The public has been obliged to pay heavy and unnecessarily mainly because the rule had been that pictures have been made first the costs ascertained afterwards," Mr. Wo concludes. "Every dollar spent, either wise or unwisely, has had to be charged up against the production concerned. A large percentage of those dollars have been spent on non-productive things such as fabulous executive salaries and another large percentage of the dollars have been spent because someone made blunders. Of course, needless to add, the public has been called upon to settle for the world outlay. In plain words, for every dollar theatre patron has been spending at the box office, he has received about twenty-five or of what he thought he was buying in the way of amusement and the other seventy-five cent has gone towards the upkeep of a few magnates and the defraying of the expenses incurred by a multitude of ridiculous bonzes and picture-making mistakes."

And, if the United Producers and Distributors have their way about it, there will be immediate excretion of all tendencies tow any goal other than economic soundness, and, if alone, they assert, will prove the means by which the movies will be given back to the common people as the great democratic form of entertainment it was in its beginning. Explicit the public will be asked to pay exorbitantly longer and will be given exactly one bundle worth of screen pleasure for each dollar expended, all of which is laudable enough warrant a very general rejoicing.

Dramatic Conquest
By EDITH M. RYAN

Cullen Landis might be called one of those "fortunate" individuals who is both actor and type were it not for his long and varied record of hard work. While this actor believes that some may be more fortunate than others, that occasionally there is an element of luck, he has on the credit side of the ledger of experience unromantic figures that merely stand for day-in and day-out toll. To be sure, he won his first opportunity because he happened to be a type, but as the "curly kid" in the Rex Featurette which Goldwyn Circled, it demonstrated that he could act. A long term contract followed, when he was become an outstanding actor in the cast of Goldwyn productions.

Today one of his interesting roles has been given to him by Famous Players-Lasky in "Magnolia" in which Landis, as the male lead, is the one man who catches Mr. Gibson. At the company is on location. "Fortunate," his fellow actors might say who do not know of the long years of preparation to be ready for a plum like this. Against Mr. Landis is the "type," so much the type that James Cruze directing the production declares that he is the only one for the role. On the other hand, there is so much light and shade, so much that is subtle in the delicate humor and gaucheries of the boy "Tom" that only a well-seasoned artist could deliver the goods. Mr. Tarkington, in one of his plentiful moods has "kidded" the fire-eating spirit of the South as it has never been done before and out of it all a "Tom" is evolved who starts out gentle and meek and ends as the town terror.

Mr. Landis, it happens, is a southerner who combines in his interesting personality and mildness and suavity which ignites in a danger zone the subtle sophisticate. This combination has made him a valuable screen asset, for his acting is liberal and full of vivacity. He will be sweetly sympathetic at one moment and, another, a terrible volcano.

Landis will be able to take himself seriously in the role. The role, he of course, will add a greater humor to his part. Even in his heart he will not "kid" it, for only those who know

Continued on page 19
resolves

figures That Lie
MARGUERITE COURTOT McKEE

For successfully dressed, one needs more than a pocketbook and a slim figure. One now how to choose a background for dress. One's coiffure, hat, shoes, stockings and jewelry demands as much as the frock itself. The numerous triennial to the correct wearing of clothes are accumulated slowly. If you are for a model that cannot be copied, buy the same model in several of some of our smartest women are doing or than run a risk of several models, is distinction, at least that is my opinion. Black and Brown are the smartest colors, except for those mornings, which are made up in a manner of material often worn with a dog tail. And skirts are getting longer every year of the hair. The bow is in, the long tight sleeves for daytime, are all good. Trimming is relatively out, where it does not belong, it places the on the embroidery or whatever material it. Furs, if used, are suggested by the the material. Beading is not in all signs, but in beautiful imaginative patterns.

Nothing is obvious. Everything is devolves, refined to the ultimate extent. My mother used to tell me that one always knows a lady by her shoes and yes. This year even our mothers might enjoy the restraint and beauty of shoes. Madame Bob, the New York rector whose sport is so important to me, that she is of all our tailored hearts, is slowly resigning favor of black or brown suede or dull to the shape, the prevailing impress the new cut and fewer work designs than were evident in last of models. In spite of Bob's opinion, the fashionable inclines towards her perennial the plain patent leather pump, with the Cuban heel, plain to the point of disinterest. So far, there you are, for yourself, Paris versus New York.

love all, for general street wear, make of simplicity, thrice simplified.

Parson who observed that all was vanquished be entertained by the number of cases that form such a generous part of the season's novelty. A container for make-up has become total and frankly acknowledged featureol of the up-to-date woman, and she is elaborately owned or simply, not be equipped with the separate carry-along. The latest appeal to the love of fine grain creator, face powder is a puff box deuce and oblong, of metal cover with the back is ornamental with a small hole in the center of which inlaid head of ivory. This very miniravenous holds a small powder box with the small mirror inclined to serve purpose. This case may be carried on the are so fashionable this year that new are constantly being shown. The big fans grow more and more gorgeous, but there are more laced out of shells of mother of pearl. To the with a long purse, these are now quite the most popular, in one of with tortoise shell sticks, the material with pailles. These are effective the latest evening gowns.

Continued on Page 22

Philosophy

THE NEW YEAR.
By Eric Mayne

A PRAYER
That the Supreme Power, which directs the destinies of man, may guide us to those things which will be for our present and eternal welfare.

A RESOLVE
To do our best to make the world better and brighter.

A WISH
A Happy New Year to us all.

On the Birthday of a New Year we have it in our power to begin our life over again.

Our success in the New Year will depend very much on what we have learned in the Old Year.

There is much Happiness in the world, there is also much—very much—misery. However little we can do to alleviate the misery, and however little we can do to increase the happiness of the world, will help to increase our own happiness.

We shall find our greatest happiness in trying to educate and develop that which is best in us...

The man who sits at home and wonders why he is unhappy has the reason there with him.

There is the duty of happiness, as well as the happiness of duty.

Sometimes we have to sacrifice happiness for duty, it may be the way to the greater happiness.

We often mar our own happiness, and the happiness of those around us, by our discontent with what we have and our desire for what we have not.

We shall be happy if we attain our desires, if we have the right desires.

“Ring out the old, ring in the new.
Ring out old shapes of foul disease.
 Ring out the narrow lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace!
Ring in the valiant man and free,
The larger heart, the kindlier hand!
Ring out the darkness of the land,
Ring in the Christ that is to be!

Cameral! News Section

Palmboor's Paragraphs

(By being one of a series of impressions of film folk and theatrical anecdotes as written by a motion picture issuing. By C. H. Palmboor, special analyst and Hollywood representatives of the New York Life Insurance Company.)

By handing in this article the last minute before publication the editor will not have time to read it over—and that is just what I want to happen, for I do not want to run the risk of having blue pencil marks run through my statements or having another article substituted. As I am taking the members of the Camera! staff for my topic, and as the editor is an exceedingly modest man, no telling what he would do to it, if he get hold of it.

The past few months I have had numerous business dealings with the Camera! force and as I have my office next door to theirs I see a great deal of them. I have yet to meet a finer group of workers. In the first place they all work together with a harmony and perfect understanding that is inspiring. All have the interest of Camera! first and foremost in their hearts and each day they work and plan to make the next issue the best.

Mr. Lawson, the publisher, is a sincere, capable man, who gives his best to the development of his paper. He has been both director and editor, so knows the needs of the industry. His ambition is to give the picture people information that will help them in their work, as well as interesting, up-to-the-minute news on all phases of the industry. He also aims to have a magazine that will appeal to the general public and give them real facts of the picture world. He is for the development of Camera! and has the intelligence and force to carry these plans out.

Mr. Fox, the editor, is one of the most conscientious, likeable young chaps I have ever met. His heart is in Camera! and he gives all of his time to it, working long days and way into the night. He is one who never watches the hands of the clock, but stays on the job until his work is finished, no matter what the time. His editorialis are always inspiring, based on topics of the day and carrying messages that are worth while. Like most newspaper men, he has served time as a reporter on big daily papers so knows all the ins and outs of newspaper writing.

Miss Thompson, the pulse editor, has work that calls for much time and painstaking care for it is she who consults each studio and producing company, so as to give Camera! readers last minute news of the work that is going on in the studios; just what pictures are in progress and the names of the directors and those in the cast. In doing this she covers a big field and has many people to deal with. She is an enthusiastic, diligent worker.

Mr. Woolway, the studio representative is always on the job—I have decided that man never sleeps. I find him at the office any time of day or night, industriously at work. He has had many years of experience along publicity lines both in the United States and abroad and is a very capable man. Many an agent can trace his success to the co-operation of Mr. Woolway. He is particularly good in establishing the new actor or actress.

Mr. Corry, the advertising man, is a live wire. Placing the advertisements and then writing them is not a simple task by any means. He likes his work and as a result is successful in placing the paper. He has clever, original ideas that bring results, so naturally has a large following.

This coming New Year will see big developments. Many of the largest and most conscientious group are putting their best efforts into it and such a combination is bound to bring big results.

Continued on Page 23
January 5th—Next Week—
Marks the Advent of

The Film Tribune

of "Camera!"

"a newspaper within a newspaper" which is being introduced as a once-a-week publication prior to developments of greater magnitude. It will substitute that part of "Camera!" now known as the News Section and will be operated by a separate staff of writers, aided by a press wire service which will commence within ninety days, under the direction of an experienced newspaperman who has served time on one of the Eastern metropolitan dailies and at present is head of its European news corps.

Space forbids further explanation here but we suggest you keep your eyes open for next week’s "Camera!". It will speak for itself more eloquently than we can here.
Great Activity Is Promised for Paramount

Los Angeles, the ideal motion picture producing center of the West, never has been so flush with the activity as it is now. The Paramount Pictures Corporation of this city has a new lease on life, it seems, and the Lasky studio in Hollywood is the other twenty-five per cent in the Long Island plant. The Lasky studio will reopen January 7 with three productions, inaugurating a season of steadily increasing activity. Additional pictures will start weekly, so that by the middle of February ten to forty new pictures will be taken in the new plant. By the middle of April, we will have twelve produced or under contract, and in these emphatic words Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, today said at rest all rumors of a transfer of motion picture production from Southern California to the East or of a continued slump in the photoplay-making industry.

In these emphatic words Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, today said, "at rest all rumors of a transfer of motion picture production from Southern California to the East or of a continued slump in the photoplay-making industry."

"I have just returned from New York City, where I have seen the new equipment and the new schedule. I am learning to produce pictures and I have been with the new staff. I believe we will have twelve pictures produced or under contract, and the new studio will be ready for use by January 7."

Maurice Tourneur, prominent director, says: "I think the motion picture business has finally found itself. Never have directors seen the light with more clarity than now. The fall season has proved a lesson to every creator in filmdom. Some have been very costly, but necessary. Never before, has the director been in a better position to know what the public does not want. We have all made mistakes but I think we will make the same mistakes next year. There have been a few in the past.

"I believe every creator in filmdom will make great strides in perfecting the art during any year in the past."

Conway Tearle, popular leading man, said: "Actors who have had power to rejice at the prospeets of the New Year. Producers will pay a fair salary to those who warrant them. There seems every indication for a most active producing year. Players will be in greater demand than ever before. Writers and box-office assets have increased during the past year and the economic element will increase accordingly. This is business law and not even the cry of 'wolves' can change it."

Blanche Sweet, who during the past year scored her most notable characterization in "Anna Christie," has this to say: "I honestly believe Mr. Ince has shown a new path with 'Anna Christie.' It is my contention that 1924 will bring out the film that is clear in conception the most important pictures of the year."

Producers are going after stories with powerful themes and characters. It certainly looks like a wonderful year for the player."
NEW FILM COMPANY FOR ‘FRISCO; LUBFIN, TRAXLER ARE AT HEAD

Plans have just been announced for the foundation of what has fair to be the largest picture producing organization of San Francisco, within easy distance from the heart of the city. It will have not only room for the company’s own six units but renting space to accommodate several other independent producers who may wish to come to San Francisco. Pending the building of their own studio, temporary space has been established at 351 Turk Street, which will be used until the studio plans, which are already well under way, can be carried out. More detailed activities of the organization will be announced early in 1924.

Ah, for a Glimpse of the Big Bugadog

Lloyd Hughes may never see New York City.

At least, that’s how he feels about it.

For over a year Lloyd and his wife, Gloria Hope, have shared an ambition to visit the big city and see what it’s like.

But the time they planned for the visit something happened to prevent. For the past two months they had dreamed about New Year’s Eve on Broadway. This would give them an opportunity of seeing Manhattan at its gavest.

But as it is called the decreed, it shall not be. James Young, director of Belfasoc’s "Welcome Stranger" has to cancel the going things along to let Hughes get away but it just can’t be done. Lloyd will be working in the picture until the end of the week.

Again he will not see New York.

Fan Now Has Lewis Guessing

Ralph Lewis has just received a fan letter from Des Moines which has been considerably lengthened to its actual meaning. The letter was from a boy who has just seen "The Mail Man" and wise, "I have just seen you in the ‘Mail Man’ and think you would be good to animals."

Critics Laud Von Eltz

Theodor von Eltz is figuring handsomely in the allotment of praise to Warner Brothers “Tiger Rose” which is now showing in New York. All the dramatic critics in the metropolis are commending Mr. von Eltz’s portrayal of the young engineer in the production who plays opposite Lenore Ulric. His likeable personality, the sincere note he strikes, his big art are among the ingredients of the praise sound.

Has Distrust of Studio Seats

Ruth Hiatt’s mother always carefully tests the chair or bench or stool before she sits down in the Lloyd Hamilton studio.

Not that Mrs. Hiatt is over-weight, but comedy studios abound in what is known as "breakaway furniture"—the kind especially built so that when the comedian, in his most dignified manner, sits down, the chair flies all to pieces, like the one horse shay of poetic fame.

Yes, Mrs. Hiatt sat down without looking—one!

Beery Pummels Star Prior to Trip

Virginia Valli left for New York in a black and blue condition which was caused by a terrific fight with Wallace Beery for a dramatic scene in ‘The Signal Tower’ and a Universal production which Clarence Brown is directing.

Virginia was forced to call a physician to straighten out the kinks which the villainous Mr. Beery had put in her joints.

Round Tico With Tully for Evelyn

Richard Walton Tully believes in using a player twice if their work merits it. Evelyn Sherman, whose work as Mrs. Bagot in "Trilogy" excited favorable comment, is appearing in an interesting role in his forthcoming production of "Flowing Gold," which will also be a First National picture.

Jean Should Have Shut His Eyes

Jean Hersholt says the most difficult acting he ever did was to inject the required touch of humor into his role of the German, supporting Constance Talmadge in "The Gold Fish." Hersholt was an aviator with the A. E. F. during the late war.

Actor’s Schedule Is Definite

Howard Cagve, the distinguished player who recently returned from London where he was featured in Gaumont's special production, "Byrons," is completing his present role, the Duke of Norfolk in "Dorothy Vernon of Hadden Hall." Mr. Gave has been offered a contract by a Hollywood company, which is to do an English story, to fill the capacity of technical director commencing immediately upon the completion of his present engagement.

Finis Fox ranks high as one of the most progressive of our independent producers and has made many notable contributions to the hum interest drama. His current production is "A Woman Who Sins," which is being filmed at the Hollywood Studios. His recent films include "The Bishop of Osarks," "The Man Between," and "Bag and Baggage."

Actor Falsifies Ye Olde Adage

The old adage that “oil of water will not mix", has been proved by Milton Sills. As an as he completes his strenuous work as Calvin Gray in Rieh Walton Tully’s screen version of "Flowing Gold," the thrilling Beach oil story, he has signed appear in the title role of Lloyd’s First National production of "The Sea Hawk."

Really Sounds Worse Than Bigamy

Louise Lorraine wore three different wedding gowns all of the same pattern in the final episode of the Fighting Blood Series, ruined one where she jumped from an ocean liner and spoiled the second one where she jumped to the second time over the foreign negative. There’re no casualties to the third when she went through the wedding ceremony in the final sce
HAS LAUDABLE AMBITION TO GLORIFY WOMANHOOD ON SCREEN; WILL MAKE SERIES

of the actualizing ambitions of F. Wood, vice president and general manager of the United Artists Distributing Company, he indicated his big film distributing organization to the cause of glorifying American womanhood. With an idea of serving a series of photographic stories in which various of the admirable traits of the good woman of this nation might serve a significant and exalted theme. He claims the wild warlike like any similar catchphrase has engendered a spirit of rebelliousness in many men to the effect of causing them to be lax in the consideration of man and importance in the God-given line of mundane affairs. TheDramatically increasing number of films working out the paper space nowadays is cited as proof of the unsavory condition.

I'm firm in the belief that the cloud can go far in the matter of attenuating a correction of this stagnation, evil. Simply by the purer visualization of compelling stories in which American women are glorified it makes a difference," Mr. Wood says. "Let us set the so-called sex appeal nas and the mushy puppy-dog leads aside and sprinkle the useless stories a few first-rate productions in which true sea is restored to its demonstrability of the value of the exalted

Wind Works for Cline

A hill wind has been blowing at Los Angeles and vicinity the past week, leaving much confusion in its wake, huge brush have been felled by its force, and leaves have blown off, brush fires have been fanned.

As it has blown somebody somewhere has been busy with a adage. Baby Peggy and her pappy in "Captain January" have taken up their home in Mexico, which the wind arose, and it blew away from its moorings a great mass of live lobsters that were being used in the picture, it stirred up a high surf that tipped the old light house with its lamp swaying in the gale. A fine scene, according to Director F. Cline's hands for a big scene, and making some gorgeous photographic shots.

P. D. Head

Retired Medic

The president of the United Producers and Distributors is a retired medical practitioner in more recent years has in a highly successful capitalistic venture. His name is Dr. R. Rim. He was formerly head surgeon of one of Chicago's largest hospitals. It's a pun, of course, but wouldn't be surprising to find Dr. Rim develop a marked ability to film doctor! main character as we find it

AMBITIOUS TO GLORIFY WOMANHOOD ON SCREEN; WILL MAKE SERIES

in actual life." It is reported the United Producers and Distributors will release several feature photoplays designed for this very purpose and Mr. Wood frankly states that his hope is to make travelers and travelers, and do it his bit towards eradicating the new-born disregard of the worth of the gentle sex.

Beery Added To Lloyd Cast

Wallace Beery is the latest addition to the large cast of stars and featured players being assembled for Frank Lloyd's big first National spectacle "The Sea Hawk." It was announced today that Beery, who has been in the public eye during the past few years, has accepted the role of the pirate chief, and will play the character of the pirate chief, and will appear in the making of the film's scenes and early sequences of the Sabatini story.

Mr. Beery, true to type, is to play the role of Jasper Leigh, a piratical sea captain who kidnaps Sir Oliver Tressilian on the eve of the latter's wedding, and by so doing does himself and his captive into several years of interesting and unexpected adventure. But he is -- and other noted players will have as part of his character a number of spirited battles with both fists and swords, in defense of Sir Oliver, played by Milton Sills.

It is expected that the cast for "The Sea Hawk" will be completed within a few days.

Coffin's Genius Will Now Shine

Ray Coffin, publicity director for Richard Walton Tully, has turned actor for the time being, and is playing the part of a reporter in Tully's "Flowing Gold," a dramatization of the Rex Beach novel of the oil country.

Tully is a stickler for realism, and as one important sequence of the story calls for Milton Sills to submit to a press interview, the producer called his Wampas member to bat. For once in the history of motion pictures, a reporter appears without notebook or pencil.

Not only that, with true metropolitan methods, Coffin carries a press photographer with him, and still with an eye to realism, Tully engaged Russell Ball, from New York, photographer de luxe for an eastern film magazine who happened in Los Angeles on assignment, to enact the part of comera man.

Coffin always expects to incur the personal jealousy of Milton Sills, John Roche, Crawford Kent, Bert Woodruff, and Charles Selby, so he wore male attire of the cast, but refuses to longer hide his light under a bushel.

Helene Awaits New Year's Gift

Christmas isn't over for Helene Chadwick. Every year her aunt, Mrs. Lucy Chadwick of Los Angeles, sends a special gift to her on New Year's Day. Mrs. Harris, the only one of the Chadwick family to remain stock in the Chadwick Mills at Chadwick, N. Y., which were started by Helene's great-grandfather, has a prejudice against doing anything the commercialization of the Christmas spirit. She refuses to give gifts at this time. But on New Year's Day she wraps a dozen or more packages and starts them on their way to friends of lifelong standing, and to relatives.

"My earliest memory is of the small pony and wicker cart I found standing under the portico on New Year's Day fifteen years ago," Miss Chadwick says. "When I was eight I begged for a pony for a whole year, but mother had sternly refused me, declaring that if I wanted to get on it she would ride in the family brougham. When I saw the pony and cart Aunt Lou sent me I could have screamed for joy. In fact, I never forget that minute as long as I live."

Mrs. Harris, who still lives in Chadwick, N. Y., where Helene was born and brought up, always included the horse and carriage in the fruit and berries on Miss Chadwick's old home.

Jean is Jack-of-All-Trades

Jean Hersholt who plays one of the principal supporting roles with Constance Talmadge in the "Gold Fish" is equally proficient in directing pictures as in acting before the camera. Hersholt directed a number of short subjects and clips for B. P. Hamilton before taking up acting as a permanent vacation.

New Juvenile is With Finis Fox

Finis Fox selected Rex Lease to play the leading juvenile role in his production of "A Woman Who Sinned" taking the place of Cullen Landis who was unable to fill his contract owing to a broken leg. Although Lease is a comparative newcomer in pictures Finis confidently expects that he will soon be one of the top notch juveniles.

Pat Treasures Critics' Words

Pat O'Malley, leading man for Laurette Taylor in "Happiness."" took up his scissors and the criticisms of the work in "My Manic Rose," which comprised a bare page of press clippings received by him yesterday gave him more joy than any present received.

Critics everywhere are unanimous in their opinion that Pat's character of "Philbin" in this picture, marks the best characterization of his career.
Five Years Ago — Being a line o’ type or two gleane
from the pages of yesteryear. Cherished words from memory’s treasure
box that so indelibly impress upon us the fleetness of Time. Republished
from the “Camera!” of December 29th, 1918.

D. W. Griffith is cutting his
current Artcraft and has not an
ounced when casting will be
eg for the next.

Culver City is working three
Goldwyn companies. The illness of Miss Normand has laid off her
company temporarily, but she ex-
pects to be back at work in an-
other week or so. Mae Marsh, it is
expected, will be starring in
about two weeks. At present Reg-
inald Barker is in his third week
with a star cast, making a Rex
Beach feature. Clarence Badger
is in his second week with Madge
Kennedy, and H. Beaumont is in
his second week with Tom Moore.
Report has it that the Goldwyn
companies do not expect to remain
long in the West.

Mae Marsh is again able to
be around the different studios
and is renewing her acquaint-
ance with former friends.

At Lasky’s George Melford is
starting with Ethel Clayton; Ed-
ward Jose is starting with a star
act; James Cruze is in the middle of
a Wally Reid picture.

Seven Universal companies are
under operation. Jack Ford is
starting with Harry Carey, with J. Brown at the camera; Rupert Julian is beginning a
feature with himself as lead; Jack
Dillon is finishing with Edith Roberts; J. P. MacGowan is on the second episode of his
circus serial with Marie Wal-
camp; Ida May Park is finishing a
Mary MacLaren picture; Harry Harvey is in the middle of a Helen Gibson Western.
Lyons and Moran are making
comedies.

Marks, the carpenter at the Par-
amount studio, is back on the job
after a severe case of flu.

Andy Reid, with the Clifton
company, remarks that the next
picture is going to carry a cred-
it line, “Camera number effects
by A. D. W. Reid.” Whatdaya-
knowabouthat?

At the National, Francis Grund-
on is starting with Billie Rhodes, Bert Bracken having finished. Harry Pollard is directing Bill
Parsons in a comedy, and Louis
Wright is in his third week with
Walshall. Joe Bretheron is crunk-
ing the camera.

Mr. and Mrs. Bert Lytell
spent the Christmas holidays at
the Lytell ranch in Napa Coun-
ty.

At the Metro Studio Henry Otto
is replacing George Baker with
May Allison, already under way.
Director Harry Franklin is finish-
ing the first Hale Hamilton pic-
ture. John Ince is getting started with Bert Lytell. Nazimova is in the
third week of her Chinese pic-
ture. Herbert Bache is in the
middle of a feature with Viola
Dana. Edwin Carrez and Cha-
swickard are on the waiting list.
Five companies are producing.

Charlie Chaplin is in the sev-
enth week of his work on the
third First National Comedy.

An item of interest gleaned by
William Duncan on his recent
trip to New York was the fact that
while all the remaining members of his family are contented to attend the evening
performance at the neighbor-
hood theatre of the weekly
change of program on the Dun-
can-Vitagraph serial. Bill Dun-
can’s father never fails to buy
the first ticket sold for the mat-
tinee.

William S. Hart has started an-
other Artcraft and expects to go
to San Francisco on location this
week. Hillyer is directing, as us-
ual, with Joe August at the cam-
era.

Two companies are starting,
one is under way and three are
resting at the Brunton Studios.
Ernest Ward is starting with
Frank Keenan, Chas. Kaufman
cameraman. William Worthing-
ton is starting with Hayakawa,
Dal Clawson at the camera.
Kirkwood is in his third week
with Jack Pickford, Tony Gaudio cranking. Kitty Gordon, Bessie Barri
sale and Lillian Walker are waiting for stories.

Lou Howland is assisting
George Melford at Lasky’s.

Clara Horton is a busy little
person. She is supporting Jack
Pickford in his initial First Na-
tional production, and is keeping
up her studies at the same time.
Clara knows she cannot acquire
too much education and does not
want to shirk any study.

Henry King will soon be the
only one of the “famous three”
directors left at the American
studios, and will probably con-
 nue to direct the William Rus-
sell productions which he has
brought into such prominence.
In a very short time King has
risen to the very front rank of
directors, and any picture di-
 rected by him will always be looked
forward to by the exhibitors
both here and abroad. He has
just returned from San Francis-
cisco where he took a number of
scenes for Bill Russell’s “Brass
Buttons.”

Jack Lloyd is getting out the
publicity for D. W. Griffith’s pic-
ture at the Auditorium.

Eddie Pell is with the Clifton
company at the Paramount stu-
dios.

Astra has begun work on the
long-talked-of serial which is to be
in fifteen episodes, starring Ruth
Roland and Larkin, neither of
whom is new to the serial game.
Robert Ellis is directing and H.
Hardy is cranking the camera.
The work is being done in the
Glendale studio formerly occupied
by Diando. Charles Rejfeld is
the casting director.

Fred Bond is here, en route
with a short vaudeville tour,
over Pantages time.

Mr. and Mrs. Sidney Chaplin
have gone to San Francisco to
spend a few days and be present
in the Bay City over New Year’s
Eve.

Constance Talmadge is start-
ing at the Moroso Studio under
the direction of Robert Vignola,
for the present leaving the guid-
ing wing of her former director,
Walter Edwards, F. E. Garbutt
will handle the camera.

Adolph Zukor is expected in the
city Sunday.

Lou Weber expects to finish
first Anna Stewart picture so
time during the coming week.

Parke Frame is assisting In
Hampton at the Willis and Il-
studios.

Harry Lamont is play-
compositions at National, with “Go Get ‘Em Parks”, in E
Parsons comedies.

Al Jennings expects to leave
New York next week.

Oliver (Bunny) Marsh is w
the Reginald Barker company
at Culver City.

Lloyd Hughes and Frank G
r are at Metro with the Vit
Dana company.

Chas. E. Whitaker is re
ering from the flu.

Tom Wilson is recovering fr
the ordeal of getting away with
aifty-five-pound turkey on 25th ini.

Ed Thomas and Omar Wh
head are at Astra.

Ralph and Fred Lewis are p
porting Henry Walthall at Na

Bert Swich is still getting h
with Southern California.
He is at Griffith’s usually.

Frank Braidwood is playing
juvenile with the Romayne &
film Company.

Bertram Glassby has com-
long engagement with J.
Barry, who is making a multi
real feature of a propaganda s
urety. Glassby has a splendid pi
the heavy, one of the best he
seen. Mr. Glassby is one of
the “very worth while” film p
ors.

Under the title Humanity E
orporation, Frank Baring is
enting Jack Mulhall at Unver
The company is in its fifth ye
GRAF WILL FIEI "THE WISE SON"; HOLLYWOOD TRIES TO LURE HIM

Ax Graf, supervising director of the Graf Productions, is back at his semi-annual cast-ings, when among other things he will be arranged for the filming of the whimsical "Half-Har-Bill" at the Capitol the-ater, another tribute to this pro-duction's good fortune since the Cap-itol is the biggest motion picture theater in the world. Now that he disposed of the fate of this film, which had $15,000 contracts, as far as been signed, Mr. Graf is arranging for his premier production for the coming year which will be released by an all star cast, in which, it is said, is to be headed by B. Francis, notable charac-ter actor, whose recent brilliant performance was with Louise Fazenda in her recent "The Gold Dig-ger". "The Wise Son" will call for the same sort of film. The story reflects the social side of life. There will be a hero woman, however, for the character act-tors. "The Wise Son" is a story which he is looking forward to because of the cast of Graf-actors. Mr. Graf will short-ly be casting for the role, but it is known that the story is not only popular with the reading circle, but an all star cast has been arranged for. "The Grain of Dust" will be a super special and "The Soul Thief"ed Souls" and others with

Looks Like Hoe Labor for Anna

It's a hard old world, says Anna Q. Nilsson, who is deep in the paste in of moving when she has a moment off from her strenuous work in "Flowing Gold", the Rich-ard Walton Tully production in which she is appearing for First National. Miss Nilsson has be-come a farmarrette! Her husband has been seeing with the "back to the soil" movement, and purchased a ten-acre ranch out on Ventura Boulevard.

Anna laments the fact that the days are now so short, as it is going to utter darkness when she arrives home for dinner from the studio, and she fears she will not be able to assist with the chores.

Want to Marry?

See Tully Agency!

Richard Walton Tully, whose production of the Rex Beach novel, "Flowing Gold", is a sort of well-star cast headed by Anna Q. Nilsson and Milton Sills is now under construction. The film is seriously de-siring a Dwight H. Smith to produce and releasing his darts in the most unexpected directions.

During the filming of "The Masquerader", last year, Edward Kimball, who played an important role in the production, was mar-ried.

Last spring, when in the midst of his production of "Triby", Tully was startled to learn of the elopement and marriage of An-drew Lafayette, who has the title role, to Max Constant, another member of the cast. Jimmie Ewens, assistant director was also wed during production of "Tri-by".

And now, Bert Woodruff, the well known character actor, who is playing the part of "Pa Briskow" in "Flowing Gold", has mar-ried Mrs. Addie M. Sprague, of Quincy, Ill, whom he had not seen for fifty-five years.

Actors desiring quick service in the matrimonial line, should by all means secure a Tully engagement.

Music Served With Previews

A projection room with music in it! That'll be something new in the Hollywood film colony, but it is what the United Producers and Distributors will offer in their new building, which they have just occupied. A fine organ will be installed and there will be no showing there of the silent drama in cold silence.

The latent highbrow in all of us tends to bring out an intellectual sneering at the works of Robert W. Service, Harold Bell Wright, and other protagonists of the "great open spaces". Naturally, Winifred Dunn, scenario writer at Metro Studios, shared this attitude, until she was assigned to adapt "The Shooting of Dan McGrew" for the screen. This famous service poem will be produced by Sawyer-Lubin for Metro release.

Should Have Cabled

Seven-League Boots

"Please report in London for the opening on New Year's Day."

That is the conclusion of four cablegrams received yesterday by Adele Rowland, vaudeville and musical comedy star and wife of Conway Tearle, motion picture star. Each was from a different London theatrical agent and offered her the lead in a new com-edy by Franz Lehar, author of "The Merry Widow," to be called "The Three Graces."

"I suppose they figured she could take the afternoon train and arrive in New York tomorrow to catch the boat," said Mr. Tearle, in telling of the English concep-tion of American distances. "Of course she would not have ac-cepted the offer anyway; Los An-geles is our home now and we are going to stay here, together. But then it is flattering to have re-ceived such a hurry call, she feels."

Dorothy Gish is one of the stellar lights of "Romola," which is now being filmed in Italy under the direction of Henry King with a great cast including Lillian Gish. It is a far cry from the haydenish comedies which Dorothy used to make here to the dramatic roles which she has been assuming of late. Her work in "Orphans of the Storm" was a dis-tinct surprise; we will look forward to big things from her when we go to see "Romola."
ESTHER INVITED TO BUILD RHINE DOMICILE; PETITIONER NOT BACKWARD

Fan letters, which is the technical term for the epistles indited to Esther Ralston, by her admirers all over the world, have provided a new gasp for one Hollywood actress, as at rate. Esther Ralston, whose blonde beauty illuminated Universal pictures for two years, and who re- ceived the Oscar from Lubitsch in "The Marriage Circle," had received the usual type of fan letter, ranging from the musical to the moronic. but Lubitsch wanted her picture because she was "his most favorite actress," to the proposal of marriage from the sportive millionnaire in Oklahoma, or some other metropolitan center. The other day, however, Miss Ralston got a letter from a gentleman named Joseph Schaefer of Bonn, on the Rhine, who certainly produces a very Germany, who would the lead when it comes to novels. Herr Schaefer suggested that, since he had Kalskraft work on the screen so much, and since she had "such a good, kind face," he was appealing to her to send him between eight hundred and a thousand dollars, so that he could set up house, and marry the girl to whom he was now engaged. For, the letter promised, furthermore, to keep this a secret from his fiancée, just to show her the house as a surprise wedding present. The petitioner promises to repay the loan to Miss Ralston in installments during a five year period. In fact, she figured that it took four thousand marks for just the letter to get here, which did convince Miss Ralston when she was overwhelmed by the string of ciphers in the changing of one thousand dollars into German marks.

Incidentally, the writer, also suggests that perhaps Miss Ralston could not make this loan to him all by himself, so he is wishing to have her tell the circumstances to her friends and comrades at the studios, so that they can combine to make up the amount of the loan.

Esther Ralston hereby challenges any actor or actress in Hollywood to produce an authentic letter which can even tie one this, much less beat it!

CARMEL MYERS TO PLAY SIREN IN FILM VERSION OF WALLACE TALE

Carmel Myers—she of the dark and exotic allure—will play Iris, the Egyptian siren of "Ben Hur," which the Goldwyn Pictures Corporation will produce in Europe on a scale of magnitude never attempted before.

This was the announcement made yesterday by Vice President Abraham Lehr after a search which has extended for two years.

The fairest charmers of both America and Europe were considered for the part. That the United States would win out in this unofficial world-wide contest of beauty and feminine appeal is not surprising.

Dozens of film tests were made in this country by June Mathis, Head of the Casting Department. In Europe, Charles Brabin, who will direct the picture, photographed the most notable beauties of the continent and sent the pictures to the studio for consideration.

The part was particularly difficult to cast because the producers wanted Iris to measure up to Gertude Olmsted, who was the first to play the part in the original stage production.

Miss Myers was born in San Francisco and entered pictures at the age of nineteen. She has appeared in the New York stage in "The Magic Melody," a musical comedy, and made a short tour in vaudeville. She has recently scored heavily in "demi-vamp" parts, including "The Famous Mrs. Fair," "Slave of Desire" and "Reno."

SEEK VALLEY SOCIETY DRAMA

Virginia Valli will have a chance to exhibit herself in a series of fine gowns in her next starring picture if rumors coming from the Universal studio have any foundation. It is said that the company is looking for a society drama for the lovely girl.

Since returning to the screen after an absence of over a year, Virginia has been appearing in the Universal play, "The Lady of Quality," which will have its local premiere soon. In her last two pictures her wardrobe was not always as adequate to the part. But in this, Miss Valli has been given the opportunity to exhibit some of the most expensive gowns. She has appeared in but one society drama in her career.

MOREY CAST IN "CAPTAIN JANUARY"

Nearly all of the real picture pioneers have passed into the limbo of things forgotten. A few have never been engaged by Hollywood after long periods of retirement, but only one or two have come back into the glory in which picture after picture, their popularity never waning.

Such a one is Harry T. Morey who, with the advent of the old Vitagraph team that for six years dominated the field of motion pictures, was one of the two who made the first screen version of "Within the Law, more than ten years. His growth the industry was a part of the law. Harry Morey found his proper niche and became known as the "best character man in pictures." He has supported this title consistently, as is proven in his characterization of full Gregson, the trader, in "Where the Pavement Ends" and as Major Creeping in "The Green Goddess."

The production Morey and Alice Joyce reunited after a period of six years.

If the legend of Hollywood is true, it may seem, in this long screen career, Harry Morey is to make his first picture on the Pacific Coast. "When I was in Los Angeles on a visit ten years ago," he says, "Hollywood was an orange grove that you looked at with admiration on your way to Pasadena."

Morey has been cast for the heavy role in "Captain January," the Baby Peggy's first production under her Principal Pictures contract, which is being made in Hollywood.

KENYON DELUGED BY MASTERPIECES

A few months ago Charles Kenyon, the eminent playwright and scenarist, addressed a group of authors who had volunteered to read their scripts in his spare time and give them some definite suggestions for their treatment. Naturally, he has been receiving a continuous deluge of would-be "film masterpieces," and he has been conscientiously trying to live up to his promise. Many successful authors, in fact, give their leisure time to such work, always hoping that the miracle will come to pass and they will then discover a real genius among the myriad who keep tapping the "solution" box with certainty deserving of all that comes his way.

Over a month of intensive search work and an even longer period of time, the search was extended by Sada Cowan and Edward Higgins, the eminent screenwriting team for "A Lighter of Flares for Fate." They have just finished their script, and Hart is so enthusiastic that he has already written to say that his personal assurance that picture will be shot absolutely within the time craft is the species' destiny of heaven.
Doctor Prescribed Screen Career

Many present day movie stars started their screen careers through peculiar circumstances.

Estelle Taylor, playing Miriam in “The Ten Commandments” became the first actress to become a movie star by a doctor’s orders.

Miss Taylor’s family, strict Methodists, objected to Miss Taylor’s screen ambitions when she graduated from high school and expressed desire to become film actress. All her pleas were in vain until she sought the aid of her family physician who brought her into the world and attended her through all her childhood illnesses.

The physician, an intimate friend of the family, proved a valuable ally. Calling upon her parents, he prescribed a motion picture career as necessary to the girl’s health and happiness.

For her side horse, a foot off a couple of guns and swim streams—as they do in the movies, the doctor told her parents, “She is never be entirely well until she can work on her nervous energy and the movie studio is just the place for her. Above all, if you want to see your daughter happy, let her do the thing she wants.”

It took considerable persuasion but the physician finally won out and Miss Taylor was sent to Sar- gent Drama School in New York to receive her training. Shortly thereafter she received her big break, opportunity, “Paint falls,” Monte Cristo, “A Fool There Was” and other Fox successes. Her first important, and one of the most sought after actresses for the screen.

Her first long term contract was signed with William Fox calling for her services for a period of three years. In “White New York Sleeps” with Marc McDermott she registered her first big success. In “Italian Wives,” “Error falls,” “Monte Cristo,” “A Fool There Was” and other Fox successes. Her character and other screen portrayals were those in “Forgive and Forget” and “The Ten Commandments.” She is at present portraying the part of Mary, Queen of Scots in Mary Pickford’s “Dorothy Vernon of Haddon Hall.”

Is Good Good or Not So Good?

When is good, bad, and when is bad, good? Is the serious question of the day, and to the Coogan Company, now engaged in filming “A Boy of Flanders” on the Metro lot.

To those unfamiliar with the mechanics of photography in motion pictures, it might be well to explain that after the cameraman has finished “shooting” a scene, his assistant holds in front of the lens a small black card on which is written the number of the scene and sequence. If the particular scene is out of sequence, the registry is bad, it is marked with the popular negative sign, “N. G.”—if it is satisfactory it is marked “O. K.” or “good.” The chief cinematographer’s name is always on this chart so that credit or blame can be placed after the film is developed and screened for the production supervisor.

The story responsible for the exquisite photography in Jackie Coogan’s “Long Live the King” and the head of the Coogan studio, bears the heart of Frank Good. So each and every scene in a Jackie Coogan picture is backed by the talent and direction of Mr. Schwartzinger, declares that Good is very good, while Good in all modalities claims that Good is not so good.

Helene Refutes Obituary

“I am NOT dead!” Helene Chadwick, the belle gave vent to the above exclamation and to use the Mark Twain bromide, added that the printed report of her death was greatly exaggerated.

From Hartford, Conn., Helene received a newspaper notice clipping from Hartford Times which said: “Helene Chadwick, Goldwyn star, died as the result of burns last week,” and told off her actor and director Victor Schwartzinger declares that Good is very good, while Good in all modalities claims that Good is not so good.

Pys Composite of All Sorts o’ Folk

everybody knows that each of us, and stage and film characters, are odd personalities, nevertheless, it is the usual thing for us to think alike, attractive about him, some- times repelling, something generic, and something selfish. In her role in Emory Johnson’s production of “Swades and Plow- ers” by F. O. B. Rosemary there has been a part which she feels is a little different, and therefore is five times as interesting to her the usual one-track character.

Has Cooper’s part first calls the regular girlish ingenuity, curts and smiles. Then she is so full of the color that she is often called on to portray the action, of what is known in screen lingo as a “vamp.” And fourth, in sequence in which she is the situation, “heavy,” villainess of the piece, of course, in combination of all of these, is the truth character of since that is the way we are.

Don’t Bawl on Acting, Says Melford

Young men who are in Los An- geles city, who are members of film career, should set their assistants’ directing and go after them when they have started, according to prominent director.

An investigation into the ranks of young men who have come into the city this year reveals that only a few have anything on their mind except acting, says Melford. This few, determined to start at the bottom and work up, have had far less difficulty and are many of them on the road to success, not as actors but as directors and technical directors.

Melford says that members of the film industry look with far more favor upon the young man who asks for a job with the stated intention of working up, rather than those who walk into the studio and expect their good looks to make an instant success before the camera.

Lloyd Has Film Album Fever

Lloyd Hughes is negotiating with several distributing companies for the purchase of prints of motion pictures in which he has appeared from the day he started at the Metro studio five years ago.

VOLDDWYN TO RETURN; BELIEVES IN HOLLYWOOD AS FILM PIVOT

Samuel Goldwyn, one of the leading Eastern motion picture producers, arrived here last week and put at rest rumors that producers here were contemplating moving from Los Angeles to New York and other cities.

“There is absolutely nothing in the story that big producing companies with headquarters in Los Angeles. Yes, we are contemplating a transfer of their Los Angeles studio organiza- tions to New York. Quite to the contrary, I propose within the next few months, to move my producing organization from the East and New York to Los Angeles.”

“I have talked with practically every big producer in New York within the last few weeks, and I know that they all wish always to be the home of motion picture production.”

In connection with his own plans, Goldwyn said: “I am here for the purpose of establishing producing headquarters in Hollywood within the next few months I will have under way my first Los Angeles production, and, in the near future, to move my producing organization from the East and New York to Los Angeles.”
Pulse of the Studios

For Week Starting Monday, Dec. 31st, 1923

Camera! Intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-349

For Week Starting Monday, Dec. 31st, 1923

Director Star Cameraman Asst. Director Scenario Type Progress

BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.

Eddie Lyons Production (Arrow release).
Eugene DeDeUE Eddie Lyons Ramsey Cooke Staff 2-Reel Comedies Schedule

Ben Wilson Productions (Federated release)

Dearholt Productions.
Nev Gerber Productions.


Wiley Productions.
Fred Reel Bill Patton Zerr Moecker Fred Reel "The Desert Secret" 2nd Week

BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.

Jan. Young All-Star Special G. P. Stann C. O. Seessel "Welcome Stranger" 4th Week

FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.

Fred Caldwell All-Star Hollister Roundavelle J. S. Woodhouse "Hollywood In 1920" Editing


Century Comedies (Universal release).
Noel Smith Pat Harry Forbes Pell Chas. Lamont John Balasco Staff "Checking In" Editing
Al Herman Buddy Messingerline John Balasco Staff "Wild and Woolly" Editing
Ben Kerr McCoy-Earle John Balasco Staff "Two Ages" Editing

CHAPLIN STUDIO.

Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.

Chas. Chaplin Charles Chaplin Wilson-Torberth Sutherland "Chuck" Reisel Feature Comedy Preparing


Scott Sidney Dorothy Devore Peterson-Garnett Clemens 2-Reel Comedy Schedule


Hunt Stromberg Productions.

Bill Montana 2-Reel Comedy Preparing

FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.

Ryan Bros. Productions.
Geo. Cheshire-Chester-Clayton Slander Reed Ben Cohen "The Wolf Man" 3rd Week


Franklyn Farnum Walter Griffin Mack V. Wright Agnes Parsons 6-Reel Western 3rd Week


Jack White Corp. (Educational Release) (Mermaid Comedies)

Mike Comley Staff Comedy Schedule

Jack White Corp. (Educational Release) (Cameo Comedies)

All-Star Staff Comedy Schedule

Lloyd Hamilton Corp. (Educational Release)

P. Hibbard Lloyd Hamilton Corby Staff Comedy Schedule

FOX STUDIO.

James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.

Stele Carruth Chimpanssen R. Tennant Mark Sandnerich Staff Comedies Schedule

Tom喜Young All-Star Old Wagner Kindling Edward Bermond Staff "The Arizona Express" 3rd Week

David Holcomb Shirley Mason John Schnederman John Schnederman Staff "The Morroco Box" Preparing

Tuffy Productions.

Geo. Archibald All-Star Jules Cronjager Staff "The Plunderer" 2nd Week

GARSON STUDIO. 1845 Glendale Blvd.

Benny Zeidman Productions.

GRAND STUDIO. 1438 Gower St. Sam’l Bischoff, Gen. Mgr.

Monty Banks Productions.

H. Raymacker R. Wm. Neil Ray June Jack Dawn "Racing Luck" Editing

Monty Banks All-Star Ray June Josef Von Sternberg "Rose of the Ghetto" Preparing

HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.

Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.


Finis Fox Productions.—R. R. Beatty, Bus. Mgr.

Finis Fox All-Star Hal Mohr J. Thompson Finis Fox "A Woman Who Sinned" Editing


M. Welsh Priscilla Moran J. Thompson "The Great Struggle" Preparing

Wm. Brush Productions.

Bertram Brecken All-Star John Prince Wm. Brush "The Great Struggle" 3rd Week

Oakland Film Corp., Jack Boyle, Prod. Mgr.

S. Paton Betty Compton W. Thorneiy K. Benedict A. Johnson "Prison Born" 2nd Week

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.

Bob Horner Productions Independent release).

Sanford Productions.

Kinernart Productions. B. Schrage, Casting. 1442 Beachwood Drive.

"The Digest of the Motion Picture Industry"
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>NE STUDIO.</td>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td>Gen. Mgr.</td>
<td>Culver City</td>
<td>761-731</td>
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</tr>
<tr>
<td>Stratem Porter Productions.</td>
<td></td>
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</tr>
<tr>
<td>Del Andrews</td>
<td>All-Star</td>
<td>Max DuPont</td>
<td>Frank Gerughty</td>
<td>&quot;The Galloping Fish&quot;</td>
<td>11th Week</td>
<td></td>
</tr>
<tr>
<td>John Mather-Wood</td>
<td>All-Star</td>
<td>Henry Sharp</td>
<td>Buddy Erickson</td>
<td>&quot;Against the Rides&quot;</td>
<td>11th Week</td>
<td></td>
</tr>
<tr>
<td>Lambert Hillyer</td>
<td>All-Star</td>
<td>Lester Matson</td>
<td>L. Hillyer</td>
<td>&quot;Those Who Dance&quot;</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>BUSTER KEATON STUDIO.</td>
<td>1025 Lillian Way</td>
<td>Eddie Cline</td>
<td>Paul Reynolds</td>
<td>&quot;Sherlock Junior&quot;</td>
<td>6th Week</td>
<td></td>
</tr>
<tr>
<td>Buster Keaton</td>
<td>Buster Keaton</td>
<td>Siglin Lesley</td>
<td>Walter Reed</td>
<td>&quot;The Shooting of Don McGrew&quot;</td>
<td>6th Week</td>
<td></td>
</tr>
<tr>
<td>KY STUDIOS.</td>
<td>Tom White</td>
<td>1520 Vine St.</td>
<td></td>
<td>Hollywood</td>
<td>2400</td>
<td></td>
</tr>
</tbody>
</table>

**B. Mayer Productions.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHULBERG STUDIO.</td>
<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td>Capitol 2120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MESMER PRODUCTIONS.</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Mayer-Fairbanks Studios.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROY STUDIO.</td>
<td>Romaine and Burger</td>
<td>Cahuenga Ave.</td>
<td>Harry Kerr</td>
<td>Comedy</td>
<td>&quot;Revelations&quot;</td>
<td>9th Week</td>
</tr>
<tr>
<td>King Vidor</td>
<td>All-Star</td>
<td>Laurel LaPlantie</td>
<td>Eddington</td>
<td>&quot;Happiness&quot;</td>
<td>9th Week</td>
<td></td>
</tr>
<tr>
<td>Langdon Badger</td>
<td>All-Star</td>
<td>Arnold</td>
<td></td>
<td></td>
<td>&quot;The Shooting of Don McGrew&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>JOY PRODUCTIONS.</td>
<td>Jackie Joyner</td>
<td>Frank Good</td>
<td>Brewster</td>
<td>&quot;A Boy of Flowers&quot;</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>JOY PRODUCTIONS.</td>
<td>Jackie Joyner</td>
<td>Frank Good</td>
<td>Brewster</td>
<td>&quot;A Boy of Flowers&quot;</td>
<td>2nd Week</td>
<td></td>
</tr>
</tbody>
</table>

**ICIPAL PICTURE CORP.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOUIS TOLHURST.</td>
<td>Baby Peggy</td>
<td>Glenn McWilliams</td>
<td>Fred Tyler</td>
<td>Comedy</td>
<td>&quot;Swords and Plow Shares&quot;</td>
<td>1926</td>
</tr>
<tr>
<td>MELROSE STUDIO.</td>
<td>7250 Santa Monica</td>
<td>Walter Anthony</td>
<td>Grey-Ursell</td>
<td>Comedy</td>
<td>&quot;Captain January&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>CLYDE-SCHULBERG STUDIO:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>ROME STUDIO.</td>
<td>Melrose and Gower</td>
<td>780 Gower St.</td>
<td></td>
<td>Comedy</td>
<td>&quot;Hunting Trouble&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>MAL ST CLaire</td>
<td>Alberta Vaughn</td>
<td>Lee Garmes</td>
<td></td>
<td>Comedy</td>
<td>&quot;Fighting Through&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>J. WAYNE JOHNSON.</td>
<td>All-Star</td>
<td>Ross Fisher</td>
<td></td>
<td>Comedy</td>
<td>&quot;Somebody's in the House&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>M. S. CLaire</td>
<td>All-Star</td>
<td>Lonnie Dora</td>
<td>Zamuck</td>
<td>Comedy</td>
<td>&quot;Swords and Plow Shares&quot;</td>
<td>1926</td>
</tr>
<tr>
<td>W. M. CLaire</td>
<td>All-Star</td>
<td>Mrs. Emilie Johnson</td>
<td>&quot;Swords and Plow Shares&quot;</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MACH STUDIO.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. A. HOWE.</td>
<td>Will Rogers</td>
<td>Ross Lederman</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>LEN POWER.</td>
<td>Animals</td>
<td>Curragan</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BENJAMIN.</td>
<td>Barber</td>
<td>Willard</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>ROB McGOWAN.</td>
<td>Our Gang</td>
<td>Harry Gerstad</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>MCPHERSON.</td>
<td>All-Star</td>
<td>David French</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>RALPH CEDAR.</td>
<td>Spat Family</td>
<td>Clarence Hennecke</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>MACK STUDIO.</td>
<td>1712 Glendale Blvd.</td>
<td>Don Duncan</td>
<td>5-Reel Western</td>
<td>Schedule</td>
<td>1st Week</td>
<td></td>
</tr>
</tbody>
</table>

**JARST MACK STUDIO.**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. A. MACK.</td>
<td>Gordon St.</td>
<td>Stuart Mack</td>
<td>Staff</td>
<td>Serial</td>
<td>&quot;The Greatest&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>BART MACK.</td>
<td>All-Star</td>
<td>Harry Crawford</td>
<td>Staff</td>
<td>&quot;Unarmed&quot;</td>
<td>Schedule</td>
<td>1st Week</td>
</tr>
<tr>
<td>DREXEL STUDIO.</td>
<td>7425 Sunset Blvd.</td>
<td>A. J. Xydias</td>
<td>&quot;The Covered Trail&quot;</td>
<td>Schedule</td>
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**TED STUDIO.**

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<tr>
<td>S. M. CHEEK.</td>
<td>5341 Melrose</td>
<td>M. C. Levee</td>
<td>Pres.</td>
<td>&quot;The Gold Fish&quot;</td>
<td>5th Week</td>
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<tr>
<td>J. M. CHEEK.</td>
<td>(First National)</td>
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<td>&quot;The Lilies of the Field&quot;</td>
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<tr>
<td>JEROME STARK.</td>
<td>Constance</td>
<td>Edward Brophy</td>
<td>Sullivan</td>
<td>&quot;Shanghaied Lovers&quot;</td>
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<td>M. H. CHEEK.</td>
<td>Talmadge</td>
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<td>&quot;Adams菲尔&quot;</td>
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**SAVANNAH PRODUCTIONS.**

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<tr>
<td>J. D. FITZGERALD.</td>
<td>762 Sunset Blvd.</td>
<td>A. J. Xydias</td>
<td>&quot;Flowing Gold&quot;</td>
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**UNIVERSAL PRODUCTIONS.**

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<td>A. J. Xydias</td>
<td>&quot;The Sea Hawk&quot;</td>
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**VAGRAPH STUDIOS.**

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<td>W. B. WARNER.</td>
<td>Harry Beasom</td>
<td>John Sturman</td>
<td>&quot;How to Educate a Wife&quot;</td>
<td>Preparing</td>
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<tr>
<td>W. B. WARNER.</td>
<td>All-Star</td>
<td>David Abel</td>
<td>&quot;In a Habi&quot;</td>
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<td>W. B. WARNER.</td>
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<td>Frank Straker</td>
<td>&quot;Lover's Lane&quot;</td>
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<td>W. B. WARNER.</td>
<td>All-Star</td>
<td>John Sturman</td>
<td>&quot;Broadway After Dark&quot;</td>
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**WARNER BROS. STUDIOS.**

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HARRY LANGDON

New Star
in
Mack Sennett Comedies

Latest Release
"Picking Peaches"
Considering Raiment

By Sada Cowan and Howard Higgins

Continued from Page 5

people want to have a social chat with her, rather than discuss humdrum business. For clothes actually affect us when we wear them. Take a studio example: A very prominent director shall mention no names—saw starring possibilities in a girl who had hitherto been a bathing-beauty, pert aye versa; he was her; in accessories raiment of silken and gold, gave her jewels galore, even to be-geinning her slippers; he dressed her hair in most exotie, elaborat fashion; her dresses all had long trains and tight hems. As a result, she lost the free and easy stride of the bathing-girl. She carried her head erect and proudly. Her whole attitude changed without any instruction, so that she could show her clothes. Naturally, and entirely subconsciously, she assumed the queenly bearing that her clothes demanded. After a few months, the impulse was so strong that this actress would have looked just as imposing in a bathing-suit as if she had in her gorgeous studio evening costumes; in short, the clothes had sold her a certain attitude which was now hers, on the set, in the street, or at home. Similarly, we can all change our entire bearing, as well as our carriage, posture, etc., by the type of clothes we wear. Therefore, having thought out exactly the parts we want to play in the human drama, it behooves us, to dress ourselves for those parts, and then in a short space of time, we will find ourselves assuming them naturally, gracefully and convincingly. The drama of the studio and of the screen is after all the drama of life, merely focused to a small pinpoint. The same rules apply in the larger sphere as in the lesser.

The second indication regarding dress is to adhere to type. The well-dressed man, as well as the well-dressed woman is well-dressed because he has studied his own type and has seen to it that his clothes show him of his best advantage, irrespective of the minor change in the mode from time to time. Of course, the exemplification of this idea is that men, more colorful than the female sex, since men's style have but minor changes with the seasons or with the period. The matron looks ludicrous in the flapper costume, and vice versa. There is nothing more appealing to every man, whatever his age, than a youthful matron who realizes that her callow days have gone, and who dresses the part she really holds. Naturally, in dressing this part, she will assume the proper carriage and demeanor for it.

Some of us are beautiful—but these people can wear almost anything. But most of us have just one or two points of interest about us. These are the things we should study, just as any stage or screen director or playwright studies his characters. Having studied them, we must use our best thoughts to dress them correctly. Then we will, consciously or subconsciously, play these parts convincingly and attain successes in whatever sphere of life we are acting.

The young actor intimately can appreciate how he can “take himself in” when it spells greater charm in his work. He is the capable man who can hand out freely all the drama in the world, and yet be like the eternal boy who still believes in ghost stories. This past year has witnessed success after success for him, the variety of characterizations he has played in his entire career is most impressive, but his name on the dotted line for “Magnolia” in a role so uniquely outstanding as that of the young hero who had to learn to fight to demonstrate that he was a true southerner, means more than a “big” part. It is nearing the goal! And Landis has proved that if an actor keeps moving he will reach the goal and find that all the hard work and the long hours are worth while.
The newly organized Marriott Productions have taken as their temporary headquarters and studio almost the entire first floor of the Hotel Van Dorn at 242 Turk Street, and expect to begin production there this first of the new year. The organization is headed by Frank B. Marriott, Englishman and globe-trotter, as its president, and Forrest B. Creighton, well known, and with long experience of both the spoken stage and the screen, as its director general. The Marriott Productions have absorbed as one of its branches the Mandarin Photoplays, organized some months ago, and will carry out their plans for the screening of "Yellow China" by Charles Caldwell Dobie, one of the sweetest melodramas ever written about San Francisco's Chinatown. The pictures are to be filmed in Chinatown itself and the interest of the studio now being equipped at 242 Turk Street the organization will also make a series of two-reel sport pictures. Good, clean outdoor stories, each one dealing with some branch of sport, tennis, baseball, football, and the many varieties of college athletics.

"Half-A-Dollar-Bill," latest production of the Graf films, has had its world premier showing at the Warfield Theater last Saturday, and is being welcomed by crowded houses of enthusiastic film fans. For it is not only the best picture that the Graf organization has made, but its one of the best pictures to come to any local theater this season. A good, clean story with lots of human interest, well photographed in attractive and unusual surroundings, and beautifully photographed in attractive and unusual surroundings, and beautifully played by a cast of well known stars, including Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, William T. Carleton, George MacQuarrie, Alec B. Francis, little Frankie Darro, and the two dogs "Came" and "Irish." It's one of those pictures that make you laugh, gives you real thrills in the big fight scenes, and when the faithful "Irish" jumps off the high pier and swims after the ship that is carrying away his friends, at last to be hauled on board hanging to a rope by his teeth, a lump comes into your throat. But it's one of those real pictures that everyone, old and young, will enjoy. The story is from the pen of Curtis Benton, and S. Van Dyke wielded the megaphone. Little Frankie Darro, and "Irish" are making personal appearances for the first few days of the showing.

Joseph Jackson, director of publicity for Goldwyn, and president of the Wampas, Ray Leek, chairman of the Frolic and ball committee and Harry Beall arrived in San Francisco on Sunday morning. They spent the day inspecting the Civic Auditorium, and working with Garrett Graham on the plans and arrangements for the big Wampas Ball on January 19th. Everything points to the most successful affair that the Wampas has ever put on, the ticket sale going on meretriciously, and they returned to the south on Sunday evening much pleased with the outlook for some grand part.

Gouverneur Morris, famous author of the screen, spent a few days as a guest at the Hotel Plaza last week.

Grace Sanderson Michie, head of the scenario department of the Rellimeo Films of this city-at Hollywood, has gone to New York to spend Christmas with her husband, Gordon Michie, business manager of the organization, who is there completing arrangements for the release of their recently completed pictures, "Eight Bucks" and "The Yellow Stigma."

Mrs. Wallace Reid, her mother, and little son Wally, Jr., spent a day or two in San Francisco the first of last week. They were on route from Canada, where she has been speaking before clubs, and many other organizations on the narcotic evil, in connection with the showing of her film "Human Wreckage," to her home in Hollywood, for the Christmas season.

William Matthews, well known to the film world and lately production manager for the Kemmat Productions is now the head of a new film organization, the Nova Productions, with offices in the Golden Gate Building. The company already have all their plans under way for the making of a series of reel feature pictures of the great outdoors; first will be from the story by W. C. T. published in "Adventure," and will be under the working title of "Sticky Roads." Louis King will direct, and the cast will include Tom Brown, Clair Adams, and Nicol, and the newly discovered wonder Grace Mary Rose. The studio work will be at the Gerson Studio at 1947 Page street, the outdoor scenes at Francisco and Bay District. The full cast will be ready—announcement within a few days.

This is a week of new pictures in the large houses of San Francisco for besides a world premier of "Half-A-Dollar-Bill" at the Warfield, "Under The Red Robe" makes its local bow at the Imperial; Lillian Gish's picture "The White Sister" comes to the Capitol and much interest is aroused in "Step Out." At the California on account of the departure of Doug Fairbanks, Jr.

The incomparable Nora Bayes comes to town as this week's headliner at the Orpheum, singing ourneyed all the way from the coast for a special four-week's engagement, before it goes to New York with a new play.

Ted Oliver, who played heavy in the two pictures made by the Gerson Films, is now to win laurels for himself in a branch of the business, as has written scenarios that are to be filmed by a local organization in the very near future.

"Lightnin'" Frank Bacon's masterpiece is ended to a packed and delighted house on day evening at the Columbia Theater. One of the original cast is still with the company and Percy Pollock who plays Bacon's own role gives a charming and adequate performance. On the arrival of the company on Monday they were met at the ferry by a company of from civic bodies, the native sons, other organizations, and driven to the city for a formal welcome by the mayor, and the leading citizens who desired to honor in memory of Frank Bacon, one of San Francisco's best loved sons.

"The Speech for Fame" by HAROLD WALLACE

"The Digest of the Motion Picture Industry" by AGNES KERR CRAWFORD

If your living is in motion pictures you need CAMERA! every week.
Helen Lynch Signed for Sawyer Film

Miss Helen Lynch who was one of the thirteen baby stars selected by the Wampas in 1921 has demonstrated in her work that she more than justifies the signal honor.

Miss Lynch has been selected to appear with Barbara La Marr in "The Shooting of Dan McGraw" which is now in preparation.

Chaplin Aide in Talmadge Film

Nellie By Baker of the Chaplin Studios, has been loaned by Chaplin to Constance Talmadge for a role in her next picture, "The Gold Fish."

Miss Baker will be remembered for her characterization of the museuse in "A Woman of Paris," Chaplin's latest dramatic production. She hashad a number of calls from the various other studios but Chaplin did not give her permission to work elsewhere. She is his secretary but will give up that position for a prominent part in his next production.

Old-Timer Will Attend Frisco Frolic

The first star ever photographed for a motion picture expects to attend the Wampas Frolic in San Francisco Jan. 19th. Cissy Fitzgerald, who made her first camera appearance for Thomas Edison in 1898 at Orange, N. J., and who is now appearing as "The Suicide Blonde" in Richard Walton Tully's production of "Flowing Gold", is making preparations to attend and let the public see the "perennial flapper."

Dixon Resigns Exchange Job

Thomas Dixon, Jr., director and secretary of Shadowland Productions, the local Olive Street exchange, has resigned his secretarial duties to give more time to his script work for local production companies.
Figures That Lie
BY MARGUERITE COURTAT McKEE

Continued from Page 7

Jade is growing in vogue for pendants, buckles and almost every other ornament or article into which it can be fashioned. Some of those little shops in the side streets or in the West Lake section are very comfortable and are carrying a great many new ideas in tortoise shell. Among the most graceful are bangle bracelets. They are like the Chinese charm bracelets, which a few years ago were worn as charms—inexpensive affairs, and the fad of the day.

Mah Jong!
By RAYMOND McKEE

Last week we four were seated around the table with our tiles built into a wall two tiles high and seventeen tiles long, without the seasons, 18 with the seasons. Then we pushed the four walls together to form a hollow square, remember? Now we will break the wall. “E” will begin by throwing the dice, you remember that East is the one who throws the highest number. Now then, “E” throws the dice to determine which wall shall be broken. Starting with his own wall as number one, and counting to the right until he reaches the number thrown. His own wall will be 5 or 9; that on his right 2, 6, or 10, the fellow opposite is 3, 7, or 11 and on his left, 4, 8, or 12. Now count it, then it’ll be sure that you understand.

The player whose wall is to be broken, shall throw the dice, then add this second throw to the number thrown for his wall. Taking the total of the two, and counting the stacks of tiles in his own wall, from right to left until he arrives at a number corresponding to the total of the two throws, the stack arrived at shall be lifted and placed on the top of the wall or the right of the opening, the lower tile of the two, next the opening; the upper one farther from it. These are known as “loose tiles.” Should the number exceed the number of stacks in the player’s own wall, it must be carried on to the next wall on his left. It shall be the duty of the player whose wall is broken, to make another wall on the right of the opening separating seven stacks or fourteen tiles, including the loose tiles, from the rest. These tiles cannot be used in play, they are reserved for replacing kongs. Whatever that is, we’ll find out later. If they are reached before anyone player goes Mah Jong, the game is drawn, the hands are all thrown up and the position of “E” passes to the right. Now for the draw. Beginning with “E”, each player in turn to the right shall take two stacks, or four tiles from the end of the wall at the left of the opening. Then each in turn takes four more, until each has 12. Each then takes one tile, in fact was dependent, thirteen in hand, then “E” takes the fourteenth.

It is always good form, if th player whose wall is being drawn from, will swing the open end of it to the center of the table in such a position that all may reach it. He shall also see that the player takes tiles in the proper order. Never look at any of the tiles you have drawn until you have drawn a complete set. If you should, you must pal ten points to any of us for every tile so looked at. Any player having looked at any tile in his hand— the number is more or less than thirteen, not correct the error, but shall play with foul or stale hand, as the case may be, settle accordingly at the end. And should a player ever open or expose a tile while facing to your hand, you must take those tiles in your own hand then allow the player this time such tiles would have gone to take the hand that would have gone to you. I know it’s hard to follow so you’ll have to listen closely. Remember those of you who play Mah Jong; these rules are the Chinese play it; you’ll have to take my word for this for Chinese have no book of instruction. They play the game as children consequently feel no need for a book of rules. Such as “Chow,” “bamboo,” “characters,” “drums,” “dragons,” etc., are merely colloquial, have no equivalent Chinese character in Chinese written language. All of the terminology used by Americans in playing Mah Jong was devised by a man named J. P. Babcock. Babcock lived a great many years in the interior of China and spoke the language died their art, in fact was dependent on the Chinese for recreation so of course became interested in their national game, has written a book of rules and for the rest you may own one. Write to Joseph Park, 36 Spear Street, San Francisco, Calif., haven’t yet read his book but I’m sure it’s quite complete.

Next week we will play the game.
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RIGHT FIRE CAUSES DAMAGE AT UNIVERSAL CITY

FRANCIS X. BUSHMAN WILL RETURN TO SCREEN IN "BEN HUR" ROLE

FRANCIS X. Bushman, at one time the most popular actor on the screen, will return to the silver sheet as Messala in "BEN Hur," which the Goldwyn Pictures Corporation will make in Europe.

This was the announcement made yesterday by Abraham Lehr, Vice-President in charge of production at the Goldwyn Studios.

The selection is of particular interest to motion picture fans because it will be the first picture in which Bushman has ever appeared in which he was not the star and the first picture in which he has played the villain. Messala is the noble Roman who is the chief antagonist to Ben-Hur, the idealistic young Jew. The story is laid in the time of Christ when the Jews were under the rule of the Romans.

The announcement of Bushman's selection as Messala marks the fifth member of the cast to be chosen.

"I would rather play the 'heavy' in 'BEN-Hur' than to star in any other picture," Bushman said yesterday. "As a boy I saw the stage version in Baltimore and it has always been my ambition to appear in it."

William S. Hart played the role of Messala on the stage for several years before he became the good bad man of the flickering drama.

Film tests of Bushman, taken by June Matitis, Goldwyn Editorial Director, showed him to be ideally fitted for the role of the Roman soldier. His features are classic and his body athletic. For four years he was the most sought after model in New York for such sculptors as Karl Bitter, Daniel C. Franck, Isidor Konti and Mrs. Harry Payne Whitney. In fact, there is hardly a large city in the country that does not possess a monument or painting for which he has posed.

He will be a worthy antagonist for George Walsh, a perfect specimen of physical manhood, who plays the title role.

Editing Three For Louis Mayer

Three big productions are now in the final stages of editing at the Louis B. Mayer studios. John M. Stahl's "Why Men Leave Home," based on Avery Hopwood's great stage comedy, will probably be the first ready for release to be followed shortly by Fred Niblo's colorful production of "Thy Name is Woman" and Reginald Barker's stirring epic of sea coast life, "Cape Cod Folk."

Dividing their time between supervision of the editing of these pictures and preparations for their next, all three directors will probably start "shootings" simultaneously along about the end of January.

McDowell Signed By Arthur Sauyer

Nelson McDowell has been signed by Metro, to play a character beachcomber in the production "Shooting Dan McGrew." The company leaves for Catalina Island January 3rd to do the exter-

POLICEMAN FIGURES IN PARTY FRAY

Reports issued from police headquarters late Friday indicate that a policeman assigned to the traffic squad had been acting as go-between for bootleggers, wealthy oil man shot at a New Year's party at which Mabel Normand and Edna Purviance were present, and Horace Greer, chauffeur for Miss Normand who shot Dines.

This policeman had made statements at the Good Samaritan Hospital to the effect Greer was being subjected to rough treatment during his detention by the authorities.

Greer's bail has been set at $10,000 and the preliminary hearing has been set for January 11th in Justice Hanby's court.

NOT SO FUNNY,

AVERS CHARLES

Charles Cruz, who recently finished the lead in "The Spark of Life," written and directed by Perley Poore Sheahan at Universal, is recovering from severe whip cuts he received during the filming of the picture. The whipping scene, in which Howard Truesdell inflicts punishment on Cruz was indeed realistic, and as Cruz says, should be of interest to those contemplating a screen career.

IS FAMILIAR WITH ALL SORTS O' SHACKS

Wm. Henhelwood, ("Billy Wood, for short") has designed all the sets for "Flowing Gold," the Rex Beach epic of the oil fields being pictured by Richard Walton Tully for First National. This art director has found his vast experience extremely necessary in the wide variety of settings required for this production.

From bunk houses to millionaire's mansions; modiste's shops to hotel lobbies; Texas farm shacks to governor's suite, pool halls of the oil fields to streets of oil boom towns, is a wide variety, but the artist, it is said, will show some startling effects.
Production Ceases At Pickford-Fairbanks

Production activities at the Pickford-Fairbanks studios were completed with the ending of the year 1923.

Actual filming of Mary Pickford's new offering, "Dorothy Vernon of Haddon Hall," was finished on December 31st, and Marshall Neilan and the editorial staff are now in the midst of cutting and editing the picture.

The finishing of this picture completes Miss Pickford's production for 1923, which was called for two pictures during the past year.

While no release date has yet been arranged for "Dorothy Vernon of Haddon Hall," it will be distributed through the United Artists Corporation and will probably reach the public some time in March.

Douglas Fairbanks' production, "The Thief of Bagdad," was completed almost simultaneously with Miss Pickford's, the month of December being devoted almost entirely to the making of this magical and fantasy, with the star alone appearing in these sequences.

"The Thief of Bagdad" will be given the usual Fairbanks' New York presentation in one of the legitimate theaters, with possible showings in other key cities to follow.

Plans for the general distribution of this production will be held in abeyance, to be announced following the New York premier which will probably occur during the month of March.

Old-Time Lids Slated for Stan

Sometimes things are so odd that they are new. In fact, one notable thing in making Hal Roach's latest Stan Laurel comedy "Rupert of Cold Snap," will be the use of Pembrok, the regular gold braided suit and inverted brimmed derby with a tall plug in the tip in the proper costume. The hats used in the picture were originally purchased by the United States Government and used for army dress parade in 1832—the infantry buttons and date are stamped on the inside.

Wreaks Vengeance With Banana-Cream

"All things come to him who waits," hinted George Jeske, Hal Roach director, as he picked up a banana cream pie and let it fly full in Warner's face. Vengeance wreaked, Jeske laughed one of his famous laughs. For many years he played the part of a key- stone cop—and has stopped hundreds of pies in his day, and it has been his life ambition to do the pie-throwing for himself. Jeske finally got someone else as the target. But as that "gag" is obsolete as far as Hal Roach comedies are concerned, he did not have the opportunity to get even until Will Rogers and Rogers Jr. were called in to use the pie "gag" satirically. Then Jeske did the "dirty work."

WARRENTON CAMEARAMAN FOR HIS MOTHER'S STAGE ASSOCIATION OF YEARS GONE BY

Many years ago, Joseph De Grass played opposite Lulu Warren in "The Two Orphans" and "The Octoroon," and now DeGrass is directing the Richard Walton Tully screen production of "Red Beans and Gold," and Gilbert Warren, the son of DeGrass's former playmate, is one of the cast.

Miss Warren will be remembered by theater-goers as one of the most versatile of actresses of the stage. As a child, she played in stock at the old California Theater in San Francisco, and also in the company of her uncle, Sheridan Corby, throughout California, traveling by stage. Later, she toured the entire country as a reader, and as leading woman with her own company. She co-starred with W. W. Ranum in Shakespearean plays and with Franklin MacLeay, was one of the last pupils of the late James E. Murdoch, and was instructed in elocution at St. Mary's Notre Dame, for two years, and was the only original company remaining with the Ulrich Stock Co. during its entire run of six seasons at the Grand Opera House in Los Angeles. During this time she appeared with and under the direction of DeGrass. She has been working in pictures of late years. Gilbert Warren, her son, is now rated as one of the most accomplished of cinematographers. He was responsible for much of the photographic beauty of "Ene-thrus," "Under the Red Robe," and other recent successes.

Lew Cody for Title Role in 'Dan McGrew'

Lew Cody has been chosen to enact the title role in the S.I. production of "The Shooting of Dan McGrew," for Metro. Announcement of the screen adaptation, made yesterday by Arthur Sawyer, supervisor of S.I. Production, follows the casting by exhibitors, exchange managers and salesmen for the coveted role.

Seven days ago Mr. Sawyer sent a form letter to five hundred leading exhibitors and to all Metro agents asking that they vote for the actor they would pick for Dan McGrew. He enclosed a short synopsis and a week later was flooded with answers. Lew Cody was the popular choice. Mr. Cody has recently appeared in "Nellie the Beautiful Cloak Model," "Reno," "Souls for Sale," "Within the Law," and other successful productions.

Barbara La Marr will be the other member of the all-star cast signed to date for "The Shooting of Dan McGrew," Miss La Marr will have the part of "The Lady Lawyer" in the screen adaptation of Robert W. Service's poem, which Clarence G. Badger will direct. William Dunn prepared the continuity.

Actual production will start on "Ridin' Kid From Powder River," with Dan McGrew scheduled for the Metro studios this week.

"Ridin' Kid" Is Next for Cullen

Cullen Landis, upon his return from Natchez, Miss., where he is playing the leading male role in "Magnolia," a James Cruze production for Famous Players Lasky, will take off the fine raiment of a southern gentleman and don the outfit of cowpuncher, instead, being made for Mr. Landis' first independent starring production "The Ridin' Kid From Powder River," with an early date to be announced. The story by H. H. Knibbs is now being put in first-class condition by an all-star cast led by Dan McGrew who adapted for the screen among other successes "Rogues of Red Gap."

"The Straight Dope About Palmberg"

An item in a Hollywood newspaper the other day stated that Mr. C. F. Palmberg, Hollywood motion picture representative for the New York Life Insurance Company, had severely wounded two women and had gone into business for himself. This was, of course, an absurd error, as Mr. Palmberg has no intentions whatsoever of leaving that company, as he handles the bulk of their film business. It is true, however, that he has organized another general insurance agency at the same address to deal in various forms of insurance. While financially interested in this new enterprise, he is devoting the majority of his time to New York Life insurance interests, the general agency being under his supervision but not detailed management. There is not the least idea of truth or substance about his severance from the New York life and he fully intends to serve motion picture people in his past capacity as agent, or for whom he has done such splendid work in the past eight years.

Now Rogers Has Become 'Pie-Out'

All that goes up must come down—and all that starts must end. Mr. Rogers Jr. this time happened to be Will Rogers and now is in the process of making picture for Hal Roach under a fifteen mile of Hollywood. "Warehouse Players," who on the receiving end of some extra pie from the man who had shot Rogers and scraping of the pie from face he was hard to remark "Who thinks up all this stuff anyhow?"

Beal Dons Make-up for Tourne

Another director has turned actor.

Scott R. Beal, assistant to Mr. Robert W. Tourne, dropped the mask yesterday for a brief ad scene in "Torment." In the scene Mr. Tourne, with jaunty cap he made a bell-hop to carry the luggage of a prim young lady, but--Beal emulated the chief, for in "The Brass Tike," made last spring, Mr. Tourne dropped his magnifying glass in front of the camera as English merchant when an actor made a take of a one scene, and was to appear.

Mr. Beal filled in yesterday after a film emergency.

"Twas a Farm Xmas For This Celeb

Ann Q. Nilsson spent Christmas at her new farm. Yes, she knows she is a farmerette, having purchased a tract of land himself. For years a Hollywood character, course, it makes a rather long trip to her work upon "Flowing Gold," while being farm produce, and to this production upon which she is engaged, but Anna is rather a strong young lady, and doesn't mind.

Keenan Is Proud Of Ed Wyl

Did you know that Frank Keenan is the father-in-law of Anne Wynn, the famous stage and musical comedy producer? Mr. Keenan himself, the popular old stage star, is just as proud of his son-in-law's success as though he didn't have a financial interest in some of the shows. Keenan has just com- ed a wonderful character for his son-in-law's new picture, "Cape Folks," a coming Louis B. Mayer production through Metro.

Evelyn Sherman, Pat Caldwell, Jack Radke and Frances Taint are the latest of Miss Zillman's to be cast in "Flowing Gold," the Rex B. Brown novel under production by Robert Walton Tully for First Nation
Is Certainly Sounds True-to-Life, Eh?

Charles Hatton, working as a bellman in the hotel lobby in Richard Walton Tully's "Ring Gold," was seized with inquiring spirit yesterday and什么都 was flinging down a massive case into the hotel lobby, at the hundreds of "guests," which are members of Frances Metcalfe's surgical nursing of warfare. He was also working in the picture, and it is not a question of a cause could be ascertained, it is said he had just been apprised of the intention of the roof to give him a close-up.

To Watch Jules Become Cut-up

"a boy!"
The were the words that gladdened Christmas Eve for Jules, a brother of and film editor who was white, comedy producer. Baby, Jules's first, weighed eight and a half pounds and was named after his old grandfather.

The laboratory seems deserted the next few days, it is because thing is not going allowed in the cut-out rooms—and Jules passed over some unusually fine cigars. The crumpled playbill makes an unclenched copy of Jack White, but of others Ben and Sam, who were, the same Formula, the Fine Arts studio.

Jouquets for Metcalfe

A local film actor who won high praise from the critics of "the present run of under the Great" at the was Earle Metcalfe, with whom are a number of stars in this stage production. The present time Metcalfe, who has been with company, but will rejoin within the next week or two and resume his role. Relative to Metcalfe's crumple The Record says: "Earle Metcalfe as the singing, panti-hitchy, parabolic coonman, decives more space than can often be given for a piece of luminous characterization equated by any cowboy interpreter I have ever seen."

Which, you will no doubt agree is very broad in scope for an excellent testimonial of Metcalfe's histrionic ability.

The Times says: "Earle Metcalfe as was came mighty near being the lion's share of the business."

Which is also broad and mild. We are glad to be an old-timer like Metcalfe in the atmosphere and knock en this way. It revives our faith in the ability of modern's pioneers.

Comes of Renowned Theatrical Folk

Joan Standing, who plays an important comedy part in Reginald Barker's new Louis B. Mayer-Metro offering, "Cape Cod Folk," is a member of one of the most famous theatrical families in history. A daughter of the late Herbert Standing, a noted stage figure for over two score years, she has six brothers on the stage, and all of them of starry prominence.

Friendly Faces for Cowan-Higgins Walls

One of the strongest traditions of the motion picture world is that the screenwriter is the universal "goat." Actor, producer and director—all usually unite to blame the luckless writer for anything and everything. Such, however, is not the experience of Sada Cowan and Howard Higinbotham, well-known scenario team. Their story "Fashion Row," starring Mae Murray, brought them a photograph in the following inscription: "To my dear friends who wrote "Fashion Row," for which I am very grateful, Fondly, Mae Murray." They have just finished the script for Bill Hart's "A Lighter of Flames." This star thanked them also for the adaptation, which he called "great stuff."

In fact, the walls of the Cowan-Higgins office are lined with a veritable photographic gallery of the leading lights in filmdom; and all the pictures carry messages of warm friendship. Among those represented are such well-known actors as Wallace Reid, Richard Dix, William H. Crane, Monte Blue, Brady Washburn, Conrad Nagel, Theodore Melford, and practically all the stars as Mary Pickford, Nazimova, Gloria Swanson, Clara Kimball Young, Wanda Hawley, Carole Lombard, and many others. And such leading directors as Ernst Lubitsch, Dimitri Buchwald, Mille, his brother, William, Sam Wood, and Syd Franklin.

Tully Gives Film-

Lowland Red Chili

All Hollywood experienced a thrill yesterday, when it was thought for a time the United States was on fire. Flaming flames were leaping heavenward and smoke in dense black clouds hovered over the whole world. Inhabitants of movieland and tourists from Iowa madly rushed toward the scene of the holocaust only to find Richard Walton Tully was only staging some of the thrilling fire scenes for "Flowing Gold," Rex Lease's new release of the day. A forthcoming First National picture.

The completed picturization of this sequence can scarcely be more thrilling than was the actual taking. Several players were on the set and startling events not on the schedule transpired. And the four grading cameras caught it all!

The bird that invented that "makes your mouth water" stuff ought to take a good look at this and here we see none less than the distinguished cinema artists Evelyn Adamson, Lew Cody and Naldo Morelli indulging in a couple mouthfuls of real, old-time spaghetti. To insure getting the proper "atmosphere" Morelli was called upon to prepare the pasta, being initiated in the secrets of the spaghetti art, and the resultant stumps upon the piece-de-resistance by Mr. Cody and Miss Adamson brought out fully the completeness of the Morelli cooking talent. Mr. Morelli said: "I guess I wasn't the only Italian at that table insufar as the spaghetti appetite was concerned." This is a scene from the forthcoming William B. Shurgh production "The Great Struggle" which Brimmer Bracken is directing at the Hollywood Studios with a notable cast. Oh, oui, cherchez la spaghetti!

Does acting ability or personal-

ity contribute most to the success and popularity of a screen player? This pertinent question was raised recently at a studio discuss-

ion by Bertram Grassby, well known actor now playing one of the principal roles in the Fox pro-

duction "The Shadow of the East," which gave it as his opinion that of the two factors, personality is more important to the player, at least to that box office value is concerned.

"Acting ability, while in itself something to be coveted for by ev-

ery intelligent actor or actress, will never get a player into the front rank of favorites," Mr. Grassby said. "While the public ap-

preciates fine acting to a certain degree, its heart goes out fully to the actor or actress of charming personal mannerisms and quaint individuality. This is not peculiar to the photoplay for a search of the records of both the spoken and silent drama reveals that the player of personality has been more popular and high-

ly paid than the player who relied solely upon his acting ability.

The actor or actress of virtually every prominent actor and actress on the screen today who is drawing a large salary because of the esteem with which he or she is regarded by the public, can be attributed more to their distinctive personal-

ities than to any marked histrionic superiority. Some of the present popular stars are relying almost upon their personal at-

tractiveness, and boast little, if any, dramatic talent. On the other hand, there are any number of fine actors and actresses in the films who are meeting with only moderate success, and consequently receiving comparatively small sal-

aries, because of the fact that they have colorless and unmag

nificent personalities. This state of affa-

irs may be deplored by many who go to the theatre in search of fine acting, but the bulk of theater-

goers are quite satisfied with it, and will no doubt continue to be.

"The ideal to be striven for by every player is, of course, a combi-

nation of both acting ability and personality. This, however, is a rare achievement, and when we find the two qualities combined in one actor or actress, a John Barry-

more, Mary Pickford, Lillian Gish, or Richard Barthelmess is the re-

sult.

Cameraman Speaks For Harry Wilson, etc

Glen Mae Williams, camer-

aman on "Captain January," star-


"Credit department," is the expression, meaning, according to Miss Williams, the publicity office, which he says is the only place you can get any credit.

Here's a good one: A Travis fortune teller told Anna Q. Nils-

on he could visualize her as sign-

ing some sort of contract soon.

Anna Q., who is at present play-

ing the role of "Allegro Bru-

kew" in Richard Walton Tully's all-star production of "Flowing Gold," almost has a chronic case of writer's cramp from her con-

tractual proprieties. She's never without 'em.
### Pulse of the Studios

**For Week Starting Monday, Dec. 31, 1923**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>sets Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERWILLA STUDIO. 5821 Santa Monica Blvd. Ashton Dearholt, Pro. Mgr.</td>
<td>Eddie Lyons Production (Arrow release). Eugene Dever</td>
<td>Eddie Lyons</td>
<td>Ramsey</td>
<td>Cooke</td>
<td>Staff</td>
<td>2-Reel Comedies</td>
</tr>
<tr>
<td>BELASCO PRODUCTIONS, INC. 6912 Hollywood Blvd.</td>
<td>Jan. Young</td>
<td>All-Star</td>
<td>Special</td>
<td>G. P. Salm</td>
<td>C. O. Sessel</td>
<td>&quot;Welcome Stranger&quot;</td>
</tr>
<tr>
<td>FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.</td>
<td>Charles Chaplin</td>
<td>Young</td>
<td>All-Star</td>
<td>Special</td>
<td>Charles Chaplin</td>
<td>&quot;Welcome Stranger&quot;</td>
</tr>
<tr>
<td>CHARLES RAY STUDIO. 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.</td>
<td>Hunt Stromberg Productions.</td>
<td>All-Star</td>
<td>Special</td>
<td>Special</td>
<td>Special</td>
<td>Staff</td>
</tr>
<tr>
<td>INDEPENDENT PICTURES Corporation. Jesse J. Goldburg, Pres. &amp; Gen'l Mgr. J. P. McCowan</td>
<td>Franklin Fairman</td>
<td>Walter Griffin</td>
<td>Mack V. Wright</td>
<td>Agnes Parsons</td>
<td>6-Reel Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>JACK WHITE CORP. (Educat. Release) (Cameo Comedies).</td>
<td>Al. Ray</td>
<td>All-Star</td>
<td>MeGill</td>
<td>Staff</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>LLOYD HAMILTON CORP. (Educational Release).</td>
<td>All-Star</td>
<td>All-Star</td>
<td>Staff</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave. Fred Kley, Studio Mgr.</td>
<td>Hal Roach, Jr.</td>
<td>All-Star</td>
<td>All-Star</td>
<td>Staff</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>GARSON STUDIO. 1845 Glendale Blvd. Benny Zeidman Productions.</td>
<td>R. Wm. Neill</td>
<td>Ray June</td>
<td>All-Star</td>
<td>Josef Von Sternberg</td>
<td>&quot;Rose of the Ghetto&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.</td>
<td>R. Wm. Neill</td>
<td>Ray June</td>
<td>All-Star</td>
<td>Josef Von Sternberg</td>
<td>&quot;Rose of the Ghetto&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>GOLDWIN STUDIO. 7540 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.</td>
<td>Rupert Hughes</td>
<td>All-Star</td>
<td>John Meckall</td>
<td>M. K. Wilson</td>
<td>Rupert Hughes</td>
<td>&quot;True as Steel&quot;</td>
</tr>
<tr>
<td>TIFFANY PRODUCTIONS.</td>
<td>Robt. Leonard</td>
<td>Mae Murray</td>
<td>Ollie Marsh</td>
<td>David Todd</td>
<td>&quot;Mademoiselle Midnight&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>WM. Brush Productions.</td>
<td>Bertram Bracken</td>
<td>All-Star</td>
<td>G. Pollock</td>
<td>John Prince</td>
<td>&quot;The Great Struggle&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Regal Pictures, Inc.</td>
<td>Del Andrews</td>
<td>Max Dupont</td>
<td>Frank Gerhtby</td>
<td>Del Andrews</td>
<td>&quot;The Gallioning Fish&quot;</td>
<td>12th Week</td>
</tr>
</tbody>
</table>
GOLDWYN BREAKS HORNET'S NEST; ACTORS DECLAIM "THIRTY-THREE"

Samuel Goldwyn has stirred up a hornet's nest with his statement in the Los Angeles press that there are only thirty-three good actors in Hollywood.

Prominent players located here registered indignant protest last week over Roach's twist issue with regard to Mr. Goldwyn, the producer who is now arranging to establish producing headquarters in Los Angeles.

"I respect Mr. Goldwyn as one of the most powerful factors in the motion pictures today but I cannot conceive on what basis he establishes his statement that there are only thirty-three good actors in Hollywood," said Convey Tearle, popular leading man, at the United Studios last week.

"Thousands of actors find work in Hollywood studios. Hundreds of them graduate from the spoken drama, men who have established reputations as actors before they entered the silent drama. If Mr. Goldwyn is right then many producers are wrong for they are engaging daily, hundreds of men who they consider good actors.

"There can only be one way in which the merits of an actor can be judged and that is by his popularity with the public. Hundreds of actors in Hollywood are drawing millions of people to the theaters throughout the world. While all great screen favorites are not great actors yet it is certainly safe to say that ninety per cent of the great players who work in Hollywood are considered good actors by the public and that is really what counts."

"There are only thirty-three good actors in Hollywood then it is about time that hundreds of men who are making their living as actors, find other employment and make room for new talent," said Pat O'Malley, leading man for Laurence Taylor's Metro studio. "However, I disagree with the contention that there are only this limited number of capable actors in Los Angeles. Like in every other calling the capabilities of actors are measured by degree. I cannot agree with the belief that there are only thirty-three good actors appearing in pictures—and there are hundreds of them—due to the fact because they are capable actors. I am confident that from four to six hundred could be named and that any committee of critics would declare them artists of the first water."

"I believe that if the question were put to the public the number of good actors in Los Angeles would run into four times the number prescribed by Mr. Goldwyn," said Lloyd Hughes, leading man for Mary Pickford, Colleen Moore and other celebrities. "I should be interested in reading a list of Mr. Goldwyn's thirty-three and then submitting that list to the public for its opinion. Just what comprises good acting is no easy matter to determine but I would consider great actors greater and others poor. I believe there are as many great actors as there are on the stage, if not more."

"Esther Is Another Mayflowerite"

Esther Ralston, formerly a featured player in Universal pictures and who recently completed her work with Lubitsch in "The Marriage Circle," is a bona-fide descendant of Governor William Bradford of New England Colony. Naturally, therefore, her family tree brings her line back directly to the hardy band of pioneers who colonized the Atlantic in the Mayflower.

The actors in the various branches of the acting profession and the motion-picture field, have in their ranks quite a number of persons who trace a similar descent. At the suggestion of a small group now in California, Miss Ralston is devoting her leisure time to the organization of what is tentatively called the "A. D. M.: Actors Descendants from the Mayflower." It is planned to model this new group after the A. D. R.

"Ach, Buy Gum!"

Quoth Wrigley

When a man has spent a life time in mastering not only a difficult but priceless art—gum it is only natural that he should wish to pass it along in the most lucid manner. Thus the "Warehouse Players" in which he enacts the role of an accomplished machinist pleads his case for the whole company from the king to the jester doing their jaw calisthenics in typical Rogers style. It's going to be a great year for the gum manufacturers.
Page 8

“The Digest of the Motion Picture Industry”

BUSTER KEATON STUDIO. 1025 Lillian Way. Eddie Cline, Casting
Buster Keaton Buster Keaton Elgin Lessley Walter Reed Jean Havez “Sherlock Junior” Holly 28

LASKY STUDIOS. Tom White, Casting. 1520 Vine St.
Paramount Pictures. (Famous Players-Lasky Release.)
Johnston Cune All-Star Karl Brown Vernon Keays Walter Woods “Mammy” 2nd Week
Sam Wood Productions.
Irwin Willat Productions.

L. B. MAYER STUDIO. 5360 Melrose Ave.
Fred Niblo Productions.

MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting.
Louis B. Mayer Productions. (Metro Release).
B. P. Schulberg Productions (Preferred Pictures Release).
All-Star Karl Struss

METRO STUDIO. Romaine and Cahuenaga Ave.
Arthur Kerr, Casting.
Geo. D. Baker All-Star Arnold Eddington Ed Wharton “Revelations” 18th Week
Chas. Lyons“Helplessness” 18th Week
Jackie Coogan Productions.

PICKOFF-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.

PRINCIPAL PICTURE CORP. 7250 Santa Monica.
Louis Tothurst Eddie Cline Baby Peggy Glenn McWilliams Fred Tyler Walter Anthony Grey-Ussell Microscopic Motion Pictures Schedule “Captain January” 5th Week

R-C STUDIO. Melrose and Gower. 780 Gower St.
Mal St. Claire Emery Johnson All-Star

Carlos Productions.

ROACH STUDIO. Culver City.
Warren Doane, Mgr.
Rex Ingram Harry Langdon Will Rogers Robe Doran Ross Lederman 2-Red Comedy
Len Powers Animals Bob Douglas B. Currigan Reeves Staff
Robe Walker Our Gang Ed Willette Lee Gerstad Staff
Bob McGowan Plantation Harry Gerstad Harry Jaddad Staff
Peter Dearden Spat Family Frank Young Lloyd French Staff
Ralph Cedar Roach-Clements Loyd French Nick Harrowe Clarence Hennesce Staff
Roach-Clements Glenn Tryon Fred Jackman Clyde Hopkins Staff “Somewhere in Missouri” Editing

SUNSET STUDIOS. 7425 Sunset Blvd.

UNIVERSAL STUDIO. 1712 Glendale Blvd.

SENNETT STUDIO. 1712 Glendale Blvd.
Al Roselle Fred Thompson Walker Don Duncan 5-Red Western Preparing

SOUTH STUDIOS. 1712 Glendale Blvd.

STUART MACK STUDIO. 1329 Gordon St.

Ray Terry All-Star Bert Leongenecker Emile E. Dewey L. Y. Jefferson “The Everyday Mystery” 5th Episode


UNIVERSAL STUDIO. Fred Datig, Casting.
Universal Film Manufacturing Co. (Universal Release).


WARNER BROS. STUDIOS. 5842 Sunset Blvd.

Warner Brothers Productions.


WALDORF PRODUCTIONS. 6070 Sunset Blvd. Jimmy Duggan “Flatterly” 2nd Week
Lures for Tears

One word starts Estelle Taylor to crying. "Julia," murmurs the director in her ear.

Her mouth droops, her eyes half close. Slowly tears begin to fall. Soon they are cascading down her cheeks—and the camera grinds.

From the time she was a child of five, just starting to understand things, Miss Taylor and Julia Cunningham were pals—closer than sisters. They walked to school together. They sat across from each other in their classrooms. They studied together; spent all of their time together.

They even had the meals together and the shopping together. And stayed at each other's home when they were sick and had the same nurse.

They planned to go on the stage together. They rehearsed together. They were to have attended dramatic school together.

Then Julia died.

"Thoughts of her swing my heart," Miss Taylor told Radio. "When the director speaks her name my thoughts go back to the plans we made for a life together and of-of what happened—and I just cry."

Carmel Myers is a creature of exotic personality as well as of bizarre beauty and hence it is not surprising that odors touch her emotions more closely than does music. A drop of fragrant new-mown hay or the corner of her kerchief makes a leftover, merry-hearted country girl of her, a strong rosy scent transforms her into a blustering Bowery maid.

And "le Louvre Bleu," with its ethereal sweetness reminiscent of a departed lover, puts her first into an expensive then into sad mood. Soon her eyes glister. Then the tears come.

Blanche Sweet has not lived a life of perpetual joy, peace and content. Yet no music can arouse personal memories of sufficient poignancy to bring tears.

It takes the sorrows, the pitiful heart-breaking lot of others to wring water from her eyes. "There's a Long, Long Trail A-Winding" brings to her all the sadness that hung over the hearts of millions of mothers during the trying war-time days.

"It was a marching song in 1918," she explains. "The movie marketing men means men going to slaughter. It was a camp song, a trench song, that mingled with the whistle of shell and airplane. Hundreds died with its words on their lips. Its simple tune brings to my heart a hurt that nothing can crace."

When Rupert Hughes, who has directed Helen Chadwick in most of her recent Goldwyn pictures, asked the tears to run from his most beautiful eyes quietly aki the orchestra leader (there are orchestras on all motion picture sets; you know) to play, slowly and softly, "Love's Old Sweet Song," the second or third bar brings the flood. It has never failed.

It was at the suggestion of Miss Chadwick's mother, Mrs. Laura Chadwick, that he first tried that particular song in this way. She happened to be on the set one day several years ago when tears were demanded of her daughter.

"Ever since she was sixteen that song has made her sad," she said. "She never has told me why. She just cried the harder when I asked her. It used to send her to bed with hysterical sobbing. Now, after seven years, it brings a more quiet, thoughtful, sad mood." It is at sixteen or thereabouts that a girl generally has her first love affair.

INCORPORATE FOR "DINKY" DEAN

Four-year-old Dinky Dean, protégé of Charles Chaplin, and star of the Selznick film, "A Prince of a King," is to head his own production company.

Articles of incorporation of the Dinky Dean Productions, Inc., have been filed with the secretary of state of Maryland. The new producing company expects to start activities within the ensuing month. The organization is capitalized at $750,000 and the production schedule calls for four pictures annually covering a period of five years.

Several of these will be big special productions and the remainder five-reel features in which Dinky, who is expected to be the best available talent that can be procured in Filmland.
U. P. D. SIGNS SEAFARING MAID

Joan Lowell, a land-lubber of only two short years and with a record as a skipjack of the high seas as a sailsailor of her band, has landed the first long-term starring contract with the renowned United Producers and Distributors. She owes this distinction to the fact that her historic work in the important role of Lassie in the Associated Authors production of "Loving Lies" is so impressive that the title feature her strongly in the advertising for this picture. She already had her opportunity to show her mettle in the cinema art at the Goldwyn studios, where she attracted the attention of such celebrities as Rupert Hughes. Upon seeing a preview of "Loving Lies," W. F. Wood, vice president and general manager of the U. P. D., lost no time in getting the young woman to affix her signature to a contract which offers her exclusive professional services for a period of three years.

Miss Lowell was born aboard the D. P. St. Lawrence, commanded and with which she cruised in and out of every port touching the Pacific and Indian oceans for many years. Her mother died in her infancy and she was reared mostly by an old souwester, a pig-tailed seaman, and lastly by her father appointed as her nurse. A tarpon in served as her cradle and her inheritance the bill-of-fare. Up until two years ago when her father retired from

East Works With
West In Hollywood

East is East and West is West and ne'er the twain shall meet! This old adage was cast to the winds this week at the studio of the Pictures Corporation in Hollywood, where Harry T. Morey, one of the best known comedians of the screen, arrived in Hollywood and greeted Hohart Bosworth, a member of the cast of Baby Peggy's feature production that opened in January, now in production.

Morey has been in pictures since their very beginning. He was starred and has played feature roles in dozens of popular films. But for all his years before the clicking cameras, he has never before taken part in a film made in Hollywood.

Hohart Bosworth is often called the Dean of the Silent Drama. He also has been in filmsd since its inception and to our knowledge, Bosworth has never made a picture out of California.

But with All and Bosworth are appearing together with Baby Peggy and between scenes, one may often see the two popular comedians in the street. Telling each other of their interesting episodes in their careers—one in the East, the other in the West.

The "Somewhere in Missouri" contract signed by Miss Steiner has gone to Chatsworth where Roy Clements, co-directing with Hal Roach, will shoot the final scenes for that comedy-drama.

Graf Will Lead Scribes to 'Frisco

Max Graf, supervising director and his brother Louis, president of the Graf Production Company, have produced most of their pictures at San Mateo, are both working for the success of the Wampas ban which will be held in San Francisco, their birthplace. Max Graf who was the first to leave Hollywood on the night of Jan. 17th to escort the hosts and baby stars as an envoy de luxe to the WAMPAS Banquet. As is quite natural, Max Graf is always a booster for San Francisco and is optimistic about its future. Likewise since he spends so much time in Hollywood, he is also one of its best boosters. The competition between the two is only friendly and good for both, he insists.

TOURNEUR IS ASSEMBLING "TORMENT"

Maurice Tourneur is placing the finishing touches to "Torment," his newest M. C. Levee production for Associated First National release.

Scenes photographed in Japan especially for the film, have just been received at the United Studio and conclusively point the way for the picturization. The work of editing under Mr. Tourneur's supervision will begin in a week or two after the next week when the production will be shipped to First National in New York for early release.

"Terror," considered the most sensational of all Tourneur melodramas. The Japanese earthquake and the Russian Crown jewels figure prominently in the story and afford picturesque plot material that is said to keep the

ANDERSON DISTRIBUTES "HARRIS CLASSIC"

The first release of the Theatre Owners Distributing Corporation through Anderson Pictures is "After the Ball," written by Charles K. Harris of his famous song of a generation ago.

Mr. Harris, who is one of the most successful song-writers of the day, prepared his own story, from which James Colwell made the scenario. Dallas Fitzgerald directed the picture, and the cast includes Gaston Glass, Miriam Cooper, Edna Murphy and Robert Frazer.

"After the Ball" was produced by the Renco Film Company of Los Angeles, which for over a year has been under the management of the late Harry J. Reynolds, will be remembered as sponsor for a number of successful productions over the past three years.

It is doubtful if any popular song of the past quarter-century ever enjoyed the nation-wide vogue of "After the Ball." To date more than 8,000,000 copies of this popular tune have been sold in this country alone. Its foreign distribution has been equally as successful.

J. Aldrich Libby, "The sweet

Might Have Bolts and Latches

Josephine Crowell, of the Robert Wulff Tully company, is engaged in the making of "Ruth Beach's "Flowering Gold" for First. As is the case with many of the discussions of a petition to the city commission, enlisting their aid in the financing of methods of entry into their corporations, she suffered a trying experience yesterday with the cops waiting. At last, after much suffering amidst groans and the strangeling a maid found Miss Crowell endeavoring to get half in, half out of the marble creation.

This is a standing offer complimentary tickets to "Gold Gold" to anyone who can tell Miss Crowell manages to get the dress.

Reveals Limits of Stage and Screen

The student of dramatic construction can find them the most interesting whenever he sees a screen adaptation of a stage production. He notes the limitations of the two media of expression. Albert Knox, well-known scenarist, writes in this out in explaining the pros and cons of translating a dramatic fi from the footlights to the silent screen. First his impression with "The Monster" Crane W. barn's stage success which will be produced by Robert West.

As in the case of "Bavarian," Universal picture which Albert Knox wrote the screen adaptation of, "The Monster" includes the addition of what finally be about three reels of finished picture in order to give the characters and motive for action. With the background established in the spectators' seats in the first half of the film, screen play proceeds much as stage play, with minor differences.

Scenarist Has Home On Hotel Row

Charles Kenyon, the novelist and scenarist who works in what is undoubtedly the most pleasant home in the whole of Hollywood. He occupies a suite of rooms on the roof of the fountain hotel, and when the open windows he sees the entire city, on this side the hills which form Los Angeles.

This is the only roof studio Hollywood; although there are other well-known studio houses in New York.
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I am the Voice and the Echo of Filmdom. I am a part of motion picture tradition. I came to you in years long past to fulfill my duty as a truthful chronicler and a faithful counselor and today I am more avid and enthusiastic than ever before to perfect myself. I am deeply rooted in the premier achievements of the shadow stage, yet I see the road ahead and mine eyes seek the distant heights. While I pursue the elusive will-o'-the-wisp I maintain my earthly balance with dignity and composure.

I am Comedy and Drama, the incarnation of sorrow and joy. To you I bring Life in the high and low places of the world. I am the representative of the greatest artistic and educational medium in existence today. I am the poet and the dreamer ... and the man entwined in the drab meshes of Things. I am the light on the long dark road. I am the sunshine in the Valley.

I am the Thought and the Meditation, the Plans and the Activity of the mentors and geniuses of the cinema. I make respectful and uncolored delivery of a myriad messages, and I listen to those who know wherever they speak that I, too, may gain wisdom. I speak of the rosy hopes and accomplishments of the industry of celluloid romance.

I embody Fraternity and Sincerity, good fellowship and aid for my brethren. I abhor sin and conceit. I am the sworn enemy of the leech and parasites preying upon the wealth and hope of Filmdom. I do not stoop to endorse false cures and deceit for monetary remuneration. Political hirelings are an anathema to me. I am resolved to advance the highest ideals of literature and journalism as established by the true man of the Pen and Press.

I am Tolerance and Faith. I am not hastened to condemn my unfortunate kin. I am tolerant of their sometime-wayward actions for I know the cloak of genuineness and big-heartedness. I have faith in mankind and I believe in its innate purity and worth. I prefer to extend the helping hand. I do not strike a man when he is vanquished. I do not wound him by life's buffetings.

I am the Idealist with a Definite Purpose to portray my role well and stand before the Camera unabashed.

I am "Camera!"
FEWER CHARACTERS, SAYS LEVEE

show me a scenario with six or seven characters and, all other things equal, I'll show you the one that will soon find a market.

This is the statement of M. C. Levee, producer of Maurice Tourneur Productions for First National and president of the United Artists.

One of the chief reasons why Tourneur and I selected the story of "Torment" was the fact that the play had only seven characters.

If scenario writers and those who aspire to writing for the screen would concentrate on the action of plots with six or eight characters, I believe the motion picture audience would show new signs of progress.

A careful survey among exhibitors and the public indicates that one of the main faults with the majority of pictures is the fact that they had too many characters in the story. Sameness of characters in stories should also be eliminated. Where two characters look and act alike there inevitably arises confusion in the minds of the audience.

I believe that most scenario writers who avoid these two items in the creation of plot material, will find a ready market for their efforts among producers.

As soon as the audience begins to feel confused in following the story, the entertainment value of the picture immediately drops. Few characters and each character as widely different as possible from the other. This is my opinion, as a producer in constant search of story material, is a rule that if followed, particularly at this time, would prove highly beneficial to both the author and the producer.

Bert Meets Bride
In Proper Mufti

A heartless joke was attempted on Bert Woodruff, character actor, by the cast and others on the "Flowing Gold" stage, where Richard Walton Tully is filming the Rex Beach novel, yesterday.

Woodruff was nearly forced to meet the train carrying his bride-to-be into Los Angeles, in his eccentric costume worn on the set.

Woodruff, representing Pa Briskow in the story, is a poor old Texas farmer who has struck oil all over his place and invests immediately in the wildest clothes imaginable. He was wearing this screaming outfit that day and George Reehm, the assisting director, would not dismiss him until almost train time, in the hope that he would be forced to wear his makeup to the depot.

Bert fooled them, however, did a lightning change and arrived at the station in ample time to worry a few moments for fear the lady had missed her train.

They were married that evening.

Elements Rage
At United Studios

Yesterday another thrilling sequence of "Flowing Gold" was staged on the studio lot by the Richard Walton Tully company—a combination of fire, storm and flood. The flames leaping high in the air, the dense smoke, the artificial rain, the wind machine and lightning flashes attracted the curious for miles around.

Some, bolder than the rest, climbed the studio fence and watched the scenes from this vantage point.

"Hey!" called one of these unbidden guests, to Ray Colm, Tully's publicity man, "ask that guy if he'll move over a bit so we can see."

But the press agent did not deliver the request. The gentleman who was comfortably seated on a camera parallel happened to be Richard Walton Tully, himself, who was really entitled to a reserve seat.

Wood Speaks of Films' Two Faults

In this era of great vogue for motion pictures, it is interesting to note, despite the fact that most of the outstanding screen triumphs have been original stories enacted by artists almost totally unknown to the public previously, most every producer in the field makes a specialty of filming only bestselling books and successful or unsuccessful stage plays with the casts so crammed with stars that they fall over one another in their mad scramble to keep within camera range. "The Birth of a Nation" and "The Miracle Man," the first production of "The Cheat" and "Intolerance" are only a few of the more notable examples of how the story or the production has been "the thing" irrespective of its prior history and also irrespective of who's who in the cast of players. Perhaps the two biggest follies of the photoplay art today are: the alleged exploitation value of an adaptation and the attractiveness of an all-star cast. All the foregoing is according to the opinions of W. F. Wood, vice president and general manager of the United Producers and Distributors, which company proposes to do things differently from the very inception of its career.

Small Cast for Tourneur

Maurice Tourneur's newest M. C. Levee production for First National Pictures, "Torment," offers a unique story, at least as far as this director is concerned, in that the entire cast consists of only seven players.

This marks the smallest cast ever directed by Tourneur who in the past has seldom produced films with less than twenty leading roles.

My Dear Doc—

Sorry not to find you in, but might have known you would be terribly busy this week with the new sheet.

Daddy and I want to wish you much success in the New Year and hope you will get over to see us real soon at the Hollywood Studios.

With love,

PRISCILLA.

"Mike" Tellegen

Success and best wishes for the new "Camera" from a friend of yours

Telephone 638-06
Wampas Wails
By PETE SMITH

Warning to press agents who photograph their stars in the act of reading the New "Camera!"—you pay for the cut.

Ray Leek and his father-in-law entertained a number of the Wampas boys at a party given last Thursday night in the discarding room of the Leek mansion. Among those who enjoyed the hospitality of the Leek table were: W. Greene, Al Willkie, H. Reall and L. Weingarten.

The color scheme of the table covering was green. The host and his father-in-law were blue. The guests were tickled pink.

Harry Bradt denies that he has sworn to an affidavit that the publicity on the Wampas ball started two weeks ago. Sam Cohn and H. Reall to the contrary notwithstanding, or what have you?

Mike Boylan will be spared the pain of writing stories about himself in the future. Mike has engaged Tom Reed, protege of J. Jackson, to write about Boylan—provided First National is mentioned somewhere in the story.

Little Arch Reeve says New York is a great institution and is here to stay. While in Manhattan, Arch purchased an asbestos suit of armor so that no fires could be built under him.

The Wampas headquarters are located at the United Studios where M. C. Levee is President and Maurice Tourneur is producing pictures for First National and Conway Tearle is acting in "Lilies of the Field" and Lloyd Hughes is playing in "Welcome Stranger"—and—but those are my only clients working here.

Special train for Wampas Ball in San Francisco, leave Los Angeles on January 18th and brings you back Monday morning, the 20th. Howard Strickling at Metro Studio in charge of transportation and reservations.

In the language of Jeff Lazarus, "Hurry! Hurry! Hurry! Reservations are going fast.

Any Wampi caught giving any printing to any printer anywhere, excepting Tony Martin, will be compelled to listen to Arch Reeve's experiences in New York.

Jack Hill intends to nominate Art Wentzel as the chairman of the committee on boxes at the forthcoming meal. Art always takes good care of everything. Big hearted Art will turn over a star's box to a newspaperman any day.

Continued on Page 18

SCENARIES and continuities expertly c. by Anne Jandelsburg, publicist, at Metropolitan 6532 Hollywood Blvd., Phone Holly 675.

FOR RENT: Bidell & Howell Camera, shutter, complete studio equipment, F. Metropolian 6536, days; night and Sun. 829-573.

WANTED to hear from people that are interested in motion pictures and that are afraid to go in the mountains and afraid to get real stuff. Address Walker, Car Magazine, 6010 Hollywood Blvd.

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The Return to Characters

By FANCHON ROYER

It was very tall and distinguished in the costume and neat Van dyke that were the abiliments of the fourth Duke of Norfolk. We found difficulty in separating the from the characterization as we entered Howard Gaye, on a Pickford set. "Dorothy Vernon of Haddon Hall" was being completed. He was telling us the Duke of Norfolk had been a relative of his own ancestors, the Howards, and we all believe it. The historical nobleman before us was more than an illusion! "that an exceptional role in which to return the American screen, Mr. Gaye.""Yes, is it? Fortunate for me, I am that I was able to arrive in time for it." Mr. Howard Gaye, so well-known to our fans a few seasons back, has recently returned from London, where he went two or three years ago to fill several engagements in the English studios. We had heard of his great success in the featured role of Gaumont's historical production, "Byron," but foreign films have rarely seen, that we had, otherwise, just lost sight of this erstwhile Griffithite. We mentioned the fact that we had seen very clearly his vivid portrayals in "Birth of a Nation," and "Intolerance," he suggested another question. "We've gone in for historical characters as widely, haven't you, Mr. Gaye?" "Rather, I branched from leads and suave ones into this sort of thing with the photos you have just named. Robert E. Lee is one and the Christ in the other right that field before me in a fascinating way. Since then there have been others—

from King Haakon to an Egyptian Pharaoh. These roles demand research that adds invaluable to anyone's education. In the future, I hope to be provided with many such."

We chatted along, for a time then, and we learned more of this artist's career. Commencing with the Ben Greet Players in London, it first struck into the American films with Kalem in 1913. When that outfit disbanded, Mr. Gaye immediately joined Griffith playing in all the units of the old Fine Arts company. As there were sometimes twenty of these, life was scarcely inactive. "After that came a very great expansion for me," continued Mr. Gaye. We thought we detected a whimsical note in his careful enunciation. "I was contracted to direct a series of ten-reel features by Mena Films. The first of these, 'Restitution,' was just completed when the war broke out. Perhaps you recall the production, something of a spectacle including pre-historic, Babylonian, French and other episodes. Naturally there was much satisfaction to me in the enthusiastic reception which it was given. But there was the war, you know. And I had been feeling it for several years, as it was, I enlisted and the Mena series was not continued."

Before we had time to consider the significance of this sacrifice, the actor was through the war, with a short gesture, and telling us of his subsequent work. With his return from the front, there had been leads with May Allison and Katherine MacDonald,—and always his characterizations. He filled the positions of technical advisor on several European productions and then he returned for a space, to his native land. A widely read, admirably poised figure, there is an ineffable subtlety in his manner, his philosophy and his work. One feels that where other players might guess at dramatic effects, Howard Gaye knows such values to their fractional parts, and utilizes them accordingly. The screen can very profitably absorb many such personalities.

May the New "Cameral" Progress and Prosper

ADONIS DE MILO

Telephone 638-06

At present on location at Catalina with Frank Lloyd unit filming "The Sea Hawk"

May "Cameral" Gain Added Lustre in the Years to Come

JOHN HERDMAN

Publicity Spells Success

EDITH M. RYAN

1150 ORANGE GROVE AVE

HOLLYWOOD

PUBLICITY FROM ALL ANGLES
The remains of Frank Hayes, famous comedian, were brought to San Francisco for burial Monday morning, at Cypress Lawn Cemetery. Funeral services attended by many of the greatest directors and players of the cinema world, having been held at his late residence in Los Angeles on Sunday, there were only brief words of comfort and prayer spoken at the grave. Mr. Hayes was not only born and raised in San Francisco, but was a member of one of its oldest families. So it is an odd chance that his last picture and the greatest part of his whole career should have been in “Greed,” which way almost all films here, and to the preview of which he had looked forward with so much interest, only to die too soon to see its first showing.

Chester Conklin, who has just finished work in “The Galloping Fish” came to town last Saturday for a few days stay, to talk over an offer from one of the local production organizations for his appearance in a series of comedies.

The Rellineo Films of this city and Hollywood will begin production on their next picture the middle of January. It will be “The Bowery Bi-Weekly” from a story by Dr. Alexander Irvine, and Colin Cambell who will direct, is now hard at work on the continuity. Gordon Michie, business manager of the organization with his wife Grace Sanderson Michie, head of the scenario department, are now in New York, but will return to California within the next week or two.

Herman Lublin, and Ernest Traxler, heads of the newly organized Cinema Arts and Crafts will leave for the South within a few days on business. They expect to be in shape to begin production with at least two of their proposed six units, early in the new year.

Great consternation reigned at the Warfield Theatre last Tuesday when it was discovered that Irish, the wonder dog, who was making personal appearance with the showing of the latest Graf picture “Half-a-Dollar Bill” had disappeared. Rewards were offered when he failed to return the next day, and he was at last discovered in Daly City in the house of a man who had stolen him, and safely returned to his distracted master. The unusual work of Irish and Camco, the two dog stars, add not a little to the success of “Half-a-Dollar Bill” which was so warmly received all last week at its first public showing.

Frank B. Marriott, head of the Marriott Productions, thinks that he has the greatest find of a long time in the film world, in little Pepita Riviera, who will play Little Lily Gee in their forthcoming production of the story of San Francisco’s Chinatown “Young China.” Her discovery was an accident, as Mr. Marriott first saw her dancing in a pagant at the most fashionable hotel of Shanghai, China, where she was representing her native country Guatemala. Struck at once by her beauty, and her screen possibilities he arranged to have her brought to this country by her guardians, as she is only sixteen, where between her appearances before the camera she will complete her education. Forrest B. Creighton, head director for the organization, feels that little Pepita is not only a wonderful screen type, but that she has that divine fire and acting ability rarely combined with beauty.

Marie Cahill, famous both on the stage and screen, spent several days last week in San Francisco.

Dorothy Devore came to towns last part of last week to appear at the Grove Theatre all this week in a special skit that has been written for her as part of Pan Ash’s big concert. For this week marks her first showing on any screen of the late Christy comedy “Kiddie Katie” in which charming Dorothy plays the lead.

Much attention is being attracted this week by the world’s premier showing at the Warfield Theatre of “Black Oxen” made by Frank Lloyd Productions from Gertrude Atherton’s popular novel. The novel them of the story, Mr. Lloyd’s fine direction, and the beautiful work being done by Corinna Griffith, Conway Tearle, Clara Bow and other members of the cast combine to make a picture that has called forth unsought praise from all who have seen it.

Nora Bayes has been held over as the headline attraction at the Orpheum Theatre for a second week, where she is charming large audiences by her varied songs, also an appearance of her small adopted son Peter who forms a good excuse for the singing. “Dirty Hands” as only Nora could sing it.

The ticket sale for the Wampas Ball go briskly on, and much local interest is being taken in the forthcoming big event. All leading hotels already have long reservation lists for the week-end over January twelfth, and it looks as though Hollywood for a few days would be a deserted village.

Conway Tearle—debonair, sophisticated.

The four words suggest one another as naturally as Beau Brummel suggested “beau.” To quote an Iowa miss who came from a Long Beach theater after seeing for the tenth time that week a film in which he appeared, “He wears a silk hat as naturally as if he slept in it.”

But this easy-mannered man-of-the-world, who is reputed to draw the largest salary of any of picturesdom’s leading men, has had his downs as well as his ups. He speaks of them reluctantly, not because he is ashamed of them but because the details of his life appear to him to be of no interest to anyone else.

Of a long line of theatrical people—the Conway’s have been noted actors for more than two hundred years—his early life was an easy one. Raised amid comfortable surroundings, with cultured people for his associates, his tastes were formed along lines of elegance rather than ruggedness.

But family reverses soon after he entered his teens changed, for a few years, the whole current of his daily habit and association. He needed money with which to buy food; he was of sturdy build; an athlete. There was no place, just then, for him on the stage.

An athletic trainer who had taught him at school gave him the opportunity to earn a few pounds—he was living in London then—and he took it.

That night there entered the lists of the London prize ring a new contender for the welterweight championship.
A Big Handshake for the New "Camera!"

from

"PETE" SMITH
Director of Inkslinging for United Studios

Malcolm Stuart Boylan
Director of Publicity for Associated First National Pictures, Inc., United Studios

Richard Walton Tully
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BUSTER KEATON
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HARRY BRAND
Director of Publicity
Wampas Wails

BY PETE SMITH

Continued from Page 14

Charlie Condon has heard a rumor to the effect that the Wampas will hold a ball this year. If the report is true he guarantees to be present and enjoy himself on this occasion. The committee is working hard to give him a good time.

Will Murphy has joined the Wampas Press Dept. Will will work well, what?

Treasurer F. Perret is wondering why the loyal members who always attend at least one meeting a year, have suddenly discovered the fact that they are behind in their dues.

Too bad that ruling passed some months ago which will prevent a few of the boys from getting a hundred-dollar-trip for six bucks.

In connection with the Frolic and Ball, H. Brand, Chairman of the Publicity Committee said: "Norma Talmadge in 'Ashes of Vengeance' marks an epoch in the progress of the film art."

Take care of that, Jeff.

George Landy's telephone number has been changed.

In fact, it has been lost.

J. Fuller and M. Howe have formed some sort of a partnership whereby players will be induced to spend some money on publicity. A couple of bright lads and both are paid-up members. Cheers and cries of "Hear, Hear," from Mee, Hall, Coln, Landy, Lichtenstein, Davenport and Gene Woodway.

Caught at sunrise: S. Cohn underbidding Lichty on a prospective $2,500 account in front of John's Cafe. When last seen Sam was ahead of Lichty by one hand wave.

If you are not a Wampi you probably not laugh at this column. If you are a Wampi you will probably write "Camera!" begging the editor to discontinue it.

Under the Mask

BY PETE SMITH

Continued from Page 16

but now skillfully mended so that a scar shows only on close examination, and a nose that shows a faintest trace of once having been broken testify to that.

"It was terrible; I don't like to be reminded of the experience," Tearle says when, at infrequent intervals, he speaks of it. "I still box. I don't min the punishment. But it was a precocious living I got, and surroundings that seem to be a memory now. My manager got most all the money, I found afterwards. He only gave me enough to keep me alive."

"But," with a grin, he adds, "I was within one notch of the championship when I got a chance to go on the stage."

For many years Mr. Tearle played opposite the great actresses of the American and English stage, Ethel Barrymore, Grace George, Ellen Terry, Billie Burke and a half dozen others.

He has just finished "The Next Corner" for Lasky and is co-starring with Corinne Griffith in First National's "Lilies of the Field" at the United Studios now. His last picture to be shown in Los Angeles is "Ashes of Vengeance," with Norma Tal-
Price Marks and Hokum

By EDITH M. RYAN

Max Graf, supervising director of the Graf Productions, scattered a few myriad of brilliants in a recent conversation and the above are some of the same.

"Money in America has always been noted for its vocal powers and in the silent drama of motion pictures the way it has talked has been variable," said Mr. Graf, as he lunched over a luncheon table the other day at the Hollywood Hotel. "Bigger and better pictures as the slugs go, the producer having been regarded suspiciously for some time by the public is now only a humorous line in its opinion. When we are invited to a dinner does the host have to tell us how much each item of food costs? The public has been introduced so much to the price mark that it is no novelty. Without any discount it certainly could reply: 'Excuse me, but I think we have met before!' The price mark more than anything else will keep pictures in their infancy.

"Sens that flaut cost are bad business. I have been in the homes of many millionaires, but in no single instance were any so magnificent as those depicted on the screen. Money has talked loudly too, vulgarly in the past. Now let art talk and let realism assert itself!"

Then Max Graf made an interesting admission.

"There is a silent partner of the bulk of producers, directors and even actors. No dragon of old ever threw a greater fear into a human than this silent partner—the box office," he laughed. "When my brother Louis, who is the president of the Graf Productions and myself started out on our own, we agreed to snap our fingers at this kill-all art. Yes, that's what it is—a kill-all. We said if we have to generate box office revenue, we'll just let the other fellow do it instead."

"Now we know the public. We know that it is human and we are making human pictures. But we have not insulted our public ever by thinking of our product in the terms of the box office. Since there is so much about box office attractions why not use this as the title of all pictures. Think of the drawing power in electric lights!"

"There is a word that should be eliminated from motion pictures if we want to make 'em better—that same word—'drawing power.' We buy stories because we fondly imagine the author has 'drawing power.' We cast actors we believe have 'drawing power.' All we are doing is to keep the industry in swaddling clothes. When an actor with a name is cast in a role in which he is in no way suited, he is not a drawing power at all. The public sees him, goes away and spreads the report that and so is miscast. There is resentment against the producer who performs this breach of confidence and a question raised in the mind of many people if after all the actor is so miscast but instead, slipping, stocks of an actor drop every time his name instead of his adaptability to a part is considered."

"Pictures will improve when producers look for real actors. The star is the actor who really can scintillate. There are a lot of actors who are of stellar calibre, but unfortunately for better pictures, producers are the last by whom the new are tried and again the last to lay the old aside. There are only a few fixed stars in the heavens, but the industry registers a different finding!"

"Bit by bit the hokum is being banished. Some day there will be a grand holocaust for the price marks. Some day it will be wrenched form to say how much a production cost. And some day into the obsolete phrases will pass—what has been for years the touchstone of thousands of pictures—a box office attraction! Some day exhibitors will advertise with pride (that may cause shame to a few) that we have no box office attractions! Just pictures that are artistic transcripts of life. Yes, the theaters are crowded!"

A 5000 to 1 Win

By GEORGE LANDY

Edith M. Ryan is not only the sporting page, although—play on words may be permitted, it is of the human race. The head of the usual oval race-course, the mats in the Screen Sweepstakes start at one point geographically and socially, a Swedeb girl in Sweden, the cabaret girl in Moscow, the farmer's daughter in Doctors, the New York society, the rags of a New Orleans convent, and the girl in a Los Angeles department store are some of the fillies that have crossed the blue ribbon heretofore. Each of girls broke through the field and finally to the tape, a winner—the prize being a fat picture contract.

Nestles prove that the girl who comes to wood and starts as an extra, has odds over 5000 to 1 against her ever becoming a movie player on the screen. Naturally, every girl who comes to Holly-wood figures that she is one, for this the thin reaction to statistics. Despite hard-earned and even despite realization of the limits, hope still springs eternal in the heart of the extra girl. A over a year ago, a school teacher in Arizona, whose name was Rosemary Cooper, had the mumps. As a consequence she was away from her pedagogic cares for three weeks. When the mumps had left her, she found that she had been "kicked" for the period of her absence by an over-mathematical school board. Whereas, she was naturally incensed, and decided to fulfill an ambition which she had secretly cherished in her heart for many years. Even with the deduction of the three weeks' salary, she had enough money to get it seems that Rosemary Cooper has finally reached the winning line. She is playing the second lead in support of Mary Carr in this film, "The Man from the Second City," for the F. B. O. Studios.

The race is on. Rosemary Cooper wins at 5000 to 1!
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Palmborg's Paragraphs

It was a great pleasure to add Jack Mulhall and his lovely wife to my list of policy holders, but it was a greater pleasure to add his name to my list of friends. Naturally every business man makes friends through his business associations, but it has been my privilege to meet some of the most interesting people in the public eye.

These two young folks enjoy every minute of their life. They are interesting, entertaining, and have exceedingly likable personalities, and as a result they are very popular. Mulhall has a long term contract with Joseph Schenk and at the time we were talking our business he was playing with Crook Blinn and Miss Endi Bennett in "Bad Man."

A great deal has been said and written about the wild life of Hollywood and the parties given by motion picture people. Doubt if anyone has had more real inside information about the lives of the picture people than I, for in the insurance business at careful inspection and examination is required before a policy is granted. People have been dissipating cannot pass these tests. The fact is that a policy issued by the New York Life is a certain indication of good health and right living on the part of the one to whom it is issued. We find that most of the picture folks pass a number one examination; that these fine looking men, with splendid physiques, measure up to their good looks.

As for looks—Jack Mulhall is one of the finest looking men on the screen, and his wife could easily take the part of his leading lady, as far as beauty is concerned, for she is a very beautiful and charming woman.

However, she prefers the role of wife of Jack Mulhall and claims no honors, but I found her to be as keen a business woman as I have ever met.

Mr. Mulhall leaves his business affairs in the hands of his capable wife. Both of them took insurance but it was Mrs. Mulhall who went into the "why and wherefore" of the policies. She analyzed the different forms and made sure that she knew all that was offered and then we figured out just what suited their particular needs. She has a keen mind that is quick to understand. I feel that the fact that Mr. and Mrs. Mulhall took insurance through me is a good indication that we deliver the goods.

They were building a new house while I was dealing with them and I had occasion to hear some of her business transactions in regard to the new home. She was familiar with lighting fixture prices, was well versed as to interior decorations—she knew what she was entitled to and saw that she got it. I admired her business ability and her courage to demand that which was rightfully hers. They are living in this new home now and are ideally happy, for it has long been their ambition to have a place of their very own. It is located high up on one of the Hollywood hills, where they have a glorious view of the surrounding country.

Jack Mulhall will always be popular with the public for he is the kind of chap who takes you into his confidence. His audience feels they have always known him. His easy manner, good looks and personal appeal have brought him a host of friends, who eagerly wait for his latest productions.

GEORGE ("LADDIE") HEALD

Energetic young Englishman, 25 years of age, ambitious and ready to prove it by hard work, desires connection with local film producing organization offering opportunities for advancement. At liberty February 4th. Have played in vaudeville and musical comedy in New York and would prefer acting, but would consider technical or other work. For further information address box ZT-10, "Camera!" or phone Colorado 3800.
Terry Starts at Mack Studio

The Raymond D. Terry Productions are now producing “Eyes That See” at the Stuart Mack Studio under the direction of Ray Terry with an all-star cast including seventy-five of the screen’s most beautiful children.

George Ezra Crane, Jr., recent winner of the Illustrated Daily News Wonder Child Contest has been cast to essay one of the leading roles, that of the little Prince.

HOWARD GAYE

MARY RUBY
Ingenuene
594-774

DONNA HALE
Starring in Roy Hughes Prod.

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Phone Holly 5120

Remarks:
At present in Emory Johnson’s Production “Swords and Plowshares” Coming Releases—Goldwyn’s Victor Seastrom Production “Name the Man Granadas’ Fred Windermere Production “Eight Bucks”

HAPPY NEW YEAR TO ALL
Best Wishes to the Other Thirty-two

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Jesus reduced the Ten Commandments
One: “Do unto others as you would th
should do unto you.”

Jesus warned men against paying too much attention to the letter of the Ten Commandments, and too little to the Spirit of One. A warning that is still worthy of a

tie.

Jesus did not teach contempt for life at its enjoyments. He over threw the tables the Money Changers, but he presided, the tables of the Wedding Feast and add to the joy of the gathering.

Religion should beautify the pleasures
life and enhance their value.

Life is our greatest gift. Our Religion
should teach us how to make the best of it.

Cast of the Week

“THE SEA HAWK”
Directed by Frank Lloyd

CAST

The Sea Hawk.................. Milton S.
Lionel......................... Lloyd Hug
Rossamond................. Emil Ben.
Peter......................... Wallace MacDor
Jasper Leigh................. Wallace Be
Yosuff....................... Albert Fri
Ali....................... Fred De S
Marzak..................... Wm. Collier
Insanta..................... Christine LaM
Tsamanni.................. Hector V. Sa
Sir John................... Marc McDerr
Fenzlitch .................. Media Re
Spanish Commander......... George E. Ron
Ayoub...................... Otis Ha
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PLOTS!

We need story-plots for our new magazine, NOVELS. To keep its pages pulsing with the heart-beats of real experience we want you to send out of your personal experience or the life adventure of another, a story—just for a short novel—the kind you will find in NOVELS. Every man and woman has one story, try it. No trained skill is required to write a short plot of 500 words. It's the idea we're after. We need vital, unusual story-plots for our 1-24 publishing budget. We will publish your name as co-author with our staff writer, who will write the action novel from your plot. A little more than a year ago a young man, 21 years old, friendless, penniless, riding a freighter, read one of our announcements such as you are now reading. He wrote a plot. We bought it. Today that young man is billed as "the new Kipling." His stories are in the Saturday Evening Post, Cosmopolitan, Collier's. (Read about him in NOVELS.) See details of this extraordinary offer for vital story material in NOVELS. All newsstands today or of "sold out" send 20 cents to

FICTION HOUSE, Inc., 8th Ave. & 34th St., New York
PRODUCTION ACTIVITY RESUMED ON BIG SCALE IN HOLLYWOOD

FLMDOM AROUSED BY VICIOUS SHULER STAB

Big Pictures Begin With New Year

After almost three months of inactivity in the local studios production has once more begun on a normal scale. Indications point to the greatest year in motion pictures. This is evidenced in the statements issued by producer, distributor and exhibitor, and is solidly confirmed by the work now well under way.

Judging from the varied announcements there will be no radical change in the type of pictures for the coming year, the spectacular film keeping pace with the ordinary drama of everyday life. At the present time the independents are well ahead in the race for 1924 honors, the larger companies just beginning to swing into line.

For the producer, the player, and everyone this promises to be the long awaited year. Production will be at the height during June, July and the first part of August.

Mission Starts With "Flattery"

The Mission Film Corporation, of which Leon Rice is President and General Manager, has started a new production, the publicita- tion of "Flattery," an original screen story by H. H. Von Loan. The continuity is by Jefferson Moffatt. Rice is being assisted by Norman Walker, business manager of the company, and Edward Mc- Cray, production manager. Tom Farman, who directed "The Virginian," is wielding the megaphone on "Flattery," with Jimmy Dugan, who was chief assistant director on "The Hunchback of Notre Dame," as his assistant. The production is being photographed by Harry Perry and King Gray, the former having also photographed "The Virginian." In the cast are John Bowes, Marguerite de la Monte, Alan Hale, Grace Darmond, Edwards Davis, Louis Morrison and Larry Steers.

"Flattery" is a modern melodrama built around a tense theme and big situations, and with a startling climax. It is the Mission Corporation's second production, the first having been "The Barefoot Boy," which is now being given its initial showings.

JASMINE RETURNS FROM ALASKA

Arthur Jasmine, prominent character actor, has returned to Los Angeles from Fairbanks, Alaska, where he was engaged in a film production under the direction of Norman Dawn.

KENYON WRITES 1ST WITH N. Y. LOCAL

Despite the changing fashions in film stories and their locale, it is still true that the scenes of a great many photoplays are laid in New York and Paris. Strangely enough, Charles Kenyon, the eminent playwright and photodramatist, who has given scores of stories to the screen, never wrote one situated in either of these two cities, until recently, when he furnished a story to Fox with a Parisian locale, and the scenario which he is preparing at present is laid in New York City. Thus another film tradition is upheld!

Incidentally, play-goers who remember the tremendous success of "Kindling," in which Charles Kenyon was first won literary fame, will be interested to hear that he is at work on another stage production.

Goldwyn Now Has Rental Department

Organization of a "rental department" of the Goldwyn studios to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president.

The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Besides the Goldwyn units at work, three other producing companies now are working on the lot. The Tiffany company, producers of Mae Murray pictures, Carlos productions, which made Roland West's "The Unknown Purple," and the entire Truitt organization, all have leased space at the studios.

Several other companies are asking for space, due to the unsurpassed facilities of the big Culver City plant.

Donald Mack, local independent film producer, writes in to say editor to tip him off to the fact the Jack Pickford extremitites are once more doing full duty after a three weeks pneumonia confinement.

“CAPTAIN JANUARY" NEARS FINIS; IS FIRST AMBITIOUS BABY PEGGY FILM

The story deals with the life of a little tot cast upon the shores of a barren coast after a shipwreck. She is picked up by an old lighthouse keeper and taken into his modest home where she lives for many months. How she is finally discovered by rich relatives and how she and the old lighthouse keeper finally find happiness in the home of the little child's relatives, go toward making up one of the sweetest stories that the screen will present in a long time.

"Captain January" is the first of a series of productions that Principal Pictures will make starring Baby Peggy. Four features are planned each year. The series contract covers a three year period.

BABY PEGGY'S first feature, "Cap- tain January," being produced by Principal Pictures Corporation, is fast nearing completion. The picture is in its sixth week and according to Edward F. Cline, directing the offering, another three weeks will be necessary before it will be ready for the cutting room.

"Captain January" is an adaptation of Laura E. Richards' famous child story. The book is now in its fifty-fourth edition and is considered an ideal vehicle for Baby Peggy. Eve Unsell and Jack Grey are responsible for the scenario.

The cast that will be seen in support of Baby Peggy is one seldom seen in a single production.

SELECT MEANS

Nothing, Says Graf

Graf, looking squarely at the big industry this year, sees no "length" of pictures, as public," says Mr. Graf, the supervising director of Exhib Productions, "does not matter whether a picture be 5,000 feet or still more, or still the footage fits the story. Every picture is a story, having a story that is longer cut down, while that is the same when a picture is, packed." Graf has a recently released in "Half-a-Dollar-Bill," still star cast which will have York premier at the Capite- ter, and will soon begin a tour with "The Wise Sons."
**O’Malley Among Film Pioneers**

Pat O’Malley’s first picture was “The Alien,” a one-reeler made in 1919 by the Kalan Company. Robert Vignola, now a past director making Cosmopolitan productions, played the lead. Alice Hoffstier supported him.

**Maybe She Made Poiret Wealthy**

Don’t buy your new spring wardrobe, girls, until you see Grace Dardmound in “Allimony.” Miss Dardmound is rapidly gaining a reputation as one of the best-dressed women on the screen. In “Allimony” Miss Dardmound wears six evening gowns and wraps and two riding habits of the latest sleeveless mode.

**“America” Premiere February 22nd**

On the eve of Washington’s Birthday, February 21st, “America,” the American War of Independence, will be world Premiered. D. W. Griffith, with its impressive set, will be shown in the Fourth Street Theatre, New York.

The D. A. R. anxious to celebrate the centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country’s struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of “America,” and to accomplish this Griffith and his players, redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to see scenes.

**Estelle Goes North for Rest**

Estelle Taylor, following her appearance in “Miriam of the Ten Commandments,” has just completed her characterization of Mary, Queen of Scots in Mary Pickford’s new made-for-the-theater production, “Dorothy Vernon of Haddon Hall.” Miss Taylor left Los Angeles immediately upon conclusion of her work at the Pickford studio for Northern California, where she will enjoy her vacation before resuming her film work.

Little Dorothy Day, after completing a part in “Painless Paradise,” did a Spanish dance in “Happiness,” the forthcoming Lautrette Taylor production.

**COMEDY RELIEF Wanted in Future U. P. D. Scripts**

Straight drama is not far enough. Films of melodramatic extremes are not at all objectionable either if there can be interjected the proper amount of genuine comedy, she says. “With the aid of well-chosen gags,” many a melodrama would be saved from being cast aside.

**Alberto’s Gunning Things Up**

Public society would gasp in mingled horror and astonishment if they could obtain a glimpse at the way Alberto Vaughn has learned to chew gum.

The actress deftly strings it out at length, loops it twice and cleverly returns it to her mouth without a single mishap.

**SEARCH FOR LOST VOICE LEADS DE BRULIER TO FILMDOM**

From picturesque and verdant provincial England to the dry furnace-like heat of Death Valley, Nigel deBrulier traveled in search of a beautiful young voice and a rare glaze of the make-up which were once his, but lost in his quest for fame on the operatic stage.

The chronicles of the adventures of Nigel deBrulier are a national repute, and more recently, a member of the special cast in support of Jackie Coogan in his latest film, “A Boy of Flanders,” would do justice to the stories of Sabatini and Jules Verne. DeBrulier in his early youth possessed a rare and exquisite tenor voice, and his struggle to regain this priceless possession, found his health undermined.

His physician advised an ocean voyage, so he located in Hollywood, where he took up a retired life, and became a prominent character actor. He played in London, Paris and elsewhere on the continent—his voice passing from one country to another, and it is probable that he may never again be heard from in his native land.

In Death Valley, in company with hundreds of strong men who create sound effects for the screen, deBrulier played the part of a former favorite of European opera stage, voiceless and sick, laboring in the酷ness of a pitiless desert sun. In this waste spot he found his voice and his health, and came back to California, the Golden State, claimed him, and his achievements on the silver sheet in “The Hunchback of Notre Dame,” “The Three Musketeers,” “Wild Oranges,” and “The Four Horsemen” are known to picture-goers the world over.

His latest role is of Jehan Dais, the aged grandfather of little Nello (Jackie Coogan) in the little star’s latest picture, “A Dog of Flanders,” which is now in the making, and promises to be the most wonderful picture of the season.

**May Rehearse With Bethlehem Trio**

If Charles Cruz lives to the old age of one hundred years, and one day he will rehearse these centuries, 1890, 1900 and 2000, popular young juvenile who is “You Can Away with It” and other films born December 25th, 1899, ably coming along with Santa anything to fast report, how Charles is rather dubious attaining that mark on the screen. He admits the belief that by the time 2000 around he would be rehearse the original “The Prayer image Play. The possible this is readily seen when one considers the ravages of T.**

**Rankin is Doing Leigh Style**

Arthur Rankin, popular juvenile, is doing his first short come as the adult role of the scoundrel in a Jack White juvenile production.

Rankin has played impish roles in many big features, but that he acquired a talent for juvenile work during work in the first twelve weeks of the “Fighting Blood” series.

**Knows About the Small To**

This week marks the return of Rankin to his former habits of the cast engaged filming of Emory Johnson direction of his brother’s “Swords and Ploughshares.” The California production, of which he is the first location ex, presented to him recently the grand total of the sum of 25. Most of the story is the streets and surroundings of California’s capital, with Miss Cooper’s role the main lead in the casting of the homely life of the streets.

Miss Cooper is intimate acquainted with such towns, spent all of her life in the home of her father, a mining engineer who had entered upon a career of school mistress in the cities through which she passed on the train, is the largest number that she had ever visited.

**Charlotte Keeps Active**

Charlotte Stevens has resumed playing the ingenue role in “The Law for the Woman” at the producer of the “Law.” The casting of the signs by Harry, Harris, Cullen Landis, Ollie land, Bertram Grasby, and Heek and others.

To support and work and she has gained the lead in a forth-coming picture. Being an accomplished active in many sports and entram, adds to her success and popularity.
The Film Tribune

April 12th, 1924

Page 3

Double Task in Adapting Script

Draper of "The Monster" for screen, Albert Kenyon had a

full score of work to do for the film scenario. "The Monster"

was possibly the best conception of the novel, but it was

also a horror tale with many questionable scenes which

would have to be toned down. Kenyon, who has written

scripts for both "The Haunted House" and "The Mummy",

was at his usual best in handling the new material. He

has been working on "The Mummy" for several years,

and this is the first time he has had a chance to do full

justice to his ideas. Kenyon has written many successful

scripts, and his work is always popular with the audience.

JUVENILE DESERTED COLLEGE

EDUCATION FOR CHANCE IN

FILMS; IS MAKING PROGRESS

Prominent among the juveniles who have forged ahead in the film business in the past year is Jackie Vernon, whose

work in this time has placed him among the big ones. By

an odd coincidence he was born in the same town (Charlestown, Pennsylvania, about thirty miles south of Pittsburgh)

where the later lamented Olive Thomas first saw the light of day, and like her decided to follow the light of the

Cinema. He made his entry into the realm of stardom celluloid Chicago where he spent one summer

in the studios. Then he returned to West Virginia University

after refusing several flattering offers from some of the leading east coast film companies. In order to do more for his

future, he decided to join the stage and studied acting for a

few months. He then returned to Hollywood, where he

now finds a suitable home in the film industry.

1923 Unsell Scripts

Rank Foremost

1923 has added to the laurels of Eve Unsell, scenario writer of note. Three of her adaptations have been selected for special mention by the critics, and "The Hero," "Long Live the King" and "Shadowed." "I Love the King" was also listed in the Box Office Honor Roll for 1923 of the Motion Picture News, together with "Circus Days" and "Deception," both of which were edited and titled by Miss Unsell.

This talented writer is at present under the direction of F. W. Corbett who was producer of "Safe Harbor," a First National Picture, and whose recent contribution to the screen was as Ralph

first independent starring in

Bathtubs to Lloyd Equipment

May be only a natural thought while making a sea picture whose taking part

Lloyd has struck this unex-

and early scenes for "Down to the Sea," a First National Picture,

Winter and the ocean may be exceedingly cold, there

shower baths in the Lloyd

Santa Catalina Island, or ancient vessels built for bath tubs and Bathtubs and Lloyd is to be

are so many sharks, occupy

the Pacific that the water was warmer than the bath tubs and the east

have reason to hesitate be-

jumping in, so twenty-five

be added to the list of

film, Lloyd.

Zeller, clever playwrite,

completing the continu-

plot of the four dramas

her is writing for an inde-

the Hollywood company.

"Life's My Own" and "Doors" will be the two projects

this concern.

Sent Pullman

Idea for Comedy

扮"第一的电影剧本" was a "train show,"

created by you in a make-be-

was last, and uncoupled

scenery before your more

Delighted eyes.

Hamilton has gone back

at dawn, his newest

written by Fred Hibbard,

Pullman—with giggles

stirred instead of mountains.

Actress Awaits New

Antipodean Laws

If the Australian Government deems it advisable to permit the importation of foreign labor into this country, an

act will be signed for a prominent role in a picture to be made there.

Miss Tennant is extremely popular in Australia, as well as in the other countries of Great Britain. England was her birthplace and she received her early theatrical training in London.

Miss Tennant is resting since completing work in support of Baby Peggy in mogul Pictures Corporation's screen version of "Cap-

tain January."

Cissy Fitzgerald says it's all the bank about "fibes of the held," fail-

ing to either tea or spin. Cissy has been playing the role of the

"suicide blonde" in Richard Wali-

"Tally Ho!" for six months and at the same time has been one of the "fibes in "Tally of the Field," another First National picture. She says she's not going to be burea-

burea, with the double dose of tail.

Have True Dope on

Light Comedy

Cliff Bowes and Sid Smith thought they were "light" comedians in Jack White's company, but listen to this:

They were doing a comedy

and at two feet, peeled and

truck dropped into it. Fortunately, the distance was not great, and neither of the boys was hurt.

"But, gosh," says Cliff, "Suppose it had been the Palisades!"

Grease Paint for Lloyd Again

Lloyd Hamilton, returning to Hollywood after the Fourth of July with his wife Mrs. Lloyd Hamilton, and their son, 

the New Year's Day spent with his mother in Oakland, has started his new comedy directed by Fred Hibbard,

Ruth Hiatt, Wampas "Baby Star" and beauty contest winner, is again his leading woman.

Otto Matiesen is now playing the part of a thief in George Mcl-

"The lonesome little place which is being made at the Lasky

studio. In this production he has

seen his处s or in those splendid

portrayals in "Scaramouche," "The Dangerous Maid" and "Revela-

tion." Otto is the son of George, Logan, David Torrence, Raymond Griffith, Alma Bennett and Mickey Melan.
### Pulse of the Studios

Camera’s Digest of the Motion Picture Industry

For Week
Starting Monday, Jan. 14th, 1924

For Week
Starting Monday, Jan. 14th, 1924

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass’t Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>Chapin</td>
<td>All-Star</td>
<td>Charles Chaplin</td>
<td>Wilson-Totheroh</td>
<td>“Chuck” Reiner</td>
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<td>J. P. McGowan</td>
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<td>Wm. Sistrom, Gen. Mgr.</td>
<td>Harold Lloyd Corporation.—Wm. R. Fraser, Gen Mgr.</td>
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<td>Sanford Productions.</td>
<td>Al. Neitz</td>
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<td>B. S. Matison</td>
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<td>Kinemat Productions. B. Schrader, Casting.</td>
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<td>„Waltz of the Flowers”</td>
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<td>Paramount Pictures. (Famous Players-Lasky Release.)</td>
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digest
Dyding Producing "Sea Hawk" on Stage Career

Morrison Says No to Stage Career

Stealing his stuff from Poe's immortal raven, James Morrison, popular film leading man, says he will "never again" as far as stage work is concerned in the future.

"This forever" is what Morrison has to say concerning the rest of his career, after several months with the spoken drama in New York City.

He is back in Hollywood with a big broad smile, and it will have a much better pleasure for the thousands of fans that will ever lose this player from his Hollywood apartment to the wilds of Manhattan again.

The popular young leading man but recently concluded a tour of eastern cities with a Broadway show. The night jumps and the inconvenience of road life caused Morrison to stop, look and listen to the idea of making a return to his beloved screen, where he is comfortable and effective calls "lights out!" In 18 days on location despite rough seas and elements, Morrison has been 100 per cent and four prominent sequences have been filmed.

Chef Collaborating With Schertzingr

Whenever a loving wife prepares to put the "touch" on husband, she paves the way with an exclamation of good meal. The old adage has it that the way to a man's heart is via the dinner table. If this be true, then many of our recent popular song hits have been inspired by the same token, thanks to the expertise of the chef at the Jackie Coogan bungalow.

When Jackie's company is working, the director and principals do not leave the lot for luncheon. Arline Judge Bernstein, who usually sold the "watch dog" of the Coogan treasury has inspired many a Coogan attoche to bargain with Uncle Sam over the price of a postage stamp, provides the noon meal right in Jackie's bungalow. His motive, of course, is to speed the time taken for lunch, but he failed to reckon with Director Victor Schertzingr or Vic Schertzingr.

Vic Schertzingr, recently sold Jack Coogan, senior, the idea of installing a piano in the bungalow, and immediately after lunch he sits down at the music box for a half hour and creates new song numbers. Geneva, the cook at the Coogan outfit, declares that Schertzingr's recent Spanish melody is the direct result of her Spanish omelet on this ground Vic says that the public will never receive from his hands a Chinese ditty—because he simply cannot digest chop suey.

Mayo Making Reno Satire

Archie Mayo, who recently joined the Christie Comedy organization as screenwriter and gag man, has taken active charge of one of the comedy companies, and is now directing Bobby Vernon, playing the supervision of Christie. The new comedy which Mayo is directing has to do with a race to Reno, and some funny angles concerning the divorce courts. Supporting Vernon will be Ann Dvorak, John Manners, Lee Cullen, Greta Nissen, Dickie Moore, Billy Boland, and Aileen Pringle.

Long Engagements Follow Vauderle

Having completed a tour of fifty-seven weeks in vaudeville, Ralph Bushman has taken off on some performances locally to his credit. Bushman played the juvenile lead with great success in "Sing Along" an engagement of fourteen weeks and has just lately completed a successful tour in "The Man Who Lived Backwards." Victor K. Schertzingr's latest production.

Mong Gives Hints for Housebuilding

Here's one way to beat the high cost of building.

If you want to keep down expenses when it comes to erecting a new home, start in when you're a young man, study architecture as a hobby, and marry a girl with a penchant for interior decorating.

"There are very few actual char-acter stars, who is now completing plans for his palatial new home in Beverly Hills, is Vester New York, and the only one I know of," wrote a Vester New York, and the only one I know of," wrote an author, Bill to a tame to architectur-al drawing, and made quite an impression on the architect, Mrs. Mong. Before long, the architect, Bill to a tame to architectur-al drawing, and made quite an impression on the architect, Mrs. Mong. Before long, the

Tea and Believer in Fencing

Ever since his characterization opposite Norma Tanahage in "Ashes of Vengeance," Conway Tearle has been an exponent of fencing as a means of keeping physically fit.

Tea and former acting was a contender for the weight-

Tea and former acting was a contender for the weight- weight- championship of London, which he graduated only within hours of achieving physically fitness. However, since his word play in the Sheen production he has passed up the padded gloves in favor of the rapier.

"Fencing requires more finesse than sword fighting," says Tearle, "and one must be more agile at the former than the latter. A boxer can cover the ground in front of himself with much effort but a fencer is compelled to keep on his toes at all times."

"I believe fencing to be the best form of physical training. Of course, if you want to put on a lot of weight you will not accomplish that. However, for a physical stimulus to the average person this demands a little more physical condition than nothing like fencing."

Protests Snap Year Bids

Pat O'Malley, wife of Laut- fayor's leading man, and of Pat's two daughters, the world's blackest, Pat O'Malley is not in the market for snap year propositions.

O'Malley, for the information young ladies at large, opens Pat's fan mail and during a week has discovered that her dem-dams evidently think well of the star and open to snap proposals. O'Malley, for the information young ladies at large, opens Pat's fan mail and during a week has discovered that her dem-dams evidently think well of the star and open to snap proposals. O'Malley, for the information young ladies at large, opens Pat's fan mail and during a week has discovered that her dem-dams evidently think well of the star and open to snap propositions.

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Note: The table contains information from the "Camera! The Digest of the Motion Picture Industry."
MELFORD THINKS BRUNETTES HAVE BEST CHANCE; WAMPAS ‘BABES’ EXAMPLES

The Film Tribune

January 12th, 1924

Melford Thinks Brunettes Have Best Chance; Wampas 'Babes' Examples

THE PEPPER TREE: a remarkable scenic study by Walter Frederick Seely, portrait photographer, of the huge pepper tree whose boughs hung over the roof of his studio on W. 13th Avenue. In the toning and centering of his subject Seely has achieved a most fantastical effect, and has brought forth from the otherwise unnoticed and somewhat drab surroundings an artistic value that is well out of the ordinary.

Hazel Keener, Ruth Lyon, Blanche Mehaffey, Julianne Johnston, Elinor Fair and Margaret Morris.

These girls, I understand, were chosen from a list of 117 names, all suggested as possible 'Baby Stars.' A tabulation of the entire group of rising young players brings out the startling information that 101 are brunettes, while only sixteen are blondes.

Thebrown cycle which has been slowly revolving back into popularity in the motion picture industry will reach its climax this year, according to George Melford, prominent director who has carefully watched the trend of public favor for many years.

The last cycle of brunettes died out with the departure of Theda Bara and others from the photo-play world," declares Melford. "Immediately thereafter, blondes stepped into possession and held away for some time. Slowly, for the past three years, the brunettes have again been winning back public favor.

Glancing back over the young actresses who have progressed to stardom or near-stardom within the past twelve months, it will be found that among those whose names stand out prominently are Leatrice Joy, Barbara La Marr, Jacqueline Logan, Rene Adoree, Corinne Griffith and Carmel Myers. All of them are brunettes; in fact, I cannot recall a single blonde whose opportunities for success stand forth as brightly as do the chances of these six actresses.

"The peak of the popularity of the dark haired ladies is certain to be reached this year. Verifying this opinion is the choice of the 'Thirteen Stars of Tomorrow,' as made this month by the Western Motion Pictures Advertisers, Ten brunettes, and only three blondes, were selected by the Wampas as the most promising young actresses of today. The blondes are Dorothy Mackrell, Lucille Ricksen and Gloria Grey. The brunettes are Alberta Vaughn, Marian Nixon, Clara Bow, Carmelita Geraghty, Hazel Keener, Ruth Lyon, Blanche Mehaffey, Julianne Johnston, Elinor Fair and Margaret Morris.

These girls, I understand, were chosen from a list of 117 names, all suggested as possible 'Baby Stars.' A tabulation of the entire group of rising young players brings out the startling information that 101 are brunettes, while only sixteen are blondes.

These facts definitely establish the present overwhelming majority of brunettes in motion pictures. Incidentally, they may also indicate that there will be a scarcity of blondes within the next year or two. If such a shortage does arise, girls with light hair and eyes will be in demand at the studios.

Mr. Melford is now busy on the production of "The Glorious Tomorrow" for Paramount. Jacqueline Logan, whom he names as one of the most promising young screen actresses of 1923, is featured in this picture.

Lodore Airs Gave Conway Chance

So, a monocle, his handkerchief tucked up in his sleeve and a purposeful gait, Englishman, Bill Mr. Beery and other members of the Lloyd cast made the impression of brilliant contrasts with originality.

"Looked like a once myself," was remarked. "I had spent the day with 'Em in England, and I was born in this country, and well on the London stage," declaring there was a demand for English actors, I came to the little cash reserve I was eaten up in a poker game and ship and I was stowed away."

"Ohman wanted an English for a London colony drama, I said. So I paid it on thick—before the accent so broad I could not understand myself."

"Ohman listened to my little tale and said a contract in front. But instead of a London engagement, it called for portrayal of a rather bad man."

"Never mind it. The play abandoned. But it was a meal for several weeks."
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ACTOR BELIEVES IN SCREEN EDUCATIONAL FACULTY; SAYS EMOTIONS ARE CONSTANT

Colleen Landis is sighing because the phone when she was a little boy.

"The screen is making history the most fascinating of subjects," says the actor who is playing the male lead in the James Cruze production "Magnolia," a pre-Bellona story which is being photographed in the actual setting at Natchez. "There is no excuse now that history is being made, it's full thing of dates with such full page illustrations that make a period live again as The Covered Wagon" which Mr. Cruze has so magnificently set forth, "Scaramouche," with itsDreadful Mardi," "The Sea Hawk," "Rich-thed," and "The Great Gatsby," are soon to be done, and many others that every country and clime is being represented on the silver screen. "Manners and customs change, but emotions keep constant from one period to another. There are tragedies and fate, joys and sorrows, comedies and pathos."

In great historic events are dominant emotions that lend themselves admirably to dramatic treatment. I think the public likes to lose itself in scenes remote from everyday life. Many have been swept from their homes and have never felt so strongly stirred when some page of history is brought to life. "The screen can do that with its beauty. There is the educational value in the presentation of the high spots of history that is not only a boon to the child, but to the adult as well, while the beautiful settings and costumes carry a big appeal. I feel that costume pictures have only just begun. Pictures after all, art pictures."

"Three More For "Sea Hawk""

Wallace MacDonald, recently featured in Fred Niblo's "The Name is Woman," Frank Currier, and "The Great Gatsby," is now seen in "Stephen Steps Out" and Fred DeSilva who has supported Shirley Mason in "With the Tide" has been added to the cast of Frank Lloyd's First National Picture, "The Sea Hawk," now being filmed off polina. MacDonald is to be seen as Peter Godolphin, Currier as Asad, the basha of Algie's men, and DeSilva as lieutenant. "The Sea Hawk" is now entering its third week of production. "The Little Lady Eileen" has been a magnet to all three of the four ancient ships appear, completed. More than 600 men are "on location" at Camp Lloyd.

The Irish Sure

Eileen O'Malley, Pat O'Malley's eight-year-old daughter, earned $600 in motion pictures in 1921. At the end of the year her father put the entire sum in Hollywood real estate for her—paid it down on a $1,500 house valued at $1500 and $900 on a three year mortgage.

In less than a year the lot was sold for $2000 and "Little Lady Eileen" had $1600 cash to her credit. It was reinvested in two adjoining lots for which Pat paid up to eventual price of $500.

Last week they were sold for $12,500. And now "Little Lady Eileen" has $9100 cash in the bank waiting for investment—besides the money she earned during the last two years.

"By the time she is grown she will have enough to support that Hollywood real estate is half as good an investment as I think it is," says Pat.

Pictures Not Art, Says Winifred Dunn

Winifred Dunn, Metro scenario editor, who is now adapting "The Last of the Mohicans," for the screen, declares that the photoplay is not an art! Apparently this is a most heretical statement, especially from the lips of one who has been a staunch defender of the screen and its artistic possibilities for many years. Miss Dunn explains, however, that the photoplay, although not an art, is a great medium of expression. "Webster defines art as power or quality of perceiving and conveying the beautiful or aesthetic in nature." The ideals of the screen go much farther and lie it to the rank of what might be termed art-arts, which go beyond the expression of that perception which Webster calls art. It is not only the picture of life, either in its idealized or actual aspect which makes a fine picture—but it is the expression of that picture and its transmission to the silver sheet which makes any photoplay stand out.

Horseshoe is Outdone by Script Team

Over the door of the studio office where Sada Cowan and Howard Higgin write their scenarios, hangs a rare object which they treasure most highly. It is an old shoe from a Javanese mule, probably the smallest beast of burden used in the civilized world, and without a doubt the most stubborn. When Miss Cowan first picked him up, her Missouri cousin look like a well-trained dog as far as obedience is concerned.

Naturally, during the course of their collaboration on scripts, deference of opinion will occasionally arise between Miss Cowan and Mr. Higgin—such a difference—has often proven fatal to the success of others. But teams for them, however, the presence of the little mule shoe, which was picked up by Miss Cowan during the course of one of her tramps around the world, acts as a deterrent and a saving grace. A combination of opinion is effected, and the script goes merrily on. At the present time, Cowan-Higgin are finishing the adaptation of "Hok- ku Barriers" which Reginald Bar-

Is Loyal to Shadow Stage

Theodor von Eltz, who recently appeared behind the footlights in a local production in "R. U. R."

In the brief two weeks a vaudeville offer and right on the heels of this male lead in a stock company, which of which he inclined as he is in line for some interesting things on the screen.

"An actor must make his choice and mine is the screen, with occasional but brief returns to the stage."

Mr. von Eltz, who is most optimistic about the new year and proposes to have all of its benefits.

Hibbard is N. G. As Mother

Add to the list of things that motion picture directors must know: Just how to make a child feel at home in a story. Little Bonnie Barrett, age three, was working in a Pulluman-car which lists its destination as "Going East." Bonnie was expected to crawl into a berth with Hamilton in their room, but the mother kept the child in her arms. She usually "gets" a scene and has a good time of it, but this time she was shy and "fidgety," and wouldn't compose herself.

Director Fred Hibbard, who has a reputation for handling children, couldn't get her to "play a part," and she wouldn't do it for her young aunt, who had brought her to the studio while her mother kept an appointment. Several hours were wasted before Mrs. Barrett arrived, but when she did, and little Bonnie left her mother's arms, the explanation came in a whisper, close to Mother's ear: "Now, I got to go home to say my prayers," Muveer!

"The Film Tribune" January 12th, 1924

Yourself Say Courts to Goldwyn

muel Goldwyn may continue to use his own name on his motion picture credits. motion pictures, Pictures Corporation, the United States Court decided yesterday in the case of Goldwyn vs. the Distric

This Goldwyn's defense of his right to use his own name has been printed throughout the country that was never to fact," said Mr. Goldwyn yesterday at the Ambassador Hotel. "This report infers that I have never used the phrase 'not with the Goldwyn Pictures Corporation' and that the Goldwyn company was attempting to go back on their word. I have no desire to have this phrase used ever my own name was mentioned. The legal battle had to do with the question of whether I entitled to use my own name or if the United States Court, a division of the Distric, has upheld my conten-

in this connection."
THE MASQUERADER

[A Word or Two About His “Hymn of Hate”]

By FRED W. FOX

You are all no doubt familiar with the Nobel Prize which is designed to further competition in the invention and production of new advancements in art, science and literature, and during my time of reading articles intended for publication and subsequent public consumption I have come across a good many manuscripts that would fare well in the contest for Nobel honors. It is doubtful, however, if there are anywhere near the same number of these as there are of scripts that would grab first place in the contest for that much-more-famous award, the Booby Prize, which has been the butt of a myriad jokes since time immemorial. I have just finished perusing a distinguished (or rather, extinguished) piece of literary craftsmanship that would put 'em all in the background when Mr. Booby, or whoever it was that founded that award, came to present the rubber medal.

To be plain about it, I have just taken my eyes off of the most stupid and assinine editorial brainstorm I have ever read. I am somewhat stunned to think that anyone claiming the title of human being could ever have the audacity to sully a piece of paper with such utter rot. It has left with me the impression that the writer has lost all sense of decency or self-respect.

It is a vicious and biting tirade against the motion picture industry, and is particularly directed against Mr. Fred Niblo, a highly respected member of the profession and head of the Motion Picture Directors' Association, who, as representative of the film folk of Hollywood, attended a recent meeting of the principal figures in the suppression of the directors' annual ball not so long ago. Realizing that this insane attack upon freedom calls for unified effort upon the part of all of us to have just conferred with Mr. Lykke, editor of our temporary, the Morning Filmograph, who has assumed the editorial support of that valued film publication in meeting the outburst face to face in their edition of like issue. In this case we will work in conjunction through our mediums to insure a speedy and absolute rectification of the matter. We are both publishing a masterpiece (?) verbatim to insure its widespread effective circulation. I am presenting it to you here for your consideration and comment. It is reprinted from the January issue of Bob Shuler's Magazine, whose publisher is without a doubt well known to you, one of the “pests of the reform country,” a man of shady principals masquerading as a pillar of the Church in this city, who is publishing this propaganda sheet to provide himself with a lot of cheap and sensational publicity.

Judging from the tone of his writings and great hullabaloo he is making upon his advent into the sphere of ink-slinging it would seem that Brisbane White are in dire danger of being put into the lists of this modern Crusader for Right (?). He calls it:

“MOVIE GALL!”

“All Gaul may have been divided into three parts but a part is in a single lump and belongs in toto to the Movie outfit out of Hollywood way. I have just read that the “Film Celebrities” are to demand the removal of Montgomery and Birnbaum from the Police Commission and possibly the recall of Mayor Cryer. The offense of these gentlemen is that they seem to be in favor of the movie bunch obeying the laws that are written over our heads.”

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THE
MASQUERADER

"Say, you Movie High-ups, when did you grow so big that the laws of the land couldn't reach you? When was his royal nibs, Mr. Niblo, appointed to 'kick' the members off the Police Commission and recall the Mayor because those gentlemen insisted upon the enforcement of the laws of the land—even against the Movie Minions? Who are these Movie Lords that they should drink or dance or do anything else at times when other men are thus prohibited from thus indulging? Why should these Cinema Sisters insist on arriving at their dances just as other mortals are compelled by law to unbug and get ready to go home?"

"And as to the Shriners' Ball, they closed at midnight, as the law provides, and haven't kicked about it either!"

It was to the meeting of the conflicting interests that Mr. Niblo went to do his share to amicably settle the dispute. He conducted himself, as always, as a gentleman of refinement and manners. Among the gathered reformists was this masquerading clergyman, and during the session he kept his mouth shut. No sooner was Niblo's back turned, however, than the logheaded inebriate proceeded to belate him, and film folks in general, through his yellow sheet, acting like a two-year-old. The sarcasm and insult in his message is glaring. Being a minister, or at least professing to be one, he should be familiar with the lines of Luke 6:45 from the Bible which says: "A good man out of the good treasure of his heart bringeth forth that which is good; and an evil man out of the evil treasures of his heart bringeth forth that which is evil; for of the abundance of the heart his mouth speaketh." And Luke 6:31 which says: "And ye would that men should do to you, do ye also to them likewise."

In cases of this sort we are usually content to consider the source but this passes all human conception of right-being and therefore we are determined that due justice be accorded the people of the motion picture industry, and especially Mr. Niblo. We are resolved to show this man in the true light. His insidious influence has been a pall too long over our endowed liberty. He must make way with his antiquated and crazy ideas. WE DEFY HIM TO STAND UP IN HIS PULPIT AND READ HIS WRITTEN TIRADE TO HIS CONGREGATION, BEING THE FAIR-MINDED AMERICAN PEOPLE. WE KNOW THEY MUST BE THEY WILL NOT RECEIVE HIS WORDS. SO HELP US GOD!

at Is YOUR Opinion of this Attack on Filmdom?

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Wanted to hear from people that are interested in motion pictures and that are afraid to go into the mountains and find out what's going on there. Address Walter, Los Angeles Magazine, 5431 Hollywood Blvd.
"Always Sure-Fire!"  
By EDITH M. RYAN

By FANCHON ROYER

Grease Paint and Brush

"Camera!" The Digest of the Motion Picture Industry  
January 12th, 1924  
Page 13

Camera!" The Digest of the Motion Picture Industry  
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Page 13

For Anders Randolf is not only one of the screen's most distinguished character actors but he is a brush artist of great talent. More, he is a competent critic of a half dozen other arts. This much we knew before we chatted with him that wintry afternoon beside the portrait easels in charge of photographic aces. I had completed upon his casel, but the conversation developed his interest for us immeasurably.

"I thoroughly enjoy balancing my work in this dual role. After I have deliberated upon the theme on paper and then afterwards in action, I do not see the actor quite so plainly when I return to a still life. Being an artist before all, I have a natural feeling for the canvas."

"To do a photoplay and then a portrait," he nodded toward the picture we faced, "is quite ideal. I have just finished a long run in Pickford's new play and am finding this bit of painting a great relaxation." He eyeballed the work half wistfully as though he longed to be at it but he attended again, giving us the information we asked. It mostly consisted of statistics and titles, but from other jaws came the echo of familiarity with his record we pieced together the facts.

"Mr. Randolf, whose Sir George Vernon in "Dorothy Vernon of Hadden Hall," will be but breathless in the western-made portrayal, originally embarked upon an artistic career from which he was diverted by motion pictures in 1913. Later, his letters of introduction with the cinema was formed when he provided a portrait of an actress to be utilized in an early screen story with an artist's colony locale. Carried along for a time almost without realizing life's new aspect for him, the artist became an actor and almost at once joined Vitagraph with which company he was associated for several years. Striking performances such as the Lion in "The Lion and the Mouse," soon brought him prominently before pictorialmen, and of late years his freelancing has continued to develop his position in the studios. Included among these later characterizations have been significant portrayals in Griffith's "The Love Flower," and "The Ideal Dancer," Cosmopolitan's "Buried Treasure," while in Barhemail's "The Bright Shawl" his Captain Santacilla proved one of last year's most effective heavies. Meanwhile Mr. Randolf never misplaced his brush and colors, for he possessed both the inclination and the ability to achieve equally admirable results in two directions.

"Last summer," he told us in parting, "I came to California for new scope all around. First there was a part in 'How Men Love,' a Grand production, then Sir George, and between times a few caprices. Life hasn't changed much. I just transferred my background and found new scenes, faces and cameras; also some old friends."

He said nothing about the unusual recognition which has been accorded him since Hollywood became his home; he just "liked the spirit of the place and the climate."

To one who is treated now and again to over-doses of the eccentric in his professional association, Mr. Randolf is as wholly refreshing as the well-balanced, solidly grounded artist must be. He has brought much to the American screen and his oils have aroused admiration in artistic circles everywhere. The thought suggests itself that it is of such material as Anders Randolf that great directors are made.

"Grease Paint and Brush"

By FANCHON ROYER

"Always Sure-Fire!"  
By EDITH M. RYAN

A actor might be glad to be so rated in motion picture world where golden apples are not won in a moment, but Theodore Eltza to whom the above words apply being predicted by filmdom's leading ragers, modestly passes the baton to that now school of experience and training which he is now drawing dividends of. Finally no actor of Mr. Eltza's influence today ever slipped into Holly-wood with less flare of trumpets. The Eltza name and wild experiences had an eyewash stage experience, where in his hotel was stowed away for the press notices of his work in stock company of canvases.

But elysium he never circulated among casting directors. He doesn't need that way.

The is always one in this hectic and climbing the ladder who knows a actor when he sees him. Theodore you had his period of waiting and then out a blotted sky came a ray of light. Came to a director who had heard that here was a chap that was a "sure-fire actor" and that thing von Eltza got straight about it and he was engaged to play opposite the "quit girl" in "Extravagance."

Ne that we did not say that out of a red sky came several rays of light to Mr. Eltza has as lively a story of success in the climb to fame as the next.

It is his credo to let a director know the worth of an actor. No actor is below him, the only Eltza. But he is not afraid to believe it is generally understood that he knows his business. Probably no young actor has ever remained consistently a leading man, but still negotiated quite such a variety of roles in able characterization.

Back of this variety is diversity in social contacts.

He was born in New Haven where his father was a teacher, and his mother was an Irish lady born at Yale, later removing to New York where he had a similar position at Columbia. His were cultural surroundings, with interesting family connections, belonging on the maternal side to the well known family of Potters, his grandfather and great great father being prominent in the medical world while on the paternal side his forbears belonged to the Austrian nobility. He was destined for a medical career, but the call to the stage proved stronger. Every season his family joined the summer colony at Craigsmoor, N. Y. and one eventful summer a Belasco player took a cottage in their midst and helped the young people put on several plays. So when he finished at a private school in Pennsylvania he secured a stock engagement and made his first stage appearance in "The Gambler" and as there was no difference play each week, he found himself well entered in the acting school of versatile roles.

While Winthrop Ames put on "The Chantry," in Broadway, Theodore von Eltza had a leading character and gave a good account of himself. There were other such films, which turned up for the leading male role in "Tiger Rose" on this country went into the world war. Mr. von Eltza more than did his "bit" going overseas in a negro regiment.

When he returned from the war, all his friends advised him to give up for the time being a stage career, as the turn of world events had made the actor's lot a difficult one. There was the sirens' call of the business career!" The young actor decided to give business the "once over" and went down to Texas where he entered the oil fields. He learned the "other side" of life and while it was interesting to him, the stage kept up its persistent call. And so one day he found himself back on the stage in stock at Den.

Continued on Page 16
Flashes from Frisco

By AGNES KERR CRAWFORD

The cold wave that hit San Francisco last week, with rain, hail, cold winds, and even snow on the nearby mountains, seems to have put a damper on all the picture activity that was promised us just as soon as the New Year was over. However, the Marriott Productions did get a shooting start, as they filmed the first scenes of their picture "Young Diana," in the beautiful Tea Garden of Golden Gate Park, last Friday. Forrest Creighton, director general of the organization is directing, with Ray Duhem at the camera. Beside little Pepita Riviera, who will play the lead Little Lila Gecievich, are getting a bit tired of hearing of the thirteen "baby stars" who are to grace the Wampas Ball, arrived in San Francisco, a few days ago from Sydney, Australia. After a short stay here he will visit the film world of Los Angeles, make a trip north and return here for a longer stay. Mr. Perry reports that his audiences in Australia are good natured, and will try anything once, but that many films making big hits in this country are flat failures in his, while others not so successful here will run for months.

O. G. Perry, manager of a chain of theatrical and moving picture houses in Australia arrived in San Francisco a few days ago from Sydney, Australia. After a short stay here he will visit the film world of Los Angeles, make a trip north and return here for a longer stay. Mr. Perry reports that his audiences in Australia are good natured, and will try anything once, but that many films making big hits in this country are flat failures in his, while others not so successful here will run for months.

Two films scored such big hits in local houses last week that the managements have carried on the popular success with enthusiasm. Mr. Gate at the Warfield broke all records of that house for its first week so is carried over, and "White Tiger" the crook play featuring Frincilla Dean has also been retained by popular demand. Of the other leading houses "Under the Red Robe" is in its last week at the Imperial, and "The White Slaves of the Capital" starring its third week with good business. Of the new openings "The Light That Failed" at the California, divides honors with the Grand opening of "Laura Lee Lombard" made from Kathleen Norris' best seller, and shown in other cities under the title of "Flaming Passion."

The Fantasy of Bagdad

By MARK LARKIN

Whether we agree that 1924 is promising from a cinema standpoint, we must admit that the producers themselves are promising enough. From nearly every studio comes announcement of big features to be made. It remains a fact, however, that little or nothing has yet been done toward actual work on what might be termed productions of this character.

The Fairbanks picture will be completed first. "The Thief of Bagdad," is an Arabian tale based upon the poetic spirit of "Arabian Knights' Entertainment." It is an oriental fairy story for grown-ups, woven of the fantasy, splendor and romance of the Far East.

If it be true that everyone builds air castles, then Douglas is right in the premise upon which dreams are made.

It is a story of fantastic imagery that shows you the beautifully impossible picture of your half conscious musings.

In explaining his venture into the field of fantasy, Douglas Fairbanks says: "One time I have dreamed of some day to be a beautiful princess in a strange land. "The Thief of Bagdad" takes you to the impossible world of Fairyland."

The plot of this play deals with a nimble thief who captures the love of a princess. Glorified by this love, he sets out to achieve worthi- ness, to establish his birthright. He learns from the Priest of Wisdom that "Happiness must be earned." His journey carries him to strange realms, with adventure at every turn in the road; he crosses a sea of molten lava, encounters in varied forms, travels on magic carpets, rides winged horses and even wears a Cloak of Invisibility during the first week of good business. Of the new openings "The Light That Failed" at the California, divides honors with the Grand opening of "Laura Lee Lombard" made from Kathleen Norris' best seller, and shown in other cities under the title of "Flaming Passion."

Milton E. Hoffman, formerly general manager of the Metro studios, and his wife came to San Francisco one day last week, on their return from a voyage to Honolulu for rest and pleasure.

Blanche Mehaffey, advance guard of thirteen "baby stars," who are to grace the Wampas Ball, arrived in San Francisco last week, and was met and entertained by local city officials. During her stay she will be champion of the city, and many of her entertainment have been made, to bow the motor trips, dinners and theatre treats that she has already enjoyed.

Jesse D. Hampton, film producer of Los Angeles, was among the guests at the St. Frank for a few days last week.

Benny Leonard, champion lightweight of the world is the headliner at the Orpheum. He is coming acting act on the regular bill, and follows his matinee performance with a talk to the local press.

On his arrival several days before the opening he was met by Miss Richle, who himself once wore the honored robe of champion, and many other lights of the local fight circles, who are all going to make Benny's stay in our midst as pleasant as possible.

Laurence Hughes has been a guest at the Plaza Hotel last week, completing arrange- ments for the filming here in San Francisco of a series of comedies and short films by a company of which he is the head.

Pauline Lord, one of San Francisco's favorite daughters has come back to her native city and opened on Sunday night as the star of Earl O'Neill's famous prize play "Anna Christie." The play is one that has created perhaps the greatest sensation of any play produced in New York and London in the last two seasons. Miss Lord in her title role gives one of the outstanding performances ever seen. The play is as it comes to the Alcazar Theatre in its original form, contains, besides Miss Lord, two other numbers of its original Broadway cast, and is with a very warm reception here.

if your living is in motion pictures you need CAMERA! every week
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More it has been my sad duty to obtain of death and for a man who for many had lived in our midst. A man respected was by all who knew him—Mr. Alan

I gave him application for insurance month of August, just before I left for York, but as he was busy preparing for a picture we could not arrange for a medical examination before I left. The fact had not been examined worried me, for realized that he wanted to put the insurance file as he had given me a check with the question. I had him constantly on my mind, telephoned our cashier at the Los Angeles asking him to see that the examination was completed as soon as possible. The latter and September he wired me that this had been done.

so after this I returned home and before my was issued, I was advised that Mr. Holubar was seriously ill at one of the hospitals and at he had requested me to call. He was a great shock to me to find this man whom I had talked such a short time ago—such that time a vigorous, robust man—so well. I will never forget the hand clasped on my heart the look of some event, a feeling that I am urging them to do something that will benefit me instead of them. It is such experiences as these that force me on in this world I have many such experiences in my old memory.

Mr. Holubar knew that the policy had not issued and there had not been time since examination and now that this illness had suddenly descended upon him, he was anxious to learn if it would be released.

At the time he applied for this insurance he was in splendid condition—in fact he debated about taking additional insurance as he already carried quite a sum. However he finally decided on a good sized policy figuring that it was the best kind of savings account he could have, to say nothing of the protection and numerous other benefits it carried.

I found him a wonderfully fine man to deal with. Fair and square in every detail. He spoke tenderly of his wife and daughter and had them foremost in his mind when making his plans. Several times I had occasion to go to their home and it was such a happy home! They had every reason to be happy. His wife had become a famous actress under his direction and he had made a big name for himself as her director. They had a beautiful home, a sweet little daughter whom they both adored and he was just starting work on one picture of a series that he was to direct for Metro, pictures that promised to be the biggest of his career.

As I talked to him at the hospital I realized he was a very sick man, but every hope was held out for his recovery. The following week when I was notified of his death, I could not believe it until it was verified by his doctor. And so this fine man, in the prime of life and apparently in the best of health was suddenly stricken with a fatal illness. How uncertain life is!

A short time ago I delivered the policy to Mrs. Holubar, a mute tribute of her husband’s devotion and loving care. I now have in my possession, a check of five figures, made out to Mrs. Holubar from the New York Life. This I will deliver to her as soon as she returns from the east.

That day at the hospital, I gave Mr. Holubar my word that I would see that the policy was issued. As a result of that promise he was content, for he knew he could depend upon the New York Life and he had my word that I would look after his interests.

So there is a great satisfaction in my heart for having served this fine gentleman for I know that the fact that he had created this additional estate for his loved ones, gave him great comfort in his last hours.

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Impressions of Pat O'Malley—and it is that which I am attempting to set down on paper—can best be summed up in two words: "Irishman" and "trouper." They tell the whole story. To the reader with imagination who has, perhaps, seen O'Malley on the screen, no more need be said.

But in cold fact O'Malley is neither Irishman nor trouper. He was born in this country—Forest City, Pa.—in a little town in the Lackawanna Valley. He owns his home in Hollywood in which he has lived for quite a number of years, quietly as a family man should, with his wife and two daughters. He is never on the road and hasn't been for years.

Yet he has all the essential characteristics suggested to the imagination by the two words I have used. He looks and feels the part. Possibly the two years spent in Ireland making pictures with Sidney Olcott—impressionable years of early manhood—did their bit and more towards strengthening the characteristics suggested by his name. Much averse to the activities of the cinema actors, the Irish country folk had their fears more easily quieted by those who spoke their brogue, wore their clothes, told their stories and fought with them, as Irishmen fight, O'Malley and Olcott found. So the two, leading man and director, for two years lived the life of the people with whom they were working. They carefully cultivated a brogue; they bought and sold cattle; they joined in the free-for-alls; they went to the fairs; they spent their earnings in the taverns over a pot of ale.

"It was a grand life," says O'Malley. "I'd like to return to it. I'd take the misses and the kids along this time, of course, but—"

"Well, Ireland's like California. You've got to see it, to live there, to get to know it, to appreciate its fascination. And the people are people after my own heart."

For years before he first walked in front of a camera, just a month or two before he went to Ireland, O'Malley lived the life of a "trouper"—that strange creature who is to the theatrical world what the "boomer" is to the newspaper world. Beginning in early childhood he began an experience that led through all the diverse divisions of the business. Starting at the age of eight with a stock company playing up and down the Liana Valley—he played juvenile roles promising the show, walked wire between acts, passed out handbills mornings—he jumped from circus and carnival to stock company, burlesque, vaudeville and legitimate productions. Though his mother caught him during the first five years and sent him to school whenever she could, he was a solo trouper long before it came time to him to don long pants. He settled down, of course, on his marriage to Lilian Wilkes, a vaudeville performer, on his return from Ireland in 1914. But you rub the spots off a leopard, make an Englishman out of an Irishman nor make a true anything but a trouper. An Irishman may in London or a trouper marry and settle, but neither changes.

No, not Pat O'Malley.

“Always Sure-Fire”
By EDITH M. RYAN

Continued from Page 13

ver. It was there that he learned about the career offered the actor in motion pictures.

Since his residence in the film colony—he came just three years ago—Mr. von Eltz has played many leads supporting such stars as Viola Dana, Betty Compson, May Allson, Bebe Daniels and Lenore Ulric, the latter in his biggest picture of the year "Tiger Rose" directed by Sidney Franklin, who is among those directors full of praise for his work.

It would seem as if the young actor had deserted his first love, the speaking stage. Since coming to Hollywood, Mr. von Eltz between pictures had several seasons at the Community theater where he played leads as well as character roles. Only recently he stepped back again behind the foot lights in "R. U. R." given at the Fine Arts theater where he played one of the principal characterizations. Among pictures coming up in addition to "Tiger Rose" which is showing in the East and scoring for him everywhere, are "The Turnmill" and "Just Off Broadway," while a comedy drama that has won excellent notices for him is "Lights Out" in which he plays in whimsical manner, the scenario writer.

The present year promises much for this actor who has won for himself through hard work, natural ability and fine opportunities a clean-cut technique and a charming art that carry, no matter what role he plays the confidence of directors who want actors today and who have passed the word along the length and breadth of fandom to other directors who know through repute that Theodor von Eltz is always—"sure-fire"!

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"Camera," The Digest of the Motion Picture Industry
January 12th, 1919

Subscribed for "Camera!"
The Greatest Tribute
By GEORGE LANDY

Syd Chaplin's permanent return to the screen has brought him one of the most rewardable triumphs ever paid to a film player. And Jean Nathan, one of the leading dramatics in this country, who has often exed most pronounced sympathy to the plight of all film people, has said the following:

"I can very much interested in the work of Syd. Chaplin. I consider him the foremost comedian on the screen today."

Such comment from Nathan's truculent type, who is very critical and a bit of a curmudgeon, and makes especially notable the return to grace, paint of a truly great comedian. For Syd Chaplin is a truly great all-round member his sparkling characteristics in "A Dog's Life," "Shoulder Arms," and "The Pilgrim," a promise of genius which has been more than fulfilled in "Inexorable," and "Her Temporary Husband."

"The Rendezvous" was a typically Russian, morbid melodrama, in which Syd Chaplin supplied the comedy relief in the person of a cockney "Tommy" who acted as a sort of guar-dian angel over the youthful heroine. Again and again he extricated him from seemingly unsurmountable dangers — and always in a manner that brought a gasp of relief to the audience and an appeal to its vivibilities. Here was a characterization marked principally by its grotesqueness. On the other hand, in "Her Temporary Husband," the abundance of Syd. Chaplin's characterization are of a more delicate, refined nature. In this story, he plays an over-timid, middle-aged butler who is forced into murder; and he is in an attempt to help his impoverished master. While all the other principal persons in the story are vividly portraitized in the pursuance of one aim and another, and during several actual gory battles, the apparently imperishable butler, who is really scared sick, is particularly splendidly phantasmagorically informing his master of conspiracies directed against him.

In "The Galloping Fish" and "Thomas H. L. Lewis" production, in which Syd. Chaplin plays the principal role, he gives another finel-y wrought portrayal. In fact, his work seems to be as close to technical perfection as the comedian's art can possibly reach, and, incidentally, he furnishes a convincing proof that genius can reside in the souls of two members of the same family — a related genius, of course, but with a different style of expression. Charlie and Sydney Chaplin are both great comedians, but each works in different ways, "his own way to perform." Originally, back in the days when they were appearing at the London music halls, Syd was the older and the better known of the two. He had made quite a reputation for himself as a star comedian, in dialogue sketches and as the leading man in the famous Fred Korno pantomime, "The Humming Bird," known on this side of the Atlantic as "A Night in an English Dance Hall." Charlie had been engaged for the lead in a musical piece scheduled to open at the Oxford Music Hall; two days before the opening, he lost his voice completely — and consternation and despondency ruled the Chaplin household. Korno came to the rescue with an offer to Charlie to play the pantomime role his brother was doing in London, in another, provincial company. Charlie accepted with great joy; later this company came to the United States; Mack Sennett saw the troupe, and signed Syd for the screen. He was then cast as the leading man of a series of pictures, and it was a step in the right direction. Finally, it was an easy step to enter other business ventures and so his screen appearances began.

Continued on Page 18
The Greatest Tribute

Continued from Page 17

came spastic, few and far between. Many of us, however, remember with glee his multi-
reel comedy, entitled "The Submarine Pirate."

Strange quirks of fate had taken the great comedian and made a business man of him, but now Sid Chaplin has shown that he is definitely and permanently returning to his first love, the grease paint. "The actor," he says, "cannot also be a business man. The two tempera-
tments, talents and outlooks are at distinct vari-
ance with each other. The actors is the sub-
jective mind; he develops it at the expense of
his objective mind, which becomes atrophied, as it were, and that is why the actor is a no-
toriously bad business man. If he tries to com-
bine the two, his acting must suffer. Business
interests inevitably prevent the mental and
spiritual relaxation necessary for inspirational,
inventive introspection. The true actor cannot
stop working when he takes off his make-up, as
the business man can do, when he closes the
door of his office for the evening. His subcon-
scious, subjective mind must keep at it all the
time and in that very fact lies his development
as an artist.

"For example, the best actor is not concerned
with the mechanics of his art while he is be-
fore the camera. He does things subconsciously,
without too-detailed instructions from the
director—otherwise, he becomes a mere auto-
maton and his performance is stilted and un-
real.

"Back in the old days, our theatrical enter-
tainment was highly dramatic; consequently,
comedy relief was compulsory, to prevent the
emotional fatigue of the audience. I remember
the famous Surrey Theatre in London, owned
by the Conquest family, where they put on a
thriller every week; but the big box-office at-
traction, the outstanding interest in the show,
was the comedy character supplied by George
Hut. Later, came the more polite 'parlor comedy-
drama,' if I may so designate it; there was no
great emotional stress, therefore comedy relief
was unnecessary and passed more or less into
the discard. Comedy was limited to straight-
forward farce or built on situations, gags, or a
personality type. A comedian who created one
manner of person was confined to creating that
person for years and years; all his psychology,
all his motivations and actions were determined
by the outward appearance and the station in
life obviously that person’s.

"Brother, Charlie, is a case in point; he has been doomed to
grotesque poverty, with all its pathos, in every
one of his pictures. Yet Charlie is a great artist—one of the very greatest—but the versa-
tility of true artistry has been forbidden him.

"The screen follows the stage in many ways,
especially in the general trend of its offerings.
Hence the films found little use for comedy re-
liefs; as on the speaking stage, comedy became
colored within a year's time. William Fox bough-
"Now, however, there is the dawn of a re-
naissance. The actor who supplies the com-
edy relief in the present-day picture, brings

laughter that is not forced, not dependent on
far-fetched gags, slapstick or the custard pie
school of thought. It is based on logical char-
acter development, and thus in satisfying the
best in the actor, it permits him to give that
best to the audience.

"This is the type of part I hope to play
henceforth. It permits artistic characteriza-
tion, through logical motivation and sequence
in action; it does not strain the credulity of
the actor or the audience; it offers the chance
for versatility that every real actor wants. Of
course, the straight comedy, the out-and-out
farce, we shall have with us always. They
are staple entertainment and they have their
place. But more and more, the straight drama
will provide for comedy relief which will sup-
ply greater opportunity for the actor and
greater pleasure for the audience.

"Prepare another laurel wreath, size seven-
and-an-eighth, and deliver to Sydney Chaplin*"
About the Peace Award

WINNING PLAN—No. 1469—Selected by Jury of American Peace Award—Created by Edward W. Bok and Offering $10,000 for the Best Practicable Plan by Which the United States May Cooperate with Other Nations, Looking Toward the Prevention of War.

Statement of Jury of Award

The Jury of Award realizes that there is no one approach to world peace, and that it is necessary to recognize not merely political but also psychological and economic factors. The only possible pathway to international agreement with reference to these complicated and difficult factors is through mutual counsel and cooperation in which the plan selected contemplates. It is therefore the unanimous opinion of the Jury that of the 22,165 plans submitted, Plan Number 1469 is "the best practicable plan by which the United States may cooperate with other nations to achieve and preserve the peace of the world.

It is the League Open Book, a Jury that the first fruit of the mutual counsel and cooperation among the nations which will result from the adoption of the plan selected will be a general prohibition of the manufacture and sale of all materials of war.

Ellio R Root, Chairman
James Guthrie Harbord
Edward M. House

Brand Whitlock

The Question to be Voted Upon

The substantial provisions which constitute the plan selected by the Jury of Award, and upon which the vote of the American people is asked, are hereby submitted by the Policy Committee as follows:

I. ENTER THE PERMANENT COURT

That the United States adhere to the Permanent Court of International Justice for the reasons and under the conditions stated by Secretary Hughes and President Harding in February, 1921.

II. COOPERATE WITH THE LEAGUE OF NATIONS, WITHOUT FULL MEMBERSHIP AT PRESENT

That without becoming a member of the League of Nations as at present constituted, the United States Government should extend its present cooperation with the League and propose participation in the work of its Assembly and Council under the following conditions and reservations:

Safeguarding of Monroe Doctrine

1. The United States accepts the League of Nations as an instrument of mutual counsel, but it will assume no obligation to interfere with political questions of policy or internal administration of any foreign power.

In uniting its efforts with those of other States for the preservation of peace and the promotion of the common welfare, the United States insists upon the safeguarding of the Monroe Doctrine and does not abandon its traditional attitude concerning American independence of the Old World and does not consent to submit its long-established policy concerning questions regarded by it as purely American to the recommendation or decision of other Powers.

Versailles Treaty

1. The United States will accept no responsibilities under the Treaty of Versailles unless in any particular case Congress has authorized such action.

4. The United States Government proposed that Article I of the Covenant be construed and applied, or, if necessary, redrafted, so that admission to the League shall be assured to any self-governing State that wishes to join and that receives the favorable vote of two-thirds of the Assembly.

Development of International Law

5. As a condition of its participation in the work and councils of the League, the United States asks that the Assembly and Council make due provision for the revision and development of international law, employing for this purpose the aid of a commission of jurists. This Commission would be directed to formulate anew existing rules of the law of nations, to reconcile divergent opinions, to consider points hitherto inadequately provided for but vital to the maintenance of international justice, and in general to define the social rights and duties of States. The recommendations of the Commission would be presented from time to time, in proper form for consideration, to the Assembly as to a recommendating if not a law-making body.

Author's Name Not to Be Revealed Until After Referendum

In order that the vote may be taken solely upon the merits of the plan, the Policy Committee, with the acquiescence of Mr. Bok, has decided not to disclose the authorship of the plan until after the referendum, or early in February. The identity of the author is unknown to the members of the Jury of Award and the Policy Committee, except one untagged member.

The Policy Committee

John W. Davis
_Leaves and Hand
William H. Johnston
Ethel Inez Lappe
Member in Charge
Nathan L. Miller
Mrs. Clifford Pinchot

M. Odum Reid
Mrs. Franklin D. Roosevelt
Henry L. Stimson
Mabel E. Stone
Mrs. Frank A. Vanderlip
Cornelia N. Bliss, Jr.

Treasurer

On Page 20

Continued on Page 20
Philosophy

By Eric Mayne

The Science of Politics is the intelligent comprehension of our position, and our responsibility as the subjects of a great nation.

The Science of Politics is the Science of regulating a Nation for the preservation of its Safety, Peace and Prosperity.

Theodore Roosevelt tells us—Practical politics must not be construed to mean dirty politics. The most practical of all politicians is the politician who is clean, and decent, and honest.

Theodore Roosevelt was a practical politician. He practiced what he preached.

The true politician puts the good of the people before party; the purity of principle before policy; the value of honour before office; and the resolve of progress before power.

If intelligent and responsible people neglect the politics of a country, it is bad for the country and worse for the people.

When men realize their responsibility as men to their nation then law making will be put on a different basis.

Then men will understand that nothing can be politically right, which is not morally right.

Many a politician has huried his patriotism in his political party.

Constant distrust seems to be the only road to political safety.

Nations that should, at the present time, be constructing and developing their countries are spending all their energy and money in fighting over which party shall do the reconstructing and who shall lead the party.

In the flood of political talk, great principles are being washed away.

From incompetent and bungling politicians, Good Lord, deliver all nations.

About the Peace Award

Continued from Page 19

important—of the dominant desires of the American public as expressed in the plans. It is the unanimous hope of the Jury that the first fruit of the mutual counsel and cooperation among the nations which result from the adoption of the plan selected will be a general prohibition of the manufacture and sale of all materials of war.

The purpose of the American Peace Award is thus fulfilled: To reflect in a practical plan the dominating national sentiment as expressed by the large cross-section of the American public taking part in the Award.

I therefore commend the winning plan unanimously selected by the Jury of A. H. and Mr. Root's statement of the first object to be attained by the counsel and cooperation provided in the plan, to the interest of the widest possible vote of the American people.

January, 1924.

EDWARD W. B.

THE PLAN IN BRIEF

Proposes:

1. That the United States shall immediately enter the Permanent Court of International Arbitration, under the conditions stated by Secretary Hughes and President Harding in January, 1923.

2. That without becoming a member of League of Nations as at present constitute the United States shall offer to extend its cooperation with the League and participate in the work of the League as a body of counsel under conditions which

(a) Substitute moral force and public opinion for the military and economic force usually implied in Articles X and XVI.

(b) Safeguard the Monroe Doctrine.

(c) Accept the fact that the United States may assume obligations under the Treaty of Versailles except by Act of Congress.

(d) Propose that membership in the League shall be opened to all nations.

(e) Provide for the continuing development of international law.

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LONDON HAILS NEW COLOR CINEMATOGRAPHY

ON OF FRIESE-GREENE, NOTED BRITISH CINEMA INVENTOR, HAS NEW COLOR PROCESS

An announcement of importance was the British film industry, as well as the world of film art and science, was made the other day, for it heralded as a distinct advance in cinematography. That Mr. Claude Friese-Greene has evolved a completely new form of film process of remarkable realistic and scientific possibilities is the news which created great interest in London film circles.

Additional interest attaches to this invention by reason of the fact that it is based upon the invention of cinematography, the late Mr. W. Friese-Greene, deeply known as the "Father of Film," whose death two years ago, revived much comment on the achievements of this pioneer in cinematographic invention.

The son of the originator of cinematography has now come forward with an invention which is destined to advance the art and science of film making to an entirely new level. Mr. Claude Friese-Greene is 25 years of age, but has already had much experience in the field of film science, and has experimented with color cinematography since he was in his teens.

There have been a number of color film processes invented, but the development of color films that could be both artistic and commercially practicable has been sought with many difficulties. His new invention is declared by technical authorities to be entirely successful from artistic standpoints and to have the great advantage of being based on a process by which positive prints can be made easily and quickly as black-and-white films, tinted, and at a price that makes the commercial success of the films a certainty. The economy of the manufacture of the films places them within the reach of every exhibitor, and the films are projected by the ordinary equipment.

Although the process is still young, it is said to mark an advance on any color films yet developed. The colors are soft and natural in tone, and, with stereoscopic values which, the inventor declares, will be still more emphasized as his experiments proceed, Friese-Greene has made wide research in working out his process, and has studied exhaustively the scientific and artistic aspects of light rays and color luminosity.

The story of this invention reads like a romance. Monochrome films have been made through science of cinematography conceived by the late Mr. Friese-Greene, but the inventor, himself, after more than a quarter of a century of devoted effort, in the face of every discouragement, died without having received financial reward for his great gift to the millions of the world who find pleasure, recreation and education in the cinema theatres in many countries today. At the time of the inventor's death this invention was before the world.

"On June 21st, 1889, Mr. Friese-Greene made provisional application for a world's patent for the first cinematographic machine, and on May 10th, 1890, was granted patent No. 10,301. That patent stands pre-eminent. Mr. Friese-Greene's first motion picture was a street scene taken at Hyde Park Corner. He also was the first to invent the perforated edges in the film. Before he brought out celluloid, he first used paper dipped in oil to make it transparent. He kept on inventing improvements, and spent £20,000 on the work."Yet, in spite of his great invention, the elder Mr. Friese-Greene was never rewarded for his genius, and, indeed, in fact, recovered the fortune he spent in developing his cinematographic process.

As the younger Mr. Friese-Greene grew from youth to man, he observed his father's sacrifice, and realized the tragedy of his failure to profit financially from his invention. A few years ago, it was said, his son was not deterred by this gloomy prospect from his ambition to contribute something of value to the science originated by his father.

For some time, he has been conducting experiments based upon his original views of light values and color combinations, which have now resulted in the process he has developed. It was only a short time after his father's death that the young inventor discovered the method by which his theories could be embodied in a practical means of projecting color in motion pictures on the screen.

A company has been organized to handle this invention, and an ambitious program has been mapped out for making the most of Friese-Greene's color film process. Offices have been opened by the company at 17, Shaftesbury Ave., London.

An alert and dynamic factor in the application of tried and true business principles to studio management, and therefore an outstanding figure in the progress of the cinema art as a whole, is M. C. Levee, head of the United Studios, which is just bringing to conclusion the first phase of an elaborate expansion plan designed to meet the needs of the industry for many years to come. It is on men of this kind that Filmdom centers its hopes for the establishment of the motion picture industry prominently in the forefront of the commercial, industrial and artistic activities of our country. He represents the caliber of man we have needed a mighty long time.

Film Folks Pledge Aid in Fight for Truth

Clue upon the heels of the stinging denunciation of the motion picture industry at which people published a fortnight ago by Bob Shuler, Los Angeles reformist, and the subsequent denunciations hurled by "Camera!" and Filmograph, the two leading Hollywood film papers, comes scores of messages from people in various branches of the industry condemn the defensive measures adopted by the two publications, and pledging support to the campaign to be waged in a public apology from Shuler. The unanimous opinion is that Filmdom has been subjected too long and most of the folk refer to the Shuler incident as the "last straw."

Tentative arrangements are now under way for a conference between Fred Niblo, nominal target of the tirade. Chris Lykke, editor of Filmograph and Fred W. Fox, editor of "Camera!" to propose ways and means to inaugurate the final conference. This meeting will probably be held the first of the week and full details of the conference will be given in next week's issues of the papers.

Sunshine Sammy, one of Hal Roach's much beloved silents of "Our Gang" fame, proves to be a good one when he met big Billy Moon, Hollywood's new $320 pound laugh producer.

Said Sunshine, sheltering his sixty-odd pounds 'neath the rotund Billy Moon's "balcony": "You sure am lucky, man, that they all called you Billy Moon and me Sunshine, 'cause if they had called you Sunshine, you 'preciate this meeting. Mr. Shuler of the Los Angeles Times, the Fool Press agent sprung a story 'bout 'inter-viewing' that $320 pounds of Moon skin-Ooh! Lovely man, what a riot they would be."

Pat O'Malley, leading man for Laurette Taylor in "Happiness," will spend a month in Ireland next summer.

Pat, accompanied by Mrs. O'Malley and two little daughters, "Stella" and "Little Lady Eileen," will visit the home of his parents and take his first rest in years, among his countrymen.
Mary Pickford has finished "Dorothy Vernon of Haddon Hall" and is now aiding in the editing. The premiere of this film will take place in New York about March 1st and, of course, she will be there with Doug, following which they will leave on an extended tour of Europe, including in their itinerary those points of interest in England, France, Belgium, Denmark, Sweden, Norway and other countries that they were forced to pass up during their last trip owing to scarcity of time.

**DIRECTOR SAYS TALKING FILMS WILL REFINE SCRIPTS; NEW SCHOOL OF WRITERS**

Talking motion pictures can not be practical until the art of scenario writing is reduced to a science even more exact than the technic of legitimate stageplay writing, is the opinion of George Melford.

Scenarios, as they are now written, are rudey constructed affairs, declares Melford. Seldom, if ever, is a completed picture similar to the original working script. Writers, technical supervisors, directors, cutters, titlers and editors habitually make changes while the photoplays are in course of production. In addition, individual changes are quite often made by theater managers or censors in various locales.

"Talking motion pictures must be continuous in action to be successful, just as the stage play is. The scenario must be letter-perfect, for there can be no changes after action and conversation have been recorded together. The present inferiority of photoplay continuities must undergo a tremendous change before the talking movies can be practical."

Melford asserts his belief that the coming of the "conversational movies" will result in an entirely new and far more efficient school of scenario writers within the film industry. These new writers, he thinks, will be the students with years of training in both the technique of the stage and of the screen.

Theodore von Eltz has entered 1924 with a bang, for this capable actor is now negotiating a role in Cecil De Mille's "Triumph" and is also signed for Herbert Brenon's production "The Breaking Point" both for Paramount. He will commence the second picture at the end of the week and will of necessity be doubling up in the two productions.

Mr. von Eltz has been in the film colony three years and has done consistently fine work.

**Statesmen Witness Griffith Filming**

Two former ambassadors and a former secretary of the treasury were among a party of distinguished guests who recently watched the filming of several scenes for "America," the screen epic of the Revolution which D. W. Griffith is making for the D. A. R. at his Mamaroneck studios.

Dr. Charles R. Crane, former minister to China, Richard Crane, former minister to Jugoslavia, Mr. and Mrs. D. F. Houston, the former one-time secretary of the treasury, Sir Percy Sykes of London, Eng., Mrs. Leatherbee of Westover, Va., and D. M. Brodie were among a notable group which watched Lionel Barrymore and Carol Dempster, Griffith's leading woman, enact some of the more stirring scenes for the new film.

The Crane family owns the famous Westover estate on the James River, in Virginia, where Griffith "shot" a number of Revolutionary scenes for "America," using prominent Southern society women and Revolutionary descendants as extra people.

**Matiesen Wears Togs of Thié**

A thief's costume worn by O Matiesen, now playing an important role in "The Glorious Tomorrow" at the Lasky studio, was or worn by Frederick "Crook" Van Sant, who is a single-handed, pull several famous robberies in Europe and was finally executed for his misdeeds.

At the time of the execution, Matiesen was preparing a wardrobe for a crook role in which was cast on a European stage. Perceiving the advantage of a real thief's costume for his part, he persuaded the authorities to give him Van Sant's clothes. Made his first night stage hit, the part and kept the costume a memoir.

When George Melford, producing the "Glorious Tomorrow," was told about the garments, requested that Matiesen wear them in this picture.

King Bagot has no throne, this week he has a castle.

Bagot, not named king becaue of any aspirations to royalty, after his mother's maiden name, has been reigning over the to subjects in his company in mammoth castle sets built on stages of the at the "Big U" production plant.

"Finished" Actor Achieves Go

There came to the director of these inspirations which are only to directors, an inspiration he eagerly clutched to his bosom because it called for a bit of business which, had not been in the script. To fulfill the inspiration a young actor was needed. There were 35 eligible on the set, and to avoid bringing up the company while an actor of recognized ability could be called, the big-headed director chose from among those present a young man whose ambitions were still high above his ability, but of business which was envisioned for the very delicate vamping of the less delicate specie by a very beautiful blog — none other than our stage star Gertrude Astor. To her came the young man was to respond, no, and once tried — it was his "gut moment" and he realized it was the cameraman's chance to shut out several magazines. Realizing the hopelessness of ther effort, the b. s. d. finally K'd the scene.

Utterly oblivious of the ball of fire upon him by the mirror, a few moments later the aspiring and perspiring youth spoke to Matiesen.

"Your work was marvelous," he said. "Do you think, Miss Astor, that I may hope to become a finished artist?"

There was nothing vampish in the look that Miss Astor bestowed upon the aspiring youth. And... If I correctly understand what the director just told his aspiring, your hope is realized.
The topography of Los Angeles and vicinity, for the first time in film history, is being captured in a series of locations for a film production. Scouts sent out by Jack Coogan, son of the great actor, have been looking for "spot" locations for Jackie's new picture, "A Dog of Flanders," which is scheduled to begin shooting on July 30th. After a week of exhaustive exploration which included a tour of every country in California, so far nowhere could they find anything suitable to that of Flanders. The cities and countryside of the low flat Flemish variety provide the locale of Jackie's adaptation of Ouida's classic, "A Dog of Flanders." The entire action of the play takes place in and about St. Agneta, a small Flemish village, and the work was at one time larger than London, and formed as a clearing house for productions and as the center for art and artists. So Jackie Coogan and his company will not be obliged to go outside the confines of the Metro studios in Hollywood for any scenes in the picture. Antwerp has already been transplanted into wood—dykes, canals, windmills and all of the other picturesque objects of the countryside have been faithfully constructed to meet the requirements of the story. More than three hundred scenes have been written into the script, all of which will be filmed on the studio grounds.

A Boy of Flanders—"With its tenets of love, service and ambition, is one of the immortal little classics of child fiction, and production to be Jackie Coogan's most quaint and delightful picture to date.

"MAGNOLIA" TEACHES LANDIS MANY NEW THINGS; LEARNS ABOUT GENTLEMEN

Leonard Landis confesses that there is always something more to learn in pictures. Never has the young actor, who is male lead in the James Cruze production "Magnolia," now being filmed a prominent role in George Arlachtaub's new production, "The Plunderer," has been able to learn something more about the game. His Fox lot, Miss Grant, as talented as she is beautiful, disliked waiting for scenes, so he decided to capitalize on the spare time. Accordingly, she organized a reading of "Magnolia" and has been working in "The Plunderer." Theirs are now reading Barrie's "Quality Street." Each role is assigned to a person and the play is read from start to finish. Miss Grant's reading class has proved a big hit.

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Ernest—If a man insults yo' 'hombu' it's because he thinks he can kill you if you resent it. Well, then, what is it he insults? Cullen—It's my character, I guess.

Ernest—Nothing of the kind. It's yo' ability to kill him. Cullen graduated this week from the Janesville Military Academy and was seen returning to the old home after a seven years absence. He leads as "Tom Runford" in "Magnolia" and has been cast out by his family because he doesn't measure up to the standards of a southern gentleman. So he enters the gambling den of General Jackson. Ernest, Torrence promises and learns pronto that all there is about being a gentleman is to move first and move right. Putting in the dialogue that is falling from the lips of these two who have many scenes together the actor is taking a chance. He's been hired for an American actor, devotees hour after hour attempting to so comprehend the American sense of humor that he can put it into his acting. But the more he attempts to learn it in Europe the worse off he seems to be.

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### Pulse of the Studios

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-560.

<table>
<thead>
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<th>Director</th>
<th>Star</th>
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<th>Scenario</th>
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Holly 300

Drexel 006

Holly 106

Drexel 427

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Holly 310

For Week Starting Monday, Jan. 21st, 1924

For Week Starting Monday, Jan. 21st, 1924
Finding Her Dramatic Niche

Several months ago Charlotte Merriam graduated from comedy leads and entered the dramatic field. After being loaned by the Christie organization for roles in several feature productions including "The Sth Commandment," and "The Brass Bottle," she came to the conclusion she had served a sufficient apprenticeship as a comedienne and severed her ties with Christie.

Immediately thereafter she assumed one of the principal roles in "The Swamp Angel," and at the Vitagraph studios under the direction of W. S. Smith.

Will Write Odes to Water Nymphs

The 1924 production schedule at the Mack Sennett Studio involves many changes in personnel, most recent of which is the addition of Miss O'Malley to the public relations department of Richard Walton Tulby.

Miss O'Malley has been associated with Principal Pictures Corporation in similar work for the past year, before which she was employed with the publicity department of Richard Walton Tulby.

The 1924 crop of Sennett Bathing Beauties will claim the most of Miss O'Malley's attention.

Will Teach Cast to Order Farfalli

An instructor in Italian is conducting a class for a half-hour every day at the Goldwyn Studios. He is teaching the language to members of the cast and the technical crew that will go to Rome to film "Ben Hur." Among the members of the class are June Mathis, editorial director, who wrote the "Ben Hur" scenario, George Walsh, who plays the title role, Carmel Myers, the Ira, Francis X. Bushman, the Messala, Kathleen Key, the Tirzah, Gertrude Olmsted, the Esther, and Aubrey Scotto, chief cutter.

Melodrama With Us Always, Says Kenyon

According to Charles Kenyon, eminent playwright and scenarist, melodrama occupies the same place in the field of entertainment as a main course among men's suits, and a la carte, butter and eggs among ladies. It is a staple article, the flavoring stage, where popular preference expresses itself in, there is a flood of melodramatic successes every three or four years. In the film world, a what similar condition exists, much the same conditions as prevail in other fields are not so clearly defined.

Certainly, insofar as melodrama is concerned, the public demand is always, with never-lessestened repercussions. In fact, melodrama is often forcibly inserted into a program, because of the great appeal. But the hundred per cent melodrama is always a consistent one among the photoplays at the present time, Charles Kenyon is writing an original melodramatic story for John Gilbe, a Fox star, with a New York 

Henry King has been gone from our midst for some time for New York and foreign countries have been the locale of his directorial activities. Dick Barthelmess got away to a flying start with his new company a year or so ago when he signed King to wield the megaphone simply because he had a man who knew his stuff. "Tolstof David" and "Sonny" alone would prove that. Not content with this, however, King went to Italy and made "The White Sister," and the national verdict from exhibitor and public alike has classified it as one of the season's finest works. We don't like to refer to Henry King as a "genius," but the public opinion in favor of "Ben Hur" classifies him as such. In the case of the down-to-earth regular man for that and his innate modesty probably caused him to refuse such bouquets. But we can say this: he has made pictures that have brought tears to our eyes, sunshine to our hearts and thrills to skip across a polka-dotted pulse. And after all is said and done what we need in motion pictures today is directors that can get the reaction from the audience ... men with understanding.
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<td>Eddie Cline, Casting</td>
<td>Walter Reed</td>
<td>Jean Haves</td>
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<td>Holly 281</td>
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<td>LASKY STUDIOS. Tom White, Casting. 1520 Vine St.</td>
<td>James Cruze, All-Star</td>
<td>Karl Brown</td>
<td>Vernon Keays</td>
<td>Walter Woods</td>
<td>&quot;Magnolia&quot;</td>
<td>Holly 240</td>
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<td>George Melford, All-Star</td>
<td>Chas. Clarke</td>
<td>Kenneth Hawks</td>
<td>&quot;The Glorious Tomorrow&quot;</td>
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<td>Bert Baldridge</td>
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<td>Douglas Fairbanks</td>
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<td>7250 Santa Monica.</td>
<td>J. T. O'Donahue</td>
<td>Tommy Hunt</td>
<td>&quot;The Chef of Bagdad&quot;</td>
<td>31st Week</td>
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<tr>
<td>R-C Studio. Melrose and Gower.</td>
<td>Mal St. Clair</td>
<td>Albert Vongh</td>
<td>Lee Garmes</td>
<td>&quot;When Knighthood Was In Tower&quot;</td>
<td>2nd Episode</td>
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<tr>
<td>Emyry Johnson, All-Star</td>
<td>Emory Johnson</td>
<td>Richard Talmidge</td>
<td>Lonnie Dora</td>
<td>Mrs. Emilie Johnson &quot;Ewerts and Pow Share&quot;</td>
<td>5th Week</td>
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<tr>
<td>Sacramento Picture Corp.</td>
<td>Wm. Soter</td>
<td>All-Star</td>
<td>&quot;Listen Lester&quot;</td>
<td>2nd Week</td>
<td></td>
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<tr>
<td>Dunlap Productions.</td>
<td>Scotty Dunlap</td>
<td>Mildred Harris</td>
<td>&quot;The Dollar Mark&quot;</td>
<td>2nd Week</td>
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<tr>
<td>Chase R. Seelings Productions.</td>
<td>Chas. R. Seeling</td>
<td>All-Star</td>
<td>&quot;The Hollywood Kid&quot;</td>
<td>2nd Week</td>
<td></td>
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<tr>
<td>ROACH STUDIO. Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>Rob Wagner</td>
<td>&quot;The Fortich Door&quot;</td>
<td>2nd Week</td>
<td></td>
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<tr>
<td>RUSSELL STUDIO. B. D. Russell, Mgr. 1439 Beachwood Dr.</td>
<td>Len Powers, Animals</td>
<td>Leona Garmes</td>
<td>&quot;Fighting Through&quot;</td>
<td>4th Week</td>
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<tr>
<td>Howard Davies Productions.</td>
<td>Howard Davies</td>
<td>J. A. Howe, Family</td>
<td>Harry Gerst</td>
<td>&quot;Pools of Fate&quot;</td>
<td>2nd Week</td>
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<tr>
<td>SENNETT STUDIO. 1712 Glendale Blvd.</td>
<td>Erle Kenton</td>
<td>Harry Langdon, Stunt</td>
<td>Gray</td>
<td>Comedy</td>
<td>2nd Week</td>
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<tr>
<td>STUART MACK STUDIO. 1329 Gordon St. Stuart Mack, Gen'l Mgr. Wm. Muench, Casting</td>
<td>Jack McDonald</td>
<td>Jack Warner</td>
<td>A. MacManigal</td>
<td>&quot;The Hunted Man&quot;</td>
<td>1st Week</td>
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<td>SUNSET PRODUCTIONS. 7425 Sunset Blvd.</td>
<td>Jack Nelson</td>
<td>Kenneth McDonald</td>
<td>&quot;After a Million&quot;</td>
<td>3rd Week</td>
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| "Camera!" The Digest of the Motion Picture Industry | January 19th, 19
Lee Finds Bananas

Popular Abroad

That Europeans are adopting American jazz as the interesting observation made in a letter from Rowland V. Lee, Hollywood film director now travelling on the Continent. Lee sent it to his brother, Robert N. Lee, prominent scenario writer, the director states that in Paris, Vienna, and other cities he finds that in the music halls the most popular song is "Yes, We Have No Bananas."

William Clifford has decided to abandon his week and enter pictures once more. His last screen role was in "A Night of Vengeance."

Jackson Play for

Fritzi Brunette

Fritzi Brunette is the latest motion picture star to go intoodeville. She is now rehearsing "Puppets of the Public," a one-act play of staging by Joseph Jack, president of the Wampas. The star will be supported by her husband, Robert Daley, well-known actor, and Jack Mower, leading man of many films.

The act will play at Sacramento and Fresno and then have its metropolitan opening at the Hillstreet Theatre, Los Angeles.

Miss Brunette is practically new to the stage, her only other experience having been in a sketch also by Mr. Jackson at a local benefit.

SINCERITY WILL MAKE OR BREAK PICTURE, SAYS FOX; TEMPO MUST BE KEPT

Finis Fox, who is now producing "A Woman Who Sinned" at the Hollywood Studios, with an all-star cast, says that the greatest trait in players that can either make or break a big picture production is sincerity in their acting. According to Finis, the great job a director has is to keep his players instilled with the proper tempo and yet at the same time restrain them from displaying too much emotion.

"Actors and actresses are like sensitively tuned instruments," said Finis. "They usually put forth all their efforts to register just the shade of emotion wanted by the director. If the director does not have the judgment and intuition to know just what should be suppressed from an emotional standpoint on the part of his players, then he has no business in directing pictures. There is many a splendid artist who has been almost ruined by improper direction. Great screen artists have been accused of exaggeration and overacting when really it was simply a case of poor direction. A player knows intuitively when he or she is overacting and when the realization comes, they cannot help but lose their sincerity because they know they are not being sincere with themselves."

"When the players lose this sincerity, it is almost certain to result in a poor or mediocre picture because when people in a theater audience realize that the players are working in a forced and restrained manner, they lose interest in the picture. When the audience fails to take an interest, it means nothing else but that the picture is a duffer," concluded Finis.

"A Woman Who Sinned" is enacted by an unusually strong all-star cast including Mae Busch, Irene Rich, Morgan Wallace, Rex Lease and others.

Unique Stunt for

"Wild Oranges"

Premiere

An order for one hundred crates of oranges was mailed to a California orange dealer this week by a big theater in a middle Western city. The California fruit is to be given away at the opening of "Wild Oranges," a Goldwyn picture, on the last day received by the theater. At the same time, a message received at Miss Valli's home here stated that efforts would be made to persuade the star to stop over on her way back to Hollywood from New York. If she does agree to stop, she will be given the task of personally presenting the oranges to patrons of the theater.
GIVES TEN COMMANDMENTS
FOR NEW SCREEN WRITERS;
HAS ENCOURAGEMENT

Winifred Dunn, Metro scenario editor, now adapting "The Shooting of Dan McGrew," offers the following ten rules for budding scenario writers:
1. Fewer and better scenarios.
2. Be original when you see a good picture, don't go home and rewrite it.
3. Read the daily papers—reporters know human drama; study their work.
4. Write what you know—a bookkeeper can seldom speak convincingly of adventure in South Seas or at the North Pole.
5. Be human—don't assume a superiority to potential audiences.
6. Be honest—honesty means convictions and that spells popular approval.
7. Persevere—don't lose courage if your first fifty scenarios are rejected; the first fifty are the hardest.
8. Don't fear studio plagiarism; deal with legitimate organizations, which do not steal ideas any more than a legitimate bank steals money.
9. Learn another profession or trade; three regular days a week keeps your attitude to life normal and pleasant, as it must be for success.
10. Fewer and better scenarios—first, last and all the time. One good scenario has a better chance of acceptance than a hundred poor ones.

Fort Completes F.
B. O. Continuity

Garrett Elden Fort, special writer for Truett, has completed the continuity of an original story for Richard Talmadge, entitled "In Fast Company." Production is scheduled to start almost immediately at the F. R. O. studio, under the direction of Jimmie Horne, whose latest Douglas MacLean success, "The Light of the Con- sul," will have an early release. Mr. Fort's second story under his new Truett contract will be an adaptation of a novelette by John Brownell, for Elaine Hammerstein, who is expected back from her vacation in New York very soon.

A new sign was discovered on the Fox lot the other day on the comedy side. It read: "Owing to inclement weather, there will be no immaculana today." It was a classical interpretation of the w. k. songs, we offer it for your edification.

HUNTER IS CROOK IN
FILM GUILD PICTURE

Glenn Hunter, the youthful star who has been swept into popularity by the wistful tender portrayals of awkward country boys, whose own ambitions took him away from the small town of Highland Mills, New York, where he was "raised and bred," will be seen in an entirely new role in "Grit," an original crook story by F. Scott Fitzgerald, which has been adapted for the screen by James Ashmore Creelman.

In this picture, which completes the series of Film Guild productions in which Glenn Hunter is starred, Glenn leaves his usual background of "the wide open spaces" to play the role of Kid Hart, a boy crook of the East Side, who is generally known as "the best lock-pick of the gang.

The Kid is a pathetic half-starved youngster who has inherited a fear of guns which makes him the laughing stock of his companions, but his love for Orchard McGonigle who is not afraid to fear the gang and straight-away makes a man of him.

Clara Bow plays the part of Orchard and there is a fine supporting cast including Roland Young, Dore Davidson, Osgood Perkins, Townsend Martin, Helenka Ada- mski, Joseph De Beau and Martin Broder.

SYD CHAPLIN COMPLETES
"GALLOPING FISH" ROLE;
IS AUDEDED BY NATHA

His recently seen characterization of the cockney soldier in Marshall Neilan's "The Rendezvous" was Sydney Chaplin's first screen appearance in many moons. It was possible, not only from the capable writer of the ideas in which he "stole the picture," in the minds of the public and the critics, but also because of the success, he has had this time Syd Chaplin is going to stay on the screen permanently.

"Her Temporary Husband," which has already had its New York premier and which will be shown locally soon, features him as its principal comic and advevices from the East credit him with another remarkable performance in this production.

Chaplin's most ambitious screen characterization will be revealed in Thos. H. Ince's production, "The Galloping Fish," just completed. In this picture, he has created a role which is somewhat along the lines of the over-bashful, self-conscious figure he contributed to "The Pilgrim." As the husband of a devoted, yet excessively jealous young wife, played by Lucille Normand, with whom, incidentally, he appeared in "The Rendezvous,"—he pictures the trials and tribulations of his type.

The most flattering tribute ever paid to a screen player was recently received by Sydney Chaplin, when George Jean Nathan, avowed film-hater, Joseph L. Mankiewicz of "The Drama and the Girl!"—"I am very much interested in the work of Syd Chaplin. I consider him the most comedians on the screen day.

Dick Sutherland, hailed by many as "the ugliest man on the screen" has completed one of the principal parts in "Defiance," which was filmed at the Hollywood studios by the Brush productions.

HURRY! WATSON! THE
SMELLING SALTS!

Jean Hersholt, who is supporting Constance Talmadge in "The Gold Fish" has just received a fan letter from a young college student in Kansas who says that inasmuch as Jean must be well acquainted in Hollywood would he please tell the writer what was the college yell of one of the scenario schools that taught by mail.

CRAUGMAN KEEPS ROLE
IN TAYLOR FAMILY

Sid Grauman evidently determined to keep the portrayal of "Miriam" in "The Ten Commandments" in the Taylor family. On the screen of "Yugman's Egyptian Theatre in DeMille's production, Estelle Taylor portrays the character of "Miriam" wins many and good favor daily through her presentation of this part.

On the stage—in the elaborate prologue to the film, Helen Taylor, sister of Estelle, portrays the character in the flesh.

When casting his prologue Mr. Grauman sought a player who resembled Estelle Taylor and asked her if she could recommend one.

That same day she received a letter from her sister, who was living at the family home in Wilming-ington, Del, begging her for an opportunity to come to Hollywood. She told Mr. Grauman. He wired an offer to Williams. Helen came and through her close resemblance to Estelle Taylor, was immediately engaged by Mr. Grauman.

Ralph Lewis is going to Sacra-mento as the guest of the Sacra-mento Chamber of Commerce.

He will make a personal appearance there during the showing of "The Man from a" in which he plays the star role.

KEEPS FAMILY CAST
BY WEDDING ED

"Where there's a woman there's a way" say the saying.

That is the manner in which of the world's most honored li- mings is being quoted at University City today.

The story which King Bag directing with Mary Philbin in starring role is the reason.

"The Inheritors," by I. A. R. Lie, the heroine played by Philbin is a baron's granddau-
ter, who sees the family castle, out of her grandmother's hand, to the grasp of a richer foe and the outcome of the story is Mary marrying the new possessor of the castle. That's a good way, according to Bagget, of trievying most anything.

Not that the role played by "Merry-Go-Round" star is that of a mercenary girl. She isn't eary at all; but a sweet, some creature. There is a romance in the world in the film of which Miss Phil-
bin is supported by Joseph Lord, William Haines, Otto Ha-
man, Grace Daumond and others of popular note.
HAS PRODUCED FILM WITH ROYAL CAST; MAKES DRAMA OF WEDDING PRESENTS

Denison Clift, noted director, who arrives here next month to begin a two-year contract with the Fox Studios, after four years spent in production work in England, will doubtless have many interesting tales to unfold to his brother directors and friends but perhaps none will be as romantic as his version of the filming of some scenes within the sacred portals of St. James's Palace, London.

It was Clift, a young American, who was selected to shoot Princess Mary’s wedding presents at the time of her marriage a little over a year ago. The filming of the affair was rather a remarkable undertaking as it was the first occasion on which motion picture cameras had been allowed in the side palace grounds. Permission to film the great array of costly gifts was granted by the king and the cinematographers were given every facility in their work.

During the process of “shooting,” Princess Mary and Lord Lascelles visited the palace and showed great interest in the work.

Jean Herskovitz wears an extensive wardrobe, ranging from over-all to dinner clothes, in his role of the German, supporting Constance Talmadge in “The Gold Fish.”

The royal couple is well pleased, for the manner in which he handled the situation and after viewing the finished film sent him a note of thanks.

During his stay in England Clift has on various occasions come in contact with the royalty and aristocracy of that country and numbered among his staunchest friends are Lord and Lady Asquith. Immediately following his arrival here next month, Clift will begin work at the Fox Studios on a series of special productions, the first of which will be an adaptation of a widely-read Robert W. Service Chambers novel.

Mrs. Clift, who has visited her husband three times during his stay in England, will greet him in San Francisco when he steps off the boat on February sixth. The couple will start for this city at once.

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and lack of ice and snow. D. W. Griffith’s photodrama of the War of Independ-}

dence, “America,” perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy snow on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found a plenty of frozen lakes, but the rivers had but a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Which caused Griffith to redouble his preparations for immediate snow at Valley Forge.

Schoolgirls Feted

At Sills Manor

The Milton Sills home in Hollywood was the scene of a delightful informal party on Saturday afternoon when Miss Dorothy Sills entertained her classmates of the Hollywood School for Girls. The guests included Virginia White, Peggy Johnston, Harlene Carpenter, Helen Armstrong, Katherine Toberman, Dorothy Irving, Ruth Sprendur and Marjorie Randall.

Hollywood, as an actor has gained from prominent parts in several of the biggest pictures, among them being “The Covered Wagon” and “The Ten Commandments” and the “Hunchback of Notre Dame,” is now on the Hal Roach lot with the “Spot Family,” portraying the same part that brought him such favorable comment in the last named feature—that of the drunken handyman. It must be admitted that this is one of the hardest things to do these days.

GRiffith Production is hampered by Lack of Frozen Streams

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and lack of ice and snow. D. W. Griffith’s photodrama of the War of Independence, “America,” perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy snow on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found a plenty of frozen lakes, but the rivers had but a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Which caused Griffith to redouble his preparations for immediate snow at Valley Forge.

Author K. O. Blow east Mong vacation

William V. Mong has again denied the vacation he has asked in recent correspondence to the conclusion of each of the pictures he has appeared in the past three years. But each time he has requested to take his annual vacation he has been granted it by the Grand-Asher company. However, this year he was not permitted to leave the studios.

A scene of the Prelance, opposite the Chinatown district of the city, has been rated as the best of his screen career by the head of the Movie Club of Los Angeles. Each player was given a grade on the basis of the performance of the actor in his role in the Prelance’s picture, the picture being considered the best of the month.

A study of the membership grades of the Prelance’s players showed the majority of its players as taking the picture in this picture the best character of the month. Ninety per cent of the members of the Prelance were well known to the picture, with the exception of the character played by John Gilbert, in his role of the German, supporting Constance Talmadge in “The Gold Fish.”

Thomas Mills, formerly a well known director, has been engaged for a prominent role in support of John Gilbert, now being made at the Fox Studios. Mr. Mills plays the role of the priest.
THE FIRST COMMANDMENT

[Shuler at the Shrine of Publicity]

By FRED W. FOX

"Thou shalt have no other gods before me." This, Exodus 20:4 informs us, is the first of the Ten Commandments. It has a wealth of meaning and is easily applicable to many modern situations, one in particular, of which more anon.

One evening last week, after a rather hectic day, I journeyed to Grauman's Hollywood playhouse to see Cecil B. De Mille's latest cinema offering, "The Ten Commandments." It was more at the instigation of friends who had seen it, and were long and loud in their praises of it, that I went; in short curiosity impelled me to go and see for myself just what there was to this picture that should cause so many of those to whom I had spoken to classify it as a masterpiece. I have never been very fond of De Mille's works and I didn't relish sitting through the same hackneyed plot of risque trend that characterized so many of his productions. I had assumed that he had injected the usual amount of delicate atmosphere into "The Ten Commandments," too, and I was somewhat bewildered as to what might be the attraction that was drawing such unusual comment. And I am certainly glad I went, for it sure "packs an awful wallop." It is age-old truth given to us in a modern, understandable way and it puts thoughts into our heads that should have been there long ere this. Further than that, however, it proved to be a Biblical treatise that afforded me with some rare insight into the present chaotic conditions in Christendom. It proved to me that there are some emissaries of Almighty God who are not abiding by those Ten Commandments that are the foundation of the Church. "The Ten Commandments" has a message of great worth for every one of you that you cannot afford to miss. Do away with all your previous concepts of De Mille as a producer of risque pictures. To production changes his place in the ranks of the Cinema creative artists. It is superb . . . magnificent . . . powerful. There are times when one's breath almost stops; the impressiveness of some of the scenes are fascocating. And to me the greatest touches were when Theodore Roberts, as Moses, was receiving the Commandments on Mount Sinai, and Ralph Cloninger, as Israelite slave, was crushed to death beneath the wheels of a huge stone-wagon.

* * *

Yes, it is to you, Bob Shuler, that I say: see "The Commandments." It will definitely prove to you that Motion Pictures are the greatest educational and intential medium in existence today. I would suggest to you pay particularly close attention to the scene on Mount. You will note with what thunderbolt swiftness and directness the Commandments are presented on screen. Dwell for an instant on that First Commandment . . . "Thou Shalt Have No Other Gods Before Me." Have you ever heard that before? This was a word of God to his wayward people, who had abandoned their worship of him to gather at the shrine of a golden calf. Later, when Moses came down from Mount and saw the revelry and licentiousness that was rampant in the camp of the Israelites he roared to the cease lest the wrath of God be visited upon them. Even while they stood and listened to him a terrific thunderbolt struck the idol they had built and utterly destroyed it. It restored them to their senses.

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The First Commandment

Watch carefully that scene where the Pharaoh orders the exhausted slave to be ground to death beneath the wheels of the wagon. Note the cruelty pictured on the face of the ruler, and the horrible look of anguish and fright come upon the face of the doomed man. For you there is a great simile to be drawn therefrom. Even as he turned away from God to worship an idol so have you turned away from your duties as the head of a great public life of Los Angeles and our city. Yes, you have turned your face to worship the shrine of another god . . . Publicity. You have decided, to become a destructive obstacle in the path to universal salvation. As the dying mother in De Mille’s picture said to her wayward and repentant son, “I have taught you to fear God and not love him, and I have been wrong, for Love is the salvation of the world,” even so have you said to us, “I am better than you; to you I can say ‘fear God and love me,’ and I have been right.”

Even as you have elected to direct a vicious attack upon your character and efforts, so have we elected to defel ourselves. For as sure as you worship at the false shrine of Publicity and abandon your duties as the ambassador of the Almighty, so will justice overtake you. Be Pharaoh and the slave, you are trying to crush us beneath the wheels of falsehood and misrepresentation, as the light of lust and hate shines in your eyes as you stare at your palms and say to yourself, “well done, well done. Now I will be great!” But you have not reckoned with an aroused Filmdom! WE ARE GOING TO FIGHT—TO THE FINISH! EITHER YOU ARE GOING TO MAKE PUBLIC RETRACTION OF YOUR EDITORIAL TIRADE AGAINST FILMDOM OR THE MOTION PICTURE PEOPLE WILL BE KNOWN AS FILK WITH NO SELF-RESPECT. ONE OR THE OTHER IS INEVITABLE. “CAMERA! AND FILMOGRAPH, THE TWO LEADING HOLLYWOOD FILM PUBLICATIONS, HAVE PLEDGED THEIR ENTIRE RESOURCES AND EFFORTS TO MAKE YOU APOLOGIZE. WE WILL FIGHT YOU AS YOU HAVE FOUGHT US; GO TO THE PEOPLE WITH THE ISSUE. WE CAN GET THE POWER AND WE WILL DO IT.”

The fighting spirit of the film world has been dormant for a long, long time but an infuriated people are now preparing for combat. We have been subjected to every conceivable kind of besmirching from all corners of the earth and we’ve decided that the thing has got to stop. IT WILL! WE DEFY YOU TO PROVE ANY OF YOUR FALSEHOODS! WHERE CAN YOU PROVE THAT MINISTERS HAVE BEEN OF HIGHER MORAL CALIBER THAN THE PEOPLE OF THE STAGE AND SCREEN? WHO IS IT THAT RAISES THE HUGE BENEFIT FUNDS IN ALL QUARTERS OF THE GLOBE. THE PEOPLE OF THE THEATER AND SCREEN! AND WHAT HAVE YOU DONE—WHAT? Your mad chase after sensational publicity has caused more sorrow and heartaches than anything all the so-called heretics in motion pictures have ever done. One thing is certain, they have obeyed God’s admonition to care for their fellow-men. They have obeyed His order to “go out unto all creation and preach the Gospel.” The Gospel of Filmdom is Tolerance and Faith; knowing that our brethren have the failings all other human beings have. Those that are wayward we try to lead to the light; if they prove themselves of unworthy timber Filmdom deals with them. De Mille and his “Ten Commandments” have done more for Christendom than a thousand of your ilk, for it embodies the highest ideals of life, as taught us in the Commandments, and by the Man of Nazareth.

“Thou shalt have no other gods before me.”

“Thou shall not make unto thee a graven image, nor any likeness of ANYTHING that is in heaven above or that is in the earth beneath.”

“Thou shalt not bear false witness against thy neighbor.”

CAMERA! ACTION!

Drop us a line NOW and let us know WHAT YOU think about this matter!

Are You With Us?
Wampas Wails

By PETE SMITH

Two members were seen laughing at this column last time.

They were the writer and one of his hired men.

The office cat was also amused.

When torn out of the page and rolled into a ball any kitten will have fun with this column.

Rumor has it that Charlie Condon will attend a meeting one of these days.

Ray Leck continues to play host to the boys. At a party given last week in the discarding room, the writer acted as first assistant host.

Harry Brand is considering ways and means of collecting a two hundred dollar debt. Mayhap one of your trick post cards will do it, Harry.

If you haven't made your reservations for the Wampas Frolic and Ball you belong to the small minority. Do it now.

Hold this column to the light, close your eyes, hold your breath, stand on your head and you'll qualify for this chairmanship of a regular Wampas meeting.

Screenland Magazine has not as yet sent its wires of best wishes on the Wampas Ball to President Jackson.

Don Eddy and Joe Reddy went duck hunting last week end. The net results of the trip were two stiff necks, three blow-outs, 24 hours minus sleep, no duck but lots of goose flesh—particularly at 4:30 A. M., whilst patiently waiting for the elusive bird in mud to the waist. And they claim they had a great time.

Sam Goldwyn says there are only thirty-three good press agents in Hollywood.

Arch Reeve says there are only three good press agents in Hollywood.

Bill Henry agrees with Arch and wants to know, who are the other two.

If they used a lot of different type on this column it might at least look funny.

For the information of Sam Cohn, spelled without an e, this column was reprinted in the Record last week.

Dick Spier is suggested for the post of treasurer to the Wampas Ball.

Art Hegerman denies that he has become an honorary member of the Ancient Order of Firebugs.

He claims he had nothing more to do with the big Universal fire story which appeared on the front pages than to light a match to a lot of gasoline.

Arch Reeve please note.

When it comes to building fires, Arch has much to learn from Art.

Mike Boylan says "mention First National," but we won't.

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Hollywood Boulevard at El Centro ave
By LUCILE ERSKINE

Vision and Service

The Mathis' rise to success is worthy of a
film in the New Arabian Nights of Holly-
wood. The teller of the tale would begin
saying like this:

It was so long ago in this very Bagdad, where
no other girl in his gates poor hope to grab fame
and fortune over night, an obscure group was
making a picture. But the rest of the pro-
duction called them Ingram's idiots because the
then being "varietized" had been refused by
every producer but one.

Right as well drop the money you're put-
to into this ocean," was a sample of the encour-
agement they received from the wise-
viz, watching them on the set.

The eyes of the woman scenarist showed
awe. They are great big eyes by the way,
reveal that rare mental quality in a wom-
ian. Needless to say the picture was
"Four Horsemen" that made $6,000,000 in
one day.

When I was meditating on the book," June
Mathis said to me, "and waiting for it to form
pictures in my mind, the first one to come
was the scene in the grave-yard—you remember—and
very honestly, so I cast about for a read, food for hate, implores the one pre-
ventive of war—love. Then I knew I had
found the appeal that made the book
great, and that no power of man could stop
message getting to the masses through the
rest of the story.

On the dramatic night of the pre-view
New York, here were three who must have
to play the scene on the sheet before them was
deciding their own fate.

But that same quality of vision made her see
its future and she stuck to the devised craft
that one day was to be transformed in to
a splendid lauded, laden, with gold.

She worked steadily too in a profession where
so many had, knowing that water was to lead you
and you had nothing further than your
good. There was a mother beside her to inspire. Both waited
together.

Sometimes when the girl scenarist was asked
for a suggestion about production, she gave
one. When used, it always hit. She studied
interior decorating just to find out what colors
photographed the best.

And now she is to put practically before the
world Lew Wallace's tale of the Christ, writ-
ten to prove to himself that he believed in the
divinity of the Nazarene. "Ben Hur" has been
published in raised letters for the blind and
among other languages translated into the
Hindustani of India. The principal character,
Esther, was name dafter the author's own
mother, whom he lost when a boy, ten years
old. "Dead in her fair youth," as he writes of
her in his autobiography.

June's guiding star has left too—the
mother whose passionate wish it was that her
daughter should be a force in bringing the
drops of balm that "Ben Hur" has always been
to other aged. She could not accept
"But I have the consolation of theosophy," she
said, "and know that death is nothing. Age
is nothing. The lives we lived before live
again in us.

Did she stand once with that awe throng
in Judea and see lepers healed?

The world-wide popularity of Papini's Life
of Christ is an index of how pitifully eager
is a chaotic world for the Figure who steadied
it so long.

And when the screen puts before the man in
the street the drama of the "little curly-haired
son of a carpenter" who gave the son of Hur
a cup of water, when he was thirsty, it will
cleanse itself of all taint of commercialism and
pass into service. For "Ben Hur" will be
America's Passion Play—our Oberammergau.

In the preparation of this mammoth spec-
tacle, she has sat beside much learning, has had
Oriental manuscripts read to her, yet without
embarrassment, though she is self-educated. "I
had to snatch my education," she said. Yet she
must always have had a book in her hand on
the train, or when waiting for her cut, for she
has read widely and knows thoroughly what she
has read. And her ancestors helped. For
nine generations, her people were professors,
musicians, lecturers, a long line of intellectuals
who probably made her predestined to write.

This was the verilict on her first continuity
by the experienced head who read it:

"Miss Mathis, this is the very first piece of
writing for the screen in which I have detected
the ear marks of an individual style."

With all people who do big things, she has
that inner surety of success—poise. No Indian
swami could have more, as he gazes with dark
eyes under his turban at materialists busy with
things, as we smile at children playing with
toys.

And this peace pervades even the atmosphere
of the ante-room, when you wait for her. It
seems more like making an afternoon call on a
friend as the secretaries begin to pour the tea.
The good cheer induced the group, strangers
before to talk—a most unheard-of thing, while
waiting in the ante-room of the great.

A slight, short woman came in with reddish
hair carefully coiffured. Distinctly feminine, I
thought. The face showed both strength and
intellect.

And her office is more like the corner of a
luxurious library. Flowers and cushions,
bright but harmonious, give a "hony" atmos-
phere. In the bookcase were heavy tomes. I
called the letters Jewish Encyclopedia on one.
We sipped tea and talked. More evidence of
her femininity! A powder puff came out.
A box of candy lay open at her elbow. There
was a flash of rings as she spoke of most ab-
struse things.

I know I ought to mention her immense sal-
aries, bigger than the President's of the United
States, but the method with which she moved
towards it is more interesting.

To so many in Hollywood, success means
sitting right on a hump of gold and keeping ev-
everyone else away. But June Mathis proceeded
differently, the way that Lincoln, Henty Ford
and now Coolidge seems to be going.

Serve—and the way will be cleared for you.
San Francisco streets will be the scenes of frenzied movie-making this week, when a comedy company of twenty actors including George M. Cohan and his wife, Estelle Taylor, will stage "Hello, Frisco!" The company arrived on Monday from Universal City in charge of Zion Myers, supervisor of comedies, and will work on Market street and the other thoroughfares for winders, winding up Saturday night at the Wampas Frolic, where the closing scenes of the picture will be made. Several clever actors will take roles in the picture, and a number of big stars will appear in the closing Wampas Frolic scenes.

Roland Edwards of the Tiffany Productions spent several days in town last week looking up some Chinatown and "under-world" locations to be used in the company's next picture.

Max Graf, supervising director of the Graf Films, returned from Los Angeles a couple of days ago, after getting work under way on the general outline and continuity for their forthcoming production of "The Wise Son." Mr. Graf will return to the south within a few days to arrange for his production staff and cast. Work on the picture will begin at Pacific Studios the latter part of the month.

Tom Gibson, well known director is starting a movement to oblige all horses to wear head- ligh t, if they are four o'clock. As driving peacefully home from Pebble Beach on Sunday night with all his family in the car Tom sud- denly found himself covered with a shower of broken glass, and a horse astride of his radi- ator with its head sticking in through the wind- shield. After, in the surprise of the moment, carrying his uninvited passenger for several yards, he stopped the car, and while he made sure that his small son, who was sitting beside him and was slightly cut, wasn't badly hurt, the horse climbed down and vanished in the darkness. What Tom wants to know is, what chance a poor motorist has if a horse can sneak up and jump on him any time in the dark?

Larry Semon was a guest at the St. Francis over the week-end, in San Francisco on a brief holiday.

Frank Lloyd and his company, making "The Sea Hawk," will come to San Francisco within the next few weeks to shoot some English country exteriors on one of the beautiful estates near Burlingame.

Reginald Barker, who has been doing loca- tion work for "Cape Cod Folks," at Eustace spent a day or two in San Francisco last week on his way south.

Estelle Taylor who has just finished playing the part of Mary, Queen of Scots, in Mary Pickford's production of "Dorothy Vernon of Haddon Hall," is a guest in San Francisco for a short vacation before resuming her film work.

The El Dorado Productions, who have offices in the Golden Gate Theatre Building, will be- gin actual shooting on the first of their series of comedies in a week. The first and perhaps the second film will be made in Santa Rosa. Earl Olin will wield the megaphone with Troy Brown at the camera, and the smiling Danny Deever will be telegraph operator. Frank Alexander, who will be featured, the cast will include two of the Matzetti boys and Billie Fox, with others not yet announced.

Clara Horton, beautiful film star and her husband, Heiney Brant, were guests at the Palace Hotel for several days last week.

Under the name of the Winterburn Product- ions, the Graf Film Frolics have opened branches in the bay district. Their present service equipment includes warehouses both in San Francisco and Oakland for the storing of lights for rental purposes, and a fully equipped production laboratory in Oakland, prepared to handle anything from ten to ten-million feet of film.

The vanguard of the frollickers who are to stage the Wampas Frolic will arrive in San Francisco on Tuesday. The early comers will be Bryant Washburn and Wanda Hawley, and on their arrival they will assist in the prepara- tions for the big ball. Tickets still are selling like hot cakes, and the crowd promises to be record-breaking one.

In honor of the Wampas the Granada Theatre this week is staging a novelty act called "Twenty Minutes in a Movie Studio." The act has been especially written for the occasion and dedicated to the publicity men of the motion picture industry. To insure realism in a studio settings Production Manager J. H. W. raven of the Graf Films has been called in service and is appearing in person as the voice over of the film. Wampas have been supplied by the Graf Productions, and t act gives the public a good idea of how pic- tures are actually filmed.

Nat Holt, manager of the State Theatre Oakland has resigned his position to accept a managemanship of the California Theatre in San Francisco. Holt came to Oakland from Los Angeles for teen months ago. He took charge of the Cali- fornia last Saturday.

Henry Walthall is appearing on both stage and screen at the California Theatre this week and his manners charming. During the run of the film Mr. Walthall, supported Alice Lake, Stuart Holmes, Helen Furguson, and Grey Terry. "I have many things to say, Mrs. Shaye, app- ear on the stage in several of the dances and scenes of the drama. After each scene the film which has been cut, resumes its run and go- es on with the story.

Nazi movia, recently come back from the sit- drama to the spoken stage, is the headline interest of this week. W. C. Fields has a new play, "That Sort," by Basil McDonald H. tings. Oddly enough on the same bill con Edil Markey, also known to the screen, in a comedy playlet called "Here Goes the Bridge to Flinders.

Four big new pictures come to the dometown houses this week with onl y two holdovers "White Tiger" at the Cameo, and "The Wb Sister" at the Capitol. The new arrivals I refer to "The Unknown Purple" at the Casten- done, "Don't Call It Love," at the Granada; "Two ty-one," at the Waples, and "This Frendor at the Imperial, and "Judgment of the Stor at the Strad.

Palmborg's Paragraphs

Before meeting Noah Beery I had the im- pression that he was a big, gruff fellow, with a loud, harsh voice. I had seen him in many roles on the screen, usually portraying a hard, domineering man who walked rough shod over anything or anyone who happened to get in his way. His characterization of the lawyer in the last release of The Spillers will be one that I shall never forget. His big fight scene will go down in film history. A person is apt to associate the actor with his part and so uncon- sciously I had done this with Mr. Beery.

As I drove up to the house that led to his home, I admired his choice of location, for his home is situated way back in the Hollywood hills where the wind comes fresh and clear from the high places. The approach to his house is very impressive, with a big expanse of green lawn on one side and luxuriant hedges and flower beds on the other. The large white house stands out clear- ly against the high brown hills at the back.

Later he told me that he had bought the land when it was considered "country" and too far out to be desirable. Now it is rated as part of Hollywood's most exclusive district.

The servant who answered the bell informed me that Mr. Beery was out and just as I was turning away, quite disgusted, thinking that I was not permitted to make appointments, a lovely little lady appeared at the door saying that Mr. Beery was expected any minute and asking me to please come in and wait.

She introduced herself as Mrs. Beery and soon had me comfortably seated in her charm- ing big living room, on the hottest rooms I have ever seen. She has the repu- tation of being a charming hostess, for she has the knack of making a person feel right at home. During our conversation she told me that she had been on the stage for many years, but had given that up so as to devote all of her time to her family.

Just as I was asking about their son, in came—a handsome lad of about eleven years—of his hand for his mother. He informed us that it was "new to him."

had discovered it growing on one of the big hills and he knew his mother would like it. Then he was gone to join his friend who was waiting outside. I knew that this mother had a deep place in her boy's affection. I won him another child, more of a heavy voice, no looking individual, a big, fine dignified n- looking man, with affected hand greet- me in a most gracious manner, his voice was nothing loud or uncouth about this man.

We walked about his grounds and he told me about his big horse. In all his

Continued on Page 15
"Sunshine Pal" by Betty Morris

The sunshine in the world is in her childhood. Her blue eyes have impressed many. In the sweet winsomeness of the whole a very tiny "whol" indeed, for she's "who"-is reflected a natural, spontaneous glow.

"Sunshine Pal" they call her, small Muriel as Dana, whose name is one of this sea additions to the ranks of stellar lights. The title is rightfully hers, say those who watched the progress of this tiny miss Thomas H. Ince first bestowed the name "Sunshine Pal" upon her three years ago.

Muriel commenced dancing professionally at the age of half-past two in Seattle and a few months later that while working in a prologue at a lovely theatre, her childish charm won the approval of Mr. Ince. Casting Muriel for a role in his production, "Hail the Woman"-a hit, and "If you please, against the coming of fourteen boy-actors-Mr. Ince himself quite captivated by her sunny reality and most immediately gave her the role that has followed her to other studios. Small one with the big blue eyes is a miss, with a quaint dignity-sometimes so dwells in that tiny body the flame of the instantaneous response to the spication, an innate feeling for acting that has caused Muriel the commendation of many directors.

She loves to "play act" and gets lots of it for the make-believe camera-work. Screen Muriel has quite a busy life, what with the making for her family of fourteen dolls, each by Judy, who isn't much for looks, one of those "raggedy" affairs, but who, small "mother" claims, has the nicest reality of any. Each of her children has in its face and ears washed every night and lullaby sung to waft it to slumber.

On Saturday afternoons, Muriel's little friends over and then the screen-starlet turns lady queen and cooks the most odorous-in his apartment-concoctions on her tiny over the delicacies out on the lawn.

Wilshire home on the wee tea-table, the scene she bustles about, patently proud of her position as hostess, copying the mannerly fashion of the ladies to whose tea-parties she must accompany mother.

Sad to relate, there are occasions when still one's blue eyes are not quite so placid, instead they sparkle with mischief, and then proclaim Muriel's participation in of the neighborhood. Her most recent one, for which she is still looked with a smile by the players, occurred when, in a game of hide-and-seek, she stowed a small self away neatly in the circle of a rear on the back of an automobile parked at home.

Muriel decided not to see the folks get into the car—but suddenly realized her predicament when the machine sped off down the street, with a frightened small piece of childhood clinging to the spare-tire. Fortunately she returned from her hectic ride unhurt and in somewhat chastened mood promised Mother Dearest that hereafter she would park herself on solid ground; but it must be recorded, in the interests of truth, that upon that occasion "Sunshine Pal's" smile was decidedly A. W. O. L.

Since her film-debut in Ince's "Hail the Woman," Muriel has appeared in many pictures, her latest being the leading child's role in "Daddies," for Warner Brothers, her work in the spirited characterization—that of a tomboy little girl who wins the heart of irascible Claude Gillingwater—winning much commendation at the recent preview.

Just now Muriel is playing a rich little girl in "Love and Lies" with Lila Lee and James Kirkwood and, upon completion of this picture, will be featured by the Theater Owners' Producing Corporation in a story, "Baby Fingers," written about her winsome personality. All the deft shading of her comely-sense and her keen response to scenes of pathos will be brought out in the film, which promises to be one of the best of the season featuring a child-player.

Besides acting, Muriel's talents include singing and dancing, playing both piano and organ exceptionally well for such a wee one of six summers. Her song-programs "over the air" have proven favorites with the radio fans.

The future of this little "Sunshine Pal" girl seems particularly bright just now. And Tommy Ince, who discovered her, is wearing one of those I-told-you-so smiles and saying, "Didn't I know it all along?"

Palmborg's Paragraphs

Continued from Page 14

They were one of the first of th people to build a home in Hollywood. He in a city and plans and his home and the success he has made that he plans well.

He was anxious to make his wife's and future secure. He and Mrs. Beery have plans for their son's future. First remort they want this land to have the station that he can get, for thus equipped they know he will be able to face the world. But he is still young and they realized that if anything should happen to "the head of the house" that this education might not be possible. So they made it certain—for the insurance policy Mr. Beery now possesses will take care of that.

As I drove away I heard the happy laughter of the boy and took with me the memory of a happy home—and of Mr. Beery a man with a magnetic personality—a dignified, cultured gentleman.

COMING!

RICHARD MATTISON DUANE'S

Articles on the Scenario Schools

Now in Preparation
An Historical Simile
By GEORGE LANDY

Fashion and history have at least one thing in common: they both run in cycles.* * *

Together with many others who earn their livelihood in one phase or another of the motion picture industry, we had come down to a public hearing of the Police Commission at the Los Angeles City Hall, where the subject of blueclaws was to be informally discussed during the process of the Commission’s granting, or refusing to grant, various licensing permits. Having dined after twelve o’clock midnight, we arrived at the City Hall fully an hour before the time scheduled for the meeting, but found ourselves late-comers, since the various blueclaw advocates had apparently disregarded their own tenets and had stayed up all night in order to crowd the hall with their own sympathizers. Finally, the august Police Commission strode into the chamber, and seated itself composite self. The meeting was formally opened, and one of the petitions— it happened to be the refreshingly audacious request of the Wampas to dance until three o’clock A.M.— was formally presented. Of course, it never had a chance, but nevertheless it was plausible enough; the blueclaw advocates, who stood up, one after the other, to denounce the modern-sky youth and its insidious habits.

We listened and tried to keep awake, as they droned along lugubriously—almost interminably—

(Fade Out on Los Angeles—Fade in on Mistress Cowan and Master Higgins attending the Virginia Convention at Richmond on March 23rd, 1775.)

Hundreds of Colonists have travelled for many miles to the furthest corners of the Virginia Colony, to be present at this meeting, ostensibly merely a protest against the arrival of the British military on American shores. Actually, the colonists sensed the historic aspect of this Convention. It was in the air, and the feeling pervaded every one of the Thirteen Colonies. The presiding officers are seated on a dais at the front of the Convention Hall. The dignity of dignity, the slow thought of office, and the aversion to progress of the “responsible,” are all marked on their features. Several men of important position in the Colonies have addressed the President and the other members of the Convention, upholding the present status of everything, and declining the attempts of those who wished to change “the things that are.”

The day seems sure for the Tories, when a young man in buff-colored breeches and the long coat of the day rises and starts to speak stammeringly, evidently a bit awed by the prevalence of the opinion against his views. Some of the people in the Hall, however, know this young man, and hope that his brilliant oratory will flower forth as it has on several other occasions, and which they are familiar. For this is Patrick Henry.

He speaks.

“Mr. President: No man thinks more highly than do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different views often are the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do opinions of a very opposite tendency, I should speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my own part, I consider it as nothing less than a question of patriotism; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country.”

“Mr. President, it is natural to man to indulge in the natural passions of a man. We are all creatures of our times. We are a people of the passion of the times. We have been so used to shut our eyes against a painful truth, and listen to the song of that siren till she transforms our course of thought; and in proportion to the number of wise men engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes seen and ears heard, cannot tell the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may bring with it, I know the whole truth; to know the worst and to provide for it. Shall we try argument? We have been trying that for years. Are we anything new to offer upon the subject? Nothing. We have held the subject up to every light of which it is capable: but it is all in vain. Shall we resort to entreaty and humble supplication? What terms can we find which have not been already hazed?”

“Let us not, I beseech you, sir, debase ourselves longer. Sir, we have done everything that could be done to avert the evil which is now coming on us. We have petitioned; we have renounced; we have supplicated; we have prostrated ourselves. Our petitions have been slighted; our remonstrances have produced additional pride and insolence; our supplications have been disregarded; and we have been spurned with contempt. In vain, after these things, we indulge in the fond hope. If we were free—if we mean to pre-serve these inestimable privileges for which we have been so long suffering— if we are not basely to abandon the noble struggle which we have been so long engaged, which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained—we must fight, sir, we must fight!”

“I know now what course others may take as for me, give me liberty or give me death!”* * *

People rising from benches the sound of their feet, awaken us. We are back in Los Angeles, California. Again it is December, 1923. The Police Commission has ruled all applications for dancing after twelve o’clock. The advocates of the law are to be crowded out of the hall, by the time the decision is made. 

We realize we have been dreaming a dream, based on our hope, and because six months’ intimate association with Dick Henry, during the preparation of a scenario for “A Lighter of Flamingo,” which must be the central figure, which will be pietured by William S. Hart.

It seems, after all, that Los Angeles is a smaller town than ever Richmond was! Oh, for a Patrick Henry in our Hall in 1924!

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Valdo Morelli
Dick Sutherland
Evelyn Adamson
Marguerite Knib
Lew Cody
Chas. A. Post
Jack E. Long
Bernard Brown
Kathleen Chambers
Marguerite Knib
Sacremero Pictures Corp.

Alce Francis
Louise Faenza
Eva Novak
Harry Myers
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Commuting to Fame

By EDITH M. RYAN

The are born commuters, others acquire the habit and still others have commuting added upon them. Mr. Caldwell, the male lead in Morris Gest's "The Miracle," Broadway's greatest production for many a season, is not intention-commuter, for to date commuting has been the luckiest thing that has befallen his experience. He may be so hustled from Coast to Coast that he could hardly call it a voluntary move, but only knows that there are nails in Wood and New York for his hat and both place to him.

An actor really knows where he begins his mail always has a forwarding address there. He lends his name to the "industry," and the Hollywood folks say, "The Miracle," Broadway's greatest production for many a season, is not intention-commuter, for to date commuting has been the luckiest thing that has befallen his experience. He may be so hustled from Coast to Coast that he could hardly call it a voluntary move, but only knows that there are nails in Wood and New York for his hat and both place to him.

A man of real acting ability will say that he has the ability to be at any and all places at any given moment, or he is not a professional actor. Mr. Caldwell was called upon with a letter before he left the last time for New York, where he has been living for a twenty-four hours' notice.

"The Miracle," Broadway's greatest production for many a season, is not intention-commuter, for to date commuting has been the luckiest thing that has befallen his experience. He may be so hustled from Coast to Coast that he could hardly call it a voluntary move, but only knows that there are nails in Wood and New York for his hat and both place to him.

When he sent him two insistent wires, signing him in the second, to play the male lead in "The Miracle," there was a splendor about a Gest production that would make a commuter of any actor most reluctant to leave his home. Mr. Caldwell had his place in the Hollywood foothills, but the call was a dominant one and he went. He had had two seasons before he came to the film colony in Mr. Gest's "Mecca," set forth on gorgeous scale and he knows well the lavish touch of Gest. Greater by far is "The Miracle."

Mr. Caldwell admits that certain conditions add a thrill to commuting. Mr. Gest has given him two of his greatest spectacular opportunities, opportunities that were highly educational so that commuting had a royal side. Supervising this second production in which he has appeared, "The Miracle," Broadway's greatest production for many a season, is not intention-commuter, for to date commuting has been the luckiest thing that has befallen his experience. He may be so hustled from Coast to Coast that he could hardly call it a voluntary move, but only knows that there are nails in Wood and New York for his hat and both place to him.

Orville Caldwell is a California boy who was born in Oakland where he spent his boyhood, later attending the University of California where he graduated. His dramatic experience, which he gained in the New York theater, where for the left, another set of notices from Los Angeles critics as proof positive that he made in one place. His matter of fact, a stage and a set are the world over. The greatest thing about commuting is a collection of roles. There may be certain advantages in having disadvantageous loom up. One friends, freshens one's viewpoint and the personality has a way of becoming indistinct in the city. That is the almost fatal side of commuting, although the commuter, who has no thrust upon him cannot be said to be the rolling stone cast.

Caldwell, who has been characterizing the "imperial Morris Gest" for several years, is the New York to Orville Caldwell, when his entry was the joyous thought of walking the boards and using his voice. When he learned that he had commuted for silent drama, it was at first a blow. But later in the swing of the compelling production he writes that spoken drama would have marred the majesty of "The Miracle" and so he has no regrets that he took the long journey.

Mr. Caldwell, looking into the future of production, sees a large body of actors who will refuse to be borrowed—these among the younger ones—but among the young chaps who are not bothered by too many Laredos and Penates the insidious growth of the commuting custom. For some way there is an appeal to the imagination and it lends a sparkle to life. Still there is one thing, he says, that will check commuting even among the veterans—an endowed theater in Hollywood where the actor can get the thrill that is now taking him to Broadway—the thrill of using his voice spoken drama!

Fred Miller
Comedian
Main 4915

"I Am Coming Back"

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"Don Quixote"
By Bert Tracy

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the boy with the
$1,000,000 Smile

Watch for the smile in the next issue

"DON QUIXOTE"
By Bert Tracy
PUBLIC OPINION

January 14, 1924.

Editor of "Camera!", Hollywood, California.

Dear Mr. Fox—

Please accept my appreciation for "The Masquerader" last week's editorial. "Movie Gall!" reveals its sponsor an individual harboring an evil and unclean imagination. His article reads like the wild scribble of a low-bred, ill-mannered young boy, used to the lowest associations of a city's streets and unworthy of intelligent consideration.

Yours faithfully,

EMIL HÖYER,
Box 13 Station "C".
Los Angeles, California.

More power to "CAMERA!" and Filmography.

Hollywood and its motion picture people—and every other fair-minded, right-thinking person, for that matter—are behind you and those who are endeavoring to protect the motion picture profession from the unjust, unfair slander and persecution of those self-styled "saviours of the old world!" who are doing all in their power to hold our profession and our people up to the scorn and ridicule of the world.

The reasons for the attacks of such radical, ungodly men—they aren't preachers or ministers—and it would really take a much smarter man than I am, with a much more proficient vocabulary, to tell just what they are—their reasons. I repeat, are so plain as to be evident to the most casual observer.

Seeking sensational publicity for themselves, reveling in the smell of printer's ink, they deal in their nostrils in the scent of dead fish to the senses of an alley cat; counting that day lost which does not see their likeness in print, in connection with some lurid, unhallowed scandal—radicals of their ilk seize upon any scandal, any controversy, which gives promise of furnishing them with the stinking, putrid things which are as meat and drink to their perverted souls.

The Los Angeles motion picture profession and the people who have made it what it is today are as good citizens, on the whole, as the average run of ordinary, everyday working folks in any walk of life.

I have visited hundreds of them, both men and women, since I began my practice in Hollywood. They have the same aches and pains, which hurt them just as much, as other folks.

And I have found them cleaner and higher-minded, for that matter, than the general run of sensation-seekers who throng the so-called "churches" of the mark-raking, mound-throwing demagogues and pulpitt-pounders—too timid and afraid of public opinion to indulge in the drugs or liquor which naturally attracts such people, yet drenching and intoxicating their minds with the salacious slop dealt to them under the sleazy veil of "religion."

The so-called "individuals" in Filmdom, certainly, who commit wrongs. Some have done heinous things.

But in every such instance, without exception, the motion picture people, themselves, have been the first to cry "thumbs-down" against the reptiles!

In the name of He who told his disciples: "Judge not, lest ye be also judged" and "Let him who is without sin cast the first stone," let's have a fair deal.

If motion picture people break laws, punish them to the limit.

And if so-called "preachers" transgress the laws, libeling and painting in wretched, lurid colors the people of the profession which has done more than anything else to make our Los

A Square Deal

It is doubtful if America, or even the world itself, has ever produced a more fearless or spectacular man than Theodore Roosevelt, whose creed, doctrines and policies were summed up in that favorite phrase of his . . . . "a square deal."

The time has now come when Filmdom must demand that which Roosevelt preached . . . . that same "square deal."

Ever since Goldkorns—when one of the favorite pastimes of the reformers and newspapers at large has been to heap scorn on the motion picture industry for no reason whatsoever. Whenever there has been a murder or scandal they have linked it with somewhere the name of "film actor," "film director" or "film actress," just so it was film, film this and film that and the other thing. Maybe the person involved worked a day with some comedy outfit. Immediately be or she is dubbed a star and the headlines would lead one to believe that Mary Pickford or Douglas Fairbanks or some one else of real importance was involved. Filmdom has been the butt for the readers; it has been the goat . . . . TOO LONG! Certainly there have been individuals in the industry who have done rash things. Many others have been the victims of circumstance. But why should the industry as a whole be condemned for their misdeeds?

When a New Jersey preacher was found in a "love nest"; when an Illinois clergyman was found guilty of seducing a choir girl; when Herbert Wilson, ex-minister and one of the most notorious criminals Los Angeles has ever produced, killed a fellow-convict in cold blood, was the Church as a whole condemned? NO!

When a New York publisher was involved in a scandal with a prominent actress; when a well-known Chicago newspaperman was found guilty of maliciously spreading the untruth about an important political campaign, a time when most newspapers, however false they were at other times, came out with the truth; when another publisher nearer home was found guilty of blackmail and using his sheet as a wedge to secure a huge sum of graft from the people's money, was Journalism condemned? NO!

Filmdom has not had a square deal. But it's going to get it . . . . NOW! Whatever the public at large may think of Rosee Arbuckle or Gaston Glass or Mabel Normand this one thing is sure: THEY HAVE NOT BEEN GIVEN A SQUARE DEAL. Furthermore there is more of big-heartedness, under-the-surface quality to them than any of the reformers and yellow-heared newspapermen possess. They at least admit that they have human failings, as we all have, and do not parade around with that holier-than-thou woe-be-gone expression on their faces that only hides innate crudeness and sensuality.

"Camera!" and Filmography, as Crusaders for The Unbiased Truth, propose to apply Rooseveltian principles to the present case. WE ARE GOING TO GET A SQUARE DEAL FOR THE MOTION PICTURE PEOPLE. WE MEAN BUSINESS! WE NEED YOUR HELP TO SECURE FOR FILM- DOM A SQUARE DEAL!"
Eugene B. Branford, the author of this remarkable poetic treatise on Friendship, is rapidly gaining a name for himself as one of our most versatile writers, and has written poetic, impressionistic and lyrical compositions that have been widely acclaimed. There is a simplicity and pathos to his work that is undefinable, yet the charm and sincerity is readily apparent. His work is of added interest to the people of the motion picture profession because of his inclusion in our group, having started upon his career as film actor with the same zeal and conscientiousness that distinguish his writings, yet withal retaining his inherent humanness that wins him friends in all walks of life. He has just published a new song, "Oh Hollywood!" which is dedicated to Filmdom and its people. He is making his home here at Castle Sans Souci on Argyle Street with his foster-mother, Susie C. Clark, who is also a writer of established merit, having written several books on travel and kindred subjects.

The Cross of Friendship

IN days to come
with gusty swells,
will come to us
sweet memory bells;
our paths will cross,
our lives entwine,
and golden hours
in memory shine.

The light of Friendship softly beams, like a radiant glow from lands o' dreams, stilling the waves of life's turbulent sea. Why should life's paths come together, and so quickly turn aside? Why should Friendship be enduring, when our ways must sever wide?

'Tis a mystery to mortals, dark, unfathomable and deep! so we wonder in our blindness, while we sit alone and weep.

The sun will shine,
the rain will fall,
a mystic silence
broods o'er all.
The days will come,
the days will go,
and human hearts
must ebb and flow!
but down all years
will come to me,
full many a thought
that blends with Thee.
A heart's true worth
blooms but in love,
thought lost to earth
it shines above.

It's the oft' repeated story,
ever rose must have its thorn,
cloud and sunshine go together,
oaks grow stronger from the storm.
Were it not for weary heart-aches,
and the severed ties of friends,
less we'd love our home immortal,
where pure Friendship never ends.
Oh, thou pitying love of heaven stoop and fold us to thy breast,
still and satisfy these longings
with thy blissful, peaceful rest.
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shibl, "The Wild Party, "The Néer Lady, "Excitement, "

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Public Opinion
Continued from Page 18
Angels the wonder city of the world, let them also be punished!
Keep up the good fight—don't weaken!
DR. W. I. SCHUSTER,
"Movie Chiropractor,"
6260 Sunset Boulevard,
Los Angeles, California.

"Camera!"

Dear Sirs:—With all due respect to the in-
telligence of Mr. Fox and Mr. Lykke (intelli-
gence and judgment sufficient to issue interest-
ing and useful publications each week), I per-
sonally do not understand why they have not
seen fit to publish the following pronounce-
ments ("Camera!" and Filmograph) for
the unabridged verbal written by the Rev. (7)
Bob Sholte. It is not a question of "consider-
ing the source." Any attack may be dangerous
and annoying if it is ably launched and sus-
tained on a strong basis. From the days of
David to a small bay has been able to strike
home by employing a wise method. But in
this case the method is even worse than the
source. No one, with any mental sense of
values could seriously absorb the article
which so boldly and hopelessly copied in the Camera for January 12th.

The public of this country are still considered
free and a civilized, educated body of human
beings. They have indorsed and upheld
the moving picture industry by their presence and their pocket books for many years. While ad-
vertising can place a commodity on the market
but no power can keep it there unless it is of
real benefit. The present day condition of the
movie industry has rendered relaxation a vital necessity. From the girls and boys who have crowded and uncom-
fortable homes, to the tired married couples
forced to live in two by four apartments, they
have turned to the motion picture theater in
stead of indulging in dissipations. The best schools
and many of the churches in the country have
recognized that pictures have brought a great
mental and moral improvement to the world,
and whoever tries to undermine those who have
given their lives to this great work is attacking
a valued and required organization of the
people, by the people, and for the people.
When such an article is couched in innu-
terms, and based on an appeal for leniency re-
garding a city regulation and not a violation
of criminal laws, and issued in a publiccommish-
such a questionable character it does not seem
worthwhile to give it so much publicity or
notice.

The general impression of the retaliation
is that Mr. Fox and Mr. Lykke felt a deep in-
dignation against the absurd and malicious
attacks on Mr. Nible. Even so, ridicule
would appear to be the only retaliation such
a hodge podge of nonsense would merit.

For the sake of sensational news gathering
it has been widely shown that the Picture cen-
tral has a few members whose weakness equals
their talent and ability to sooth and help the
world. But even if the proportion were larger
than in any other group of people (instead of
being smaller) no rambling or meaningless
pen will ever be able to cripple or seriously be-
smirch those who participate in productions
like those of Mr. Nible. So, as one of our respected and beloved comedians would say,
"Why Worry?"

Very sincerely yours,
Signed: DOROTHEA KNOX
January 15th, 1924.

Philosophy

Patriotism

By Eric Mayne

Patriotism is a man's love for his Country, the love which inspires him to keep its
institutions, and defend it against its enemies.

The true Patriot identifies himself with
the fortunes of his nation; he profits in
it, he serves in it, and he has faith in its
future.

If a man wishes to keep a Country and
fears that Country to keep him the deman
d of Patriotism are greater than ever.

The Patriot cannot afford to be indi-
vidual in the efficiency or ineffectiveness of the Govern-
ment of his Country, it should be his great concern.

A German Professor of the name of He-
iser has just perfected the world's largest and
most powerful submarine.

The submarine is one of the most direct
devices of destruction ever invented.

It does not give its victims even the
time to fight.

By foul and vicious means it attacks in
and unoffending people and sends them
terrible death.

This same "Flaam" has invented a huge
submarine to carry 1000 mines of one ton each
and other Satanic ways of destroying men and
their comfort.

Many noble and Patriotic German's
are working to reconstruct their Country
develop its wonderful possibilities, they
will not help them in their work.

The greatest effort of the Parrot is to
serve and ennoble human life that it may
serve to the nation and the world.

History teaches us that when a Country
is too prosperous, its Citizens are too indi-
vidual to be patriotic; and when a Country is too
ruinous its people think patriotism is a
white

When the people of a Country become
too proud and it is the Government of that Country will have one in
sight—Their duty to the State.

"Ah, when shall all men's good
Be each man's rule,
And universal peace
Like a shaft of light across the

if your living is in motion picture
you need CAMERA! every wee
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OF

NALDO MORELLI

IN

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With an All-Star Cast Including LEW CODY, RENEE ADOREE, JOSEF SWICKARD, EVELYN ADAMSON, "BUDDY" POST AND DICK SUTHERLAND.

DIRECTION: BERTRAM BRACKEN
Producers and Directors

The foremost question in the minds of those engaged in the making of Motion Pictures is: "What can we do to make pictures better?"

Perfection demands the elimination of all faults, and the faults in this case concern those who work before the camera; those who are really most important in the success of the picture. To produce better pictures we must have better actors and better actresses.

Men of importance in this great industry, do you realize that since the birth of Motion Pictures there has never been a real "honest to goodness" legitimate place where talented people, without experience can be shown the right road to enter pictures? Do you realize there is wonderful talent and material lying dormant only for the want of proper coaching and a place where you directors and producers may come and see their possibilities? Why not allow those endowed with talent and ability to come forward? Why cease to separate the grain from the chaff?

Penrhyn Stanlaws famous artist and director recently said: "Stars today are paid their exact market value due to one company bidding against the other. The truth is, not only are there not enough stars but there are not enough leading men and women to supply the demand. Producing companies howl at outrageous salaries but they do not go to the root of the matter. They are so blinded by the demand that they neglect the supply. The supply is without limit. Everywhere is splendid material. All it needs is development. There are schools where any profession may be studied. There are schools where the fundamentals of any business may be studied, but there is no school for the motion picture actor and actress. Schools are needed! The infant industry should go to school!"

Now directors and producers, you have just read the words of a famous man, words which coincide exactly with our own thought. We have the institution, the studio space, the lights and sets, the instructors, in fact we have everything except your endorsement.

WILL YOU GIVE IT?

To encourage or even permit irresponsible schools to exist is simply to invite scandal and that is the reason we ask your earnest co-operation. We want to be tutored by reputable companies; we ask your advice, your candid opinion, anything for the betterment of this large industry.

We have given a name to the idea and have called it "The Screen Players Club." At all times will our club be properly conducted and open for inspection, and in a very short time we will be able to supply all reasonable demands of the studios.

We are going to give every one a fair chance and a square deal. We don't wish to conflict with anyone. We are organizing a clean legitimate club and invite every one in pictures to join it. We charge no commission and the dues are reasonable.

Once again, Producers and Directors, what do you think of it? Write and let us know.

Screen Players Club

921 West Sixth St.
"Camera!"

The Digest of the Motion Picture Industry

HOLLYWOOD CALIFORNIA

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“Tight!” Says Niblo

SCRAMENTO PICTURES FILMING “LISTEN LESTER”; IS NETTING HUGE NATIONAL SUCCESS

A. D. of N. Y. Holds Semi-Annual Election

The Assistant Director Assn. of New York held their semi-annual election Wednesday evening at their headquarters, 214 W. 55th street. Walter Lang, the president during the last term, was reelected for the same office. Bert E. Siebel was elected vice-president, Charles Beach was reelected as treasurer, and Walter R. Sheridan the Association’s first secretary, was elected to fill another term.

Seven members were elected to serve on the Board of Governors, including George Cline, chairman, John C. Seiter, Bert E. Siebel, Michael Miggins, Leon D’Usseau, Bert Turey and Ben Behrens.

McDowell Roles Go Merrily On

Nelson McDowell, immediately upon finishing his part in “The Shooting of Dan McGrew” for Metro, signed to play an exotic character role in Harry Pollard’s current production at Universal. Exterior scenes were to be filmed at San Luis Obispo.

McDowell has gained an enviable reputation as a character actor and has enacted many diversified parts within the past four years.

Tully Preparing Next Picture

Richard Walton Tully, probably America’s greatest playwright-producer, is already engaged upon the scenario for his film version of his sensational international stage success, “The Bird of Paradise.” This is to be his next contribution to the screen, following “Flowing Gold,” the Rex Beach story now in production.

Mr. Tully also wrote the script for “Flowing Gold.” He expects to take his company to Hawaii to get the proper atmosphere for “The Bird of Paradise,” leaving Los Angeles early in the Spring.

The fact that Estelle Taylor, portraying “Miriam” in “The Ten Commandments,” has a habit of accumulating slippers has evidently become known in Peking, China, from which the actress has received a pair of beautiful Chinese slippers from an admirer.

Lands “Camera!” for Action Taken

At a conference held late Thursday, Mr. Bert E. Siebel, president of the Motion Picture Directors’ Association, and Fred W. Fox, editor of “Camera!,” the editorial arm of the motion picture people which was recently published in the magazine operated by the Motion Picture Assn. of Shuler, rallied Los Angeles reformist, and which has occupied such a prominent place in Filmdom within the past three weeks, was thoroughly discussed from all angles and a definite action decided upon.

The tenor of Niblo’s talk was for an unqualified fight against an agitational interest and correction of the falsehoods that have been spread by the clerical mountebank. He said that he thought the attack was entirely uncalled for and while he did not resent so much the personal references to himself he desired that the ladies of the cinema colony, especially, should be afforded an apology.

“I know that public sentiment is with us, and if we can place the issue before the people I am satisfied that they will condemn, in no uncertain terms, the tirade of Shuler’s. So much false propaganda has been spread around of late designed to besmirch the character of the motion picture people that I am of the opinion the time has come for us to protect ourselves.”

He showed no bitterness whatsoever against Shuler; simply keen regret that the clergyman should have published such utterly absurd and unfounded statements. He was assured by Mr. Fox that “Camera!” was hearty in accord with any movement for a righteous adjustment of the matter and he most graciously accepted the cooperation of the publication, following which ways and means were proposed to induce speedy rectification. Plans are well under way now and in the immediate future they will be revealed to the profession, at which time united action will be called for.

“I have always had the greatest respect for the women of our profession and it is regrettable that they should have been subjected to such an insult,” he said, and commented “Camera!” for the part it was playing in their defense and that of the industry as a whole.

WOMAN OF PARIS’ BREAKS PRECEDENT IN LONDON SHOWING; NO PUBLIC PREVIEW

haplin Film Creates Comment by Leaving Beaten Path; Gets Top Price for Foreign Run

An established precedent in the owning of American photoplays England has been broken by the booking of Charles Chaplin’s production, “A Woman of Paris,” without the usual formality of a public preview.

The directors of the New Tivoli Theatre booked the famous Chaplin drama for a four weeks engagement, starting February 25, after only viewing the picture at private screenings, paying the highest price yet paid for an American photoplay in England, according to the usual formality of a public preview.

The directors of the New Tivoli Theatre booked the famous Chaplin drama for a four weeks engagement, starting February 25, after only viewing the picture at private screenings, paying the highest price yet paid for an American photoplay in England, according to the usual formality of a public preview.

The New Tivoli Theatre is located on London’s famous thoroughfare, The Strand, and is the newest and most fashionable of the London picture houses; built on the site of the old historic Tivoli Music Hall—the theatre in which Charlie Chaplin made his last appearance in England as a variety artist.
WAMPAS FROLIC IS BRILLIANT.
ALAUD HOSPITALITY OF FRISCO.

Press Agents Have Gala Time; Mutual
Admiration Key of Event; Speak of Return.

"Dear folks of San Francisco, the only way we can tell you how we have enjoyed this occasion and your wonderful hospitality is to say that—well, we just can't wait for next year to come," said Fred Niblo, acting as master of ceremonies and announcer extraordinary at "the biggest, best ball ever put on." And that was the keynote of the whole affair, not only the frolic and ball itself, but the whole day of the stars, and film folk in the city by the Golden Gate.

Although Garret Graham, and many other members of the Wampas and local committee, had been hard at work for weeks, the real affair began for the public with the arrival of the special trains bringing the stars, newspaper men, members of the Wampas and others of the film colony, at Third and Market, near the Calcutta.
new combination of celebrating screen was seen at play when M. C. Levey placed Barbara La Marr and Conway Tearle under contract to be co-starred in Maurice Tourneur's direction in "The White Moth." The White Moth" originally appeared in Ainsley's Magazine and presents a modern drama by a well-known playwright, and "The Feast of Lists," and other popular magazine stories. For the adaptation, Mr. Levey has signed Albert Shelley LeVino, who for some years has been responsible for some successful Paramount adaptations.

The combination of Barbara La Marr and Conway Tearle under direction of Maurice Tourneur is expected to disclose exceptional results for the screen. Miss La Marr, who played the leading role in "The Eternal Gy," Samuel Goldwyn's big production in Italy and who now appears in "The Shoot of Dan McGrew," was signed. The "White Moth" will be released by First National and planned as Mr. Tourneur's most ambitious picture for this distributing organization.

Conway Tearle has also met with unusual success under the direction of Maurice Tourneur's "La Mar." The young silent star was signed to play a high-class German comedy role, starring Constance Talmadge in the title, "The White Fish." Jean Hersholt has been receiving hundreds of fan letters, among them is a regular human being. A wave of letters has been along the lines that it was impossible for the German to appear funny. As a result of his playing the German comedy role, Hersholt has been elected as one of the active workers in the German screen. The new German is the leading star of the new German company set up to produce pictures for the German market.

First National banner. He has just finished shooting "Lilies of the Field," in which he co-starred with Corinne Griffith and will take a short vacation before starting on the Tourneur film. Among his other recent performances at the United Studios were those in "Ashes of Marriage," opposite Dolores Costello, and in "Black Oxen," in which he also co-starred with Corinne Griffith.

The supporting cast to Miss La Marr and Mr. Tearle will include other celebrities of the screen according to Mr. Levey, who plans to make the film a genuine all-star production. Actual shooting on the picture will commence at the United Studios in the near future.

Billy Sullivan, Universal "pacts" star, and Edward Laemmle, his director, are "playing the ponies" at Tijuana. The Sullivan unit has gone to Mexico's sporting center to film "The Empty Stall," the first of a series of race track features adapted from Gerald Beaumont's famous Red Book magazine stories of "The Information Kid.

Most of the locale for the original story is laid in Tijuana and Tijuanna plans to incorporate all of the atmosphere of the famous race track and stables in the screen transcription of Beaumont's stories.

Beaumont has made "The Information Kid," one of the most famous and most brilliant covers in the short story realm. The magazine stories, later assembled in the book, "The Information Kid," "Riders Up," compose one of the most popular and widely read groups of stories of the world of literature. Particularly it is the race track, every written. The stories are being transposed in continuity by Scott Twi- ling, who wrote the continuity for all of the "Leather Pakers" starring Sullivan under Laemmle's direction. They will be filmed as two-color dramatic features and released in series. As in the case of the written stories, each film will depict a complete situation, the theme of which will be built around the adventures of "The Information Kid," a "touf" known on every race track in the country, whose judgment is unerring in its ability and whose tips are always sincerely based on that judgment.

Hail! The Return of the Prodigal Son

A long, lean comedian who has given the screen several of its funniest characterizations, swung off the train from New York, and the famous Potol is home from Gotham to remain. He will at once continue his work in the local studio.

Consistency in all things cinematic is but one of the many virtues of Wallace Worsley, producer of "The Handbook of Notre Dame" which has been acclaimed as one of the season's greatest pictures. Worsley will shortly announce his plans for the year to come.

Marie Prevost Cast in Grand-Asher Film

Warner Brothers have entered into an arrangement with Roy Neill whereby Marie Prevost is to play the title role in Mr. Neill's production of the famous play, "Rose of the Ghetto.

The supporting cast includes many prominent players, among them, Carl Miller, Anders Randolf, Wm. V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond Mc Kee and Dana Collin.

Miss Prevost's last picture was the Ernst Lubitsch production, "The Marriage Circle," now being shown locally.

Seigmann Has Last Laugh on Joe Martin

George Seigmann, well remembered for his many intensely dramatic performances, is a film believer in the adage that "Muder will out." Seigmann's character of villain in the brutal concessionaire in "Mercy Got Round" ended at the hands of Joe Martin, Universal's temeninal monk. And now Joe has been sentenced to serve his remaining days behind the steel bars of a circus cage-wagon, while Seigmann goes merrily on his way pursuing pretty leading ladies.
Pulse of the Studios

Camera! The Digest of the Motion Picture Industry

January 26, 1924

Page 4

BRONX STUDIO. 1745 Glendale Blvd. Kenneth Bishop, Gen'l Mgr.
Wiley Productions. Fred Reel All-Star Zerr Lane Fred Reel "North of Fifty" Drexel 42

FRED CALDWELL PRODUCTIONS. 4513 Sunset Blvd.
Fred Caldwell Muriel Reynolds Hollister Ray Rounsville J. S. Moorehouse 593-5

CHAPIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.
Chas. Chaplin Charles Chaplin Wilson-Toothroh Sutherland "Chuck" Reiner Feature Comedy Preparing

CHRISTIE STUDIO. Harry Edwards, Casting. 6101 Sunset.
Archie Mayo Bobby Vernon Nagy-Phillips Actor-in-Chief 2-Unit Comedy 2-Unit Comedy Preparing


Christie, Fox

FAMOUS ARTISTS STUDIOS. 6046 Sunset Blvd.
Charles Mack Standing Walter Wood "The Fight With Fate" Preparing

Jack White Corp. (Educational Release) (Mermaid Comedies)
N. Taurog Lige Conley Meehan Staff Comedy Schedule

Jack White Corp. (Educational Release) (Cameo Comedies)
Al. Ray All-Star Staff Schedule

Lloyd Hamilton Corp. (Educational Release)
F. Hibbard Lloyd Hamilton Al. Ray Staff Schedule

FOX STUDIO. James Ryan, Casting. 1401 N. Western Ave.
Selle Carruth Chimpanzees R. Tennant Mark Sandrich Staff Comedies "The Arizona Express" Schedule

Tom Buckinham All-Star Old Wagner Ed. O'Ferris
John Ford All-Star Schneiderman Hollingshead
Jerry Archambault Jules Crouse Horace Hough
Wm. Wollman Chas. Jones Joe August Engine Forde
Jack Byrstone Dan Clark Walter Mayo
Kathlin Dorr G. O. Post

GARSON STUDIO. 1845 Glendale Blvd.
Benny Zeidman Productions.

GRAND STUDIO. 1438 Gower St. Sam'l Bischoff, Gen. Mgr.
Monty Banks Productions.
R. Wm. Nell . All-Star Josef Von Sternberg "Rose of the Ghetto" 2nd Week

GOLDSTONE STUDIO. 1426 Beachwood Dr.
Phil Goldstone Productions.
All. Nels Wm. Fairbanks Roland Price Ralph Dietrich "The Texas Ranger" 1st Week

GOLDYN STUDIO. R. B. McIntyre, Casting. Culver City
Rupert Hughes All-Star John Mescall Albert Kelly M. K. Wilson Staff Rupert Hughes "True as Steel" Feature Drama Editing

Tiffany Productions.
Robt. Leonard Mae Murray Jack Pollock David Todd "Mademoiselle Midnight" 5th Week

HOLLYWOOD STUDIOS. 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.
Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.
Finis Fox Productions.—R. R. Beatty, Bus. Mgr.
Wm. Brush Productions.
Bertram Bracken All-Star G. Pollock John Prince "Water Babies" Preparing

HORSLEY OFFICE BLDG., 1442 Beachwood Dr.
Al. Neitz Al. Neitz "Wild and Woolly" 2nd Week

Sanford Productions.
Sanford Productions.
P. S. Mattinson G. Erdi "The Ragged Robin" 3rd Week

INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City 761-7

Thomas H. Ince Corporation.
John Griffith Wray All-Star Henry Sharp C. Gardner Sullivan "Against the Rules" 16th Week
Lambert Hillyer All-Star Arthur Statter 7th Week
Regal Pictures, Inc.
Wm. Beaudine All-Star Ray June Arthur Statter "Those Who Dance" 3rd Week

C. Gardner Sullivan "Love and Lies" 4th Week

C. Gardner Sullivan "Love and Lies" 4th Week
Able direction is one of the outstanding features of the comedies Mr. Griffith has made and is making, for Mack Sennett. We have

Arthur Dewey Selected for Washington Role in “America”

Desendant of Revolutionary Family is Chosen by Griffith to Portray Coveted Role

located after a country-wide

Arthur Dewey was selected because he

In a letter to the film studio which

When the good steamship Tenyo Maru pulls into San Francisco harbor on February 6, her pas-

It is a reckless bunch of young characters who scatter among the winds in Reginald Denny’s new starring vehicle, “Love

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Vacation Pipe-Dream for Coogan-Higgins

About a year ago, when they first started on their active col-

Mae Tinee’s Best Films

John D. Cabell of 20th Century-Fox, the producer who put

Breaks Through Type Barrier

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Mae Tinee, the blonde beauty, is certainly one of the most

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## Pulse of the Studios

"Camera!" The Digest of the Motion Picture Industry, January 26, 1924

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass'nt Director</th>
<th>Scenario</th>
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Vitagraph Ingenuine
Forges Ahead

Patrick McGill, film ingenuine, is now playing a part in "Borrowed Husbands," the all-color Vitagraph feature now being filmed under the direction of David Smith.

Early last summer, because of excellent work done in "The Midnight Call," she attracted the attention of the Vitagraph chiefs and ever since then she has been given roles in their productions, and could the current film she is playing the easy for future portrayals of greater proportions.

Throw Money To Winds with Denny

It's a reckless bunch of young characters who scatter money to the winds in Reginald Denny's new starring vehicle, "Love Insurance," which has just entered production at Universal City. The story, published as a serial in the Saturday Evening Post, tells of young people with long romantic tendencies and reckless disregard for many rules of life. It was written by Earl Derr Biggers and is the most promising story in which Denny as yet appeared. Harry, maker of "Sporting Youth," is directing.

Vacation Pipe-Dream for Cowan-Higgin

About a year ago, when they first started on their active collaboration as motion picture authors, Sara Cowan and Howard Higgin looked forward to at least a week's vacation between the pictures they would adapt. In the thirteen months of their partnership, however, this expectation has consistently failed to materialize. Only the time they have had off between jobs has been exactly one calendar day—and that was six months ago. Since that time they have adapted "A Lighter of Flames" for Bill Hart, and "Broken Barriers," by Meredith Nicholson, for Reginald Barker, and their original story which they sold to Metro sometime ago, under the title of "Woman's Hut," which will be filmed under another name.

In between these scripts came the billing of "The Winters," "Pleasure Mad," "The Man Who Passed By," Nothing, however, got in the way of Cowan-Higgin as they hopefully looked forward to their long anticipated week's vacation, even if they have to wait another year before they get it.

Mae Tinee's Best Films

John D. Cabell of 20th Century Fox, producer, sends out the list of the best pictures of 1923 as selected by Mae Tinee, dramatic critic of the CHICAGO TRIBUNE. We are always glad to hear what this critic has to say because she doesn't do much blushing and when she says something, it certainly is worth listening to. If there were more critics of the caliber of Mae Tinee, motion pictures would be afforded more intelligent analysis and comment than is usual today throughout the country. Less hot air and more common sense. Later at these and see how they measure up with YOUR best:

The Flirt
The Girl I Loved
Circus Days
Ruggles of Red Gap
Merri-Go-Round
Hobson
Anna Christie
Boy of Mine
The Christian
Bathing Big Game in Africa
If Winter Comes
Trilby
The Hunchback of Notre Dame
The Extra Girl
The Call of the Canyon

Breaks Through Type Barrier

The great fear of the motion picture player that he (or she) will be branded as an actor of a certain type, and once the brand has marked the victim, it seems impossible for him to escape it. However, Denny has done throughout his entire professional career to play the type of role in which he has made his first outstanding success.

In her latest completed picture, Rosemary Cooper feels that she has done the brand of type production, entitled "Swords and Ploughshares," directed by Emory Johnson for F. B. O., from his original story, Miss Cooper's role was a quintuple characterization, ranging from the sublime innocent ingenuous to the dialbolic villainous, and through the intermediate stages. Like every earnest actress, Rosemary Cooper hopes to be able to build up versatility in her art, and for this reason she is especially happy over latest role, because it does not entirely fix her as a certain dis-type of player.

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<td>Irving Willat Productions.</td>
<td>Irving Willat</td>
<td>All-Star</td>
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<td>&quot;The Walking Dead&quot; 1st Week</td>
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<td>&quot;Wanderer of the Wasteland&quot; 1st Week</td>
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<td><strong>MAYER STUDIO.</strong></td>
<td>5360 Melrose Ave.</td>
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<td>Fred Niblo Productions.</td>
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<td><strong>MAYER-SCHULBERG STUDIO.</strong></td>
<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
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<td>Capitol 21</td>
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<tr>
<td>Louis B. Mayer Productions.</td>
<td>(Metro Release).</td>
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<td>B. P. Schulberg Productions (Preferred Pictures Release).</td>
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<td>Mastor</td>
<td>Ethel Shannon</td>
<td>Kari Strus</td>
<td>George Yobalem</td>
<td>Olga Prinslou</td>
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<td><strong>METRO STUDIO.</strong></td>
<td>Romaine and Cahuenga Ave.</td>
<td>Harry Kerr, Casting.</td>
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<td>Holly 44</td>
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<tr>
<td>Harry Beaumont</td>
<td>Vida Jean</td>
<td>John Arnold</td>
<td>Frank Strayer</td>
<td>Cowan-Higgins</td>
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<td>Sawyer-Lubin Productions.</td>
<td>Clarence Badger</td>
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<td>Chas. Hunt</td>
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<td>&quot;Woman's Intuition&quot; 2nd Week</td>
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<td>Jackie Coogan Productions.</td>
<td>Jackie Coogan</td>
<td>All-Star</td>
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<td>V. Schatzinger</td>
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<td>&quot;A Boy of Flanders&quot; 6th Week</td>
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<td><strong>PICKFORD-FAIRBANKS STUDIOS.</strong></td>
<td>Individual Casting.</td>
<td>7100 Santa Monica Blvd.</td>
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<td>United Artists Release.</td>
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<td>Raoul Walsh</td>
<td>Douglas Fairbanks</td>
<td>Arthur Edeson</td>
<td>J. T. O'Donohue</td>
<td>Tommy Helie</td>
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<td>Marshall Nelsen</td>
<td>Mary Pickford</td>
<td>Rosher</td>
<td>Staff</td>
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<td><strong>PRINCIPAL PICTURE CORP.</strong></td>
<td>7250 Santa Monica.</td>
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<td>Holly 28</td>
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<tr>
<td>Louis Tolhurst</td>
<td>Eddie Cline</td>
<td>Baby Peggy</td>
<td>Glenn McWilliams</td>
<td>Fred Tyler</td>
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<td>&quot;The Thief of Bagdad&quot; 32nd Week</td>
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<td>&quot;Dorothy Vernon of Haddon Hall&quot; 14th Week</td>
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<td><strong>R-C STUDIO.</strong></td>
<td>Melrose and Gower St.</td>
<td>780 Gower St.</td>
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<td>Holly 77</td>
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<td>Mal St. Claire</td>
<td>Emory Johnson</td>
<td>All-Star</td>
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<td>Carlos Productions.</td>
<td>Albert Vaughn</td>
<td>Lee Garms</td>
<td>Lennie Doria</td>
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<td>Sacramento Picture Corp.</td>
<td>Richard Talmadge</td>
<td>Wm. Marshall</td>
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<td>&quot;Money to Burn&quot; 4th Episode</td>
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<td>Wm. Seiter</td>
<td>All-Star</td>
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<td>&quot;Swords and Plow Shares&quot; 5th Week</td>
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<td>Dunlap Productions.</td>
<td>Scotty Dunlap</td>
<td>Mildred Harris</td>
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<td>Chas. R. Seelig Productions.</td>
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<td>&quot;In Fast Company&quot; 1st Week</td>
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<td>Chas. Seelig</td>
<td>Geo. Larkin</td>
<td>Goodfriend-Goosfont</td>
<td>S. Miller</td>
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<td>&quot;Listen Lester&quot; 3rd Week</td>
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<td>&quot;The Dollar Mark&quot; 3rd Week</td>
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<td>&quot;Yankee Madness&quot; 2nd Week</td>
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<td><strong>ROACH STUDIO.</strong></td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
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<tr>
<td>Rob Wagner</td>
<td>Will Rogers</td>
<td>Robt. Doran</td>
<td>Lloyd French</td>
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<td>2-Real Comedy</td>
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<td>Jack Powers</td>
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<td>Leo McCarty</td>
<td>Chas. Chase</td>
<td>Ed Willatt</td>
<td>Clarence Moorehouse</td>
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<td>Bob McGowan</td>
<td>Our Gang</td>
<td>Harry Gerstad</td>
<td>Harry LeMarr</td>
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<td>Geo. Jacobs</td>
<td>Stan Laurel</td>
<td>Frank Young</td>
<td>Leo McCarrick</td>
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<td>J. A. Howe</td>
<td>Spat Family</td>
<td>Nick Barrows</td>
<td>Hamilton Kinsey</td>
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<td><strong>RUSSELL STUDIO.</strong></td>
<td>B. D. Russell, Mgr.</td>
<td>1439 Beachwood Dr.</td>
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<td>Holly 75</td>
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<td>Hal King</td>
<td>Allen Ray</td>
<td>Walker-Cooper</td>
<td>Doe Joos</td>
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<td>3rd Week</td>
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<td>Maloford Productions.</td>
<td>Maloney-Williamson</td>
<td>Leo Maloney</td>
<td>Badoracco</td>
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<td>Blair Coan Productions.</td>
<td>Chas. Buchannon</td>
<td>Wm. Twyman</td>
<td>Miller</td>
<td>Frank Henke</td>
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<td>H. J. Brown Productions.</td>
<td>Al Rogell</td>
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<td>Howard Davies Productions.</td>
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<td><strong>SENNITT STUDIO.</strong></td>
<td>1712 Glendale Blvd.</td>
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<td>Erik Kenton</td>
<td>Harry Langdon</td>
<td>Spar</td>
<td>Billy Williams</td>
<td>Gray Stevens</td>
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<td>3rd Week</td>
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<td>Del Lord</td>
<td>All-Star</td>
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<td>Schedule</td>
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<td><strong>STUART MACK STUDIO.</strong></td>
<td>1329 Gordon St.</td>
<td>Stuart Mack, Gen'l Mgr.</td>
<td>Wm. Munch, Casting</td>
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<td>Holly 193</td>
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<td>Stuart Mack Productions.</td>
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<td>J. B. Warner Productions.</td>
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<td>&quot;Everyday Mystery&quot; 5th Episode</td>
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<td>&quot;Fighting Through&quot;</td>
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<td>&quot;The Silent Stranger&quot; Preparing</td>
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<td>&quot;Pools of Fate&quot; 3rd Week</td>
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<td>&quot;The Lady Barber&quot; 3rd Week</td>
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<td>&quot;The Hollywood Kid&quot; Schedule</td>
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**SUNSET PRODUCTIONS.** | 7425 Sunset Blvd. | A. J. Xydiass, Pres. and Gen. Mgr. | | | | 476-01 |
| Jack Nelson | Kenneth McDonald | Harry Fraser | J. Ingman Kaune | | "After a Million" 4th Week |
| J. B. Warner Productions. | | | | | | |
| Robbins | J. B. Warner | A. MacManigal | Jack Pierce | | "The Hunted Man" 2nd Week |
SCHENCK SIGNS C. GARDNER SULLIVAN TO HEAD CONSTANCE TALMADGE UNIT

Well-Known Writer Will Handle All Business Affairs for Connie: Begins Immediately

The screen destinies of Constance Talmadge hereafter are to be guided by C. Gardner Sullivan, dean of scenario writers, who recently left an association of eight years as supervising editor of the Thomas H. Ince Productions, to accept what he has said to be an unrivalled contract for an editorial director, with Joseph M. Schenck. In addition to his editorial supervision of the productions of Norma Talmadge, Mr. Sullivan has been delegated by Mr. Schenck to confer with Constance Talmadge pictures, from the selection of the scripts, direction, and casts, to the final editing of the productions.

The appointment comes not only in recognition of Mr. Sullivan's long, continued place as an author of author- ity on production values, but as the direct outcome of his contributions to the film industry, his Con- stance Talmadge last picture, "Duly," the debt and refreshing qualities of which are particularly the titles, written by Mr. Sullivan, were received widespread comment.

Mr. Sullivan will continue the preparation of the screen stories and editorial supervision of same, the first production for which he is responsible being "Secrets," regarded by many as the most human and finished offering in which this actress has yet appeared.

He will, however, devote his principal interest in the selection and development of screen ma- terial best adapted to gain added favor for Constance, whose fairest for the poignant and true-to-life characterizations which have gained her such popularity, Mr. Sullivan, in common with many film observers, believes has yet to be fully revealed.

The first of the productions to be made under the new arrangement is "The Goldfish," now being directed by Jerome Storm. It is to be followed by "Penelope," a stage play by Somerset Maugham, which will provide the comedienne with the opportunity for subtle shadings of wistfulness and resiliency.

Mr. Sullivan will write several original stories especially for Miss Talmadge, but following "Pene- lope," will re-adapt "Pejig" for modern times.

This is one of the first successes, and also served as the first screen vehicle for Rube Burke. It was produced by Ince, under the old Triangle banner, and possesses a charm which has made it live for years as one of the most entertaining comedies ever screened, and which should lend itself especially to Miss Talmadge's personality and talents.

LEWIS WARDOBE

EQUUS MUSEUM

Ralph Lewis has one portion of a wardrobe that would cause the soul of the average second-hand clothing dealer to literally writhe in agony were he aware of his amateur rival. He has the same coat and vest he wore as the political boss in Griffith's "Escape." He also possesses the pair of shoes that he wore when Griffith first selected him to play a lawyer in one of the first split-reels that the master director made for the old Biograph Company. Griffith told Ralph at the time that he selected him for the lawyer owing to his "figure," to register such a pleasant sincere smile. Lewis still possesses the cane he used as Governor Stonel in "The Birth of a Nation" and has among his treasures, the overcoat and wide cravat that he used as the mixer in "The Con- quering Power." One of Ralph's greatest treasures is the old trunk that he has been using in which he played his first bit on the legitimate stage. He says that so many of the other men try to be double for antiquities in other picture productions, that he has to keep them under key at all times, to preserve them to memory.

Buddy Mason, popular young stunts man has just completed on engagement with Tom Buckna- ham's "The Arizona Express" at the Fox studios. He was on this job about three weeks, and was on location with the units in Mexico. Picture here shows Mason inspecting famous ruins, hanging from a bridge by his toes and grabbing a passenger from a passing canoe.
UNITED STUDIOS. 5341 Melrose. M. C. Leeev, Pres.

Joseph M. Schenck Productions. (First National Release).

Jerome Storm
Constance Talmadge
Ray Binger
Edward Brophy
Sullivan
"The Gold Fish"
"The Woman On the Jury"
"Sundown"
Editing

First National Productions.

Harry O. Hoyt
Selwyn Bremer
Laurence Trimble
All-Star

Maurice Tourneur Productions.

Richard Walton Tully Productions.

Frank Lloyd Productions.

Frank Lloyd
All-Star

Harry Well
"The Sea Hawk"
5th Week

UNIVERSAL STUDIOS. Fred Datig, Casting.

Universal Film Manufacturing Co. (Universal Release).

H. Irving Guffey
Edward Laemmle
Billy Sullivan
Wm. Crafts
Wm. Desmond
Marchant
Luchino Albertini
Kean
Mae Borenstein
Slim Summerville
Bert Roach
Irving Cummings
Herbert Rawlinson
Rhod Hill
Wm. Duncan

Jack Rose
Hugh Hoffman
"Love Insurance"
"The Leather Pusher"
"The Frankie Rider"
"The Iron Man"
"2-Reel Comedy"
"2-Reel Comedy"
"Clay of Calina"
"An Old Man's Darling"
"The Free Trader"


WARNER BROS. STUDIOS. 5842 Sunset Blvd.

Warner Brothers Productions.

Warner
Harry Beaumont
Wm. Nigh
Monte Bell

John Stumar
David Abel
E. B. DuPar
Bett-Doby

Tenny Wright
Frank Strayer

"How to Educate a Wife"
"Babbitt"
"Over the Line"
"Broadway After Dark"

WALDORF STUDIOS. 6070 Sunset Blvd. Al. Brandt, Gen Mgr.

Mission Productions.

Tom Porman
Jimmy Dugan

"Flattery"

AMBITIOUS PROGRAM OUTLINED FOR GRAND-ASHER; BIG PICTURES

Independent Producers Gird for 1924 Fray:
Sign Many Noted Stars and Directors

Samuel V. Grand has gone back East for a brief stay in order to still further perfect certain details of his big distribution plan for independent producers, as recently outlined, but before leaving he signed up a number of important pictures to be made at the Grand Studio for release by Grand-Asher.

"Rose of the Ghetto," R. William Neill's production, is now under way, but in addition, announces General Manager Samuel Bischoff, Motion Picture News, that the studio is making more big all-star features as follows:

"Back of the Beyond," "The First Violin," "The Way of All Flesh" and "The Pornance of Life." Of these, two are famous novels, "The First Violin" being Jesse Foshay's classic and "The Way of All Flesh," Samuel Butler's greatest work. The other two are old favorites. All will be produced on an elaborate scale with the finest casts obtainable. Joseph von Sternberg will collaborate with Mr. Neill in preparing the scripts, as in the case of "Rose of the Ghetto."

Grand has also signed four I. W. Irving productions, features with all-star casts, title and directors of which will be announced later. There will be modern stories of dramatic character and of first rate quality. A highly independent producer, is Charles Swickard, one of the pioneer directors of the industry, signed with Grand-Asher for four all-star Swickard productions, which he will direct and in each of which his brother, Josef Swickard, will play an important role. The first of these is Harvey Gates' original story entitled "San Francisco," described as one of the most remarkable and dramatic tales of the Golden Gare City ever written or translated to the screen. The indomitable spirit of the city 'loved around the world,' the tradition of its people and its characteristic bohemianism of the community, all are embodied in a tense and powerful drama. Sets are to be constructed at once for interiors, but probably some of the exteriors will be made in the northern city. Harvey Gates is one of America's foremost writers for the screen, and among others, will be "Hell Morgan's Girl," "The Wildcat of Paris," and many others.

"We have a picture in this first one," says Charles Swickard, "which I believe to be one of the strongest I have ever had anything to do with. We intend to give it a cast that will be in keeping with the strength of his drama and an investiture which will be realistic in the extreme. I regard Harvey Gates as one of the most talented screen authors and scriptwriters of the day and consider this his best work to date."

Twelve two-reel comedies starring John Richardson, the eccentric English comedian, is also slated to begin very shortly. These are highly diverging in character, out of the beaten track, and the star is an unassuming and talented man who goes in for unusual costing and whimsical effects in his comedy. Further details of these comedies will be shortly announced. Other features are in course of preparation and will bring up the season's quota to at least eighteen, besides which there are to be several specials and more short subjects.

"Thanks to the perfection of our distribution plan by which we will be able to guarantee fulfillment of contracts to our producers," says Samuel Bischoff, "Grand-Asher is now in a position to positively assure exhibitors some of the most interesting output of the year. The studio will be active continuously from now on and facilities are being continually added to and perfected so that those making pictures here can do so with every possible convenience at their disposal. The best talent, stories and directors will enter into every production for release by Grand-Asher."

George Barr McCutcheon's popular novel success, "Husbands of Edith," has been purchased by the Universal Pictures corporation, according to announcement from Julius Berneheim, general manager at the University City production center. Universal executives believe it has exceptional possibilities as an all star feature or as a starring vehicle for Reginald Denny. It may be used for the latter purpose. "Husbands of Edith" is one of the most popular products of the McCutcheon pen. Universal executives believe it has exceptional possibilities as an all star feature or as a starring vehicle for Reginald Denny. It may be used for the latter purpose.

Another literary purchase of importance is that of the English well-known novel, "The Butterfly," which probably will be used for a Virginia Vallis-Numan Kerry appearance in the elaborate production.

Holly 40

Old-Timers Galore

With King Baggis

Despite his youthful appearance and "pep" galore, King Baggis, one of the old timers of the picture industry, having been the first sine idol in the old days when a "patents company" and the "developers" were having the battles royal, and in his film, "The Inheritors" for Universal has had a chance to assemble a cast of old timers to say, "Mary Philbin in the Jewel spe".

They are Joseph Dowling, Wilt Jennings, Otto Hoffman and James O. Barrows. Dowling, who has his dramatic career fifty years ago when he was just a boy, playing every type of role conceived from comedy in vaudeville and the legitimate stage to singing in grand opera companies. Experiences of the other "old timers" is just as varied.

"There have been a few men who have done fairly well playing old men's parts," says the director, "but when the parts entail the characteristics of life extending over so many years stern experiences must be played by men who have lived the time. You cannot be false in such a characterisation age."

"Life is rather fast these days but it never will be fast enough to beat the time clocks."

Baggots is enthusiastic about groups of veteran which he is supporting in the new picture and the veterans are here in their praise of the stars whose work has lifted their realm of "big money" to a height where they can take themselves in comedy pictures.
The Film Tribune

UNIVERSAL MONKEY HAILED FROM SINGAPORE; WAS VENICE ATTRACTION AT ONE TIME

Joe Martin Hailed from Far East; Evolved From Good Actor Into Temperamental Star

Janet 26, 1924

Joe Martin, once the most famous animal actor on the screen and recently sold by Universal Pictures Corporation to the Al. G. Barnes estate has been bought by the San Francisco-Tokyo syndicate. The big orangutan is an old Hollywood favorite, and his presence in the Kaiser's collection of animals is an indication that the animal kingdom is also making a bid for large-scale production. The orangutan, who has been billed in the past as "Him," is now known in the film business as "Big Joe." He was purchased from the San Francisco Zoo, where he had lived for several years, by Mr. and Mrs. Al. G. Barnes, who have announced that they intend to use him in a big animal picture for Universal Pictures. The picture, which is tentatively called "The Adventures of Kipling," is expected to be released in late summer. The character of Joe is based on the novel by Rudyard Kipling, and the story is said to be "a thrilling adventure of the human spirit," as the director, Mr. Barnes, has described it.

The orangutan is a large animal, measuring about 10 feet tall when standing on his hind legs, and weighing up to 250 pounds. He is a highly intelligent animal, being able to perform a variety of tricks and even to speak a few words in broken English. He is also very strong, being able to carry a large weight on his back without apparent effort. The orangutan's fur is a rich golden color, and his face is marked with distinctive black markings.

In addition to "The Adventures of Kipling," the Barnes estate is also planning to produce a series of animal documentaries, which will be released as a part of their "Animal World" series. These documentaries will feature a variety of animals, from sea lions to elephants, and will be shot in color and in stereo sound.

Syd is Proffered Foreign Contract

The latest California star who has refused a flattering offer to make pictures abroad, is Sydney Chaplin. Last week he appeared in a private costume party given in the full panoply of a Mexican bandit. Other guests included several men prominent in the film world of our sister republic—one of them being a large distributor of films and the other controlling the principal theatre in Mexico City. They were so impressed with Chaplin's appearance and with the performance that they have seen him give on the motion picture screen, that they made him an immediate offer to star in a series of productions to be made in their own country.

This offer was later renewed formally, but Sydney Chaplin had to decline it, because of other local engagements now pending.

In addition to "The Adventures of Kipling," Marshall Neilan's Russian story in which Chaplin was recently featured here, this famous comedian has signed a permanent return to the screen by working in "Her Temporary Husband," "The Gargoyle," and "The Gallipool Fish," produced by Thomas H. Ince, both of which should soon receive national distribution.

Aberta's Mayor

New Arrival

Aberta Vaughn may now join other actresses who have "a most fascinating moment" of which they will have many. Alberta recently was on the point of deep red in her eyes, and the smiles dimmed. Miss Vaughn was noted for her beautiful features and her engaging personality. She has been very much in demand in Hollywood and has received many offers for leading roles in major productions.

On the day that she received her new assignment, Ms. Vaughn was greeted with cheers and applause as she arrived at the airport. The press, fans, and industry professionals all wanted to hear about her experience and the next steps in her career.

She is currently working on a collection of short stories called "The Adventures of a Young Woman" in which she explores themes of femininity and social justice. The book is expected to be released in the fall of 2023.

Phil Rosen to Direct Next Graft Film; Marks Great Advance for Young Director

Will Film "A Wise Son" in San Francisco; Directed Many Celebrities; Was Cameraman

Of unusual significance comes the announcement that Philip E. Rosen has been engaged to direct the film of the next Graft Production. He is said to have had a very successful career as a cameraman and has directed many films, including "The Miracle Man." His unique ability to capture the essence of a story on film makes him a valuable asset to the Graft studio.

Although Rosen is one of the youngest directors on the lot, his knowledge of dramatic values, pictorial composition and filmcraft in general has been developed in a manner that has placed him in a unique and enviable position among contemporary directors.

Prior to becoming a director, he was well known as a camera man, and in that capacity, worked on many of the most notable screen offerings of a generation. When George Loane Tucker came to California to film "The Miracle Man," he secured for him under contract as head cinematicographer of that notable production. This was the start of a warm friendship between the two and he remained with Tucker as conferee until that great director was claimed by death.

Since that time Philip Rosen has been directing his own pictures. Rudolph Valentino, Betty Compson, Wallace Reid, May Allison, and Mary MacLaren are but a few of the stars he has directed since directing his first film for Lasky, Metro and Universal.

When the Roofett Brothers contemplat film the life of Abra-
mam Lincoln that he has under consideration for the director's job, he said to the press that he plans to direct this important picture as a high tribute to his genius. This legend of perhaps the most beloved of all figures is said to have been guarded with a full realization of his obligation, as the creator of a rich estate, and after months of earnest work, he presented what has been pronounced by the most numerous critics to be the true film of the screen.

For "A Wise Son," he will direct the story of a young woman's fight for independence and freedom. The film is expected to be released in spring of 2023.
THE WHITE ESCUTCHEON
[Keeping Faith With Yesterday]

By Fred W. Fox

"If ye break faith with us who die, we shall not sleep." The Beauty must be unaltered; the Traditions must be held inviolate; the Greatness of the Motion Picture must not be belittled. It is not alone for Today that we fight. It is for Yesterday . . . and To-morrow. We have come, from all corners of the earth; from every walk of life; from the low places and the high places; from the canyons and the hilltops, from the meadows and the glaciers; and we have been made into one great fraternity thru the melting pot of the Camera. Brothers and sisters, not by blood ties, perhaps, but greater ties, ties that reach out and above mortal bounds. We have come together to give the world better entertainment; a better method of education and universal understanding through the all-powerful medium of the silent stage.

In the midst of our labors, our hopes and plans for To-morrow we are rudely awakened by a terrific pounding on the door. This same pounding has been heard at the same door many a time ere this but we have been satisfied to ignore it heretofore. Child's play, perhaps. But lo, what is that ungoldly racket at the gate now? It sounds like the hammerings of a street ruffian. Ah, 'tis the incarnation of Narrow-Minded "Reform" at the gates of Filmdom! It is Sir Shuler who pounds and wouldst join us at the board. He thinks we drink and make merry, We plan and labor. We have no time for such roughnecks. Avast with him guards! Chase him hence, "Cameral" and Filmograph! To the streets with us where he belongs! And the struggle is on; he tries to drag the folk of Filmdom to the gutter from whence he has sprung but he was waned in power and the goal is wax strong. The hosts of the city gather and watch in combat. These are strange doings, indeed. Never before has the intruder at the gates been thrown out. 'Tis strange; 'tis strange. Yet here this ungodly boisterous mountebank is hurled bodily from the gates of Filmdom. 'Twas thought that the inmates were diveous with wine and gaiety, yet here they appear and are. In the midst of their writings for To-morrow; the labors of To-day and their fond reminiscences of Yester-day they stride forth to keep the escutcheon unblotted. Verily, things have changed!

* * * *

In the midst of the gigantic labors of the motion picture industry Bob Shuler has knocked. He would eat and reform. And what, may we ask, can this man know about 'reform.' Reform what?

The Motion Picture is not on the road to greatness. It is Great! It has been proclaimed as such by the lions of people who seek diversion and entertainment.

Edited by FRED W. FOX

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The White Escutcheon

The world's cinema palaces. When they seek to escape from the humdrum things of everyday life they turn to the Motion Picture as the alleviating power. For it brings to them all the fine things of mortal being... With... Beauty... Love... Art... Craftsmanship. And on the roster of those who have contributed so mightily to the present greatness of the flickering celluloid we find the names of many whose seats at the table are vacant. They have answered the call of the Great Director on the Greater Set. They have bequeathed to us, you and I, who now try to carry on their work, a wealth of tradition and example... an easyury of achievement. Yet here comes a man, from whence no one knows, who stands upon his own little stage-box and bellows to the world that they are false. He heaps smut upon their cherished names, belittles their craftsmanship, and they are not here to defend themselves. They are beyond the realm of earthly combat. He-ehooves those who have been left to finish their labors, arise and see that their fair names are not defiled.

Bobby Harron... what a fine boy... what a beautiful disposition and character. Whether or not he was a great actor we will leave in the scales, but we do know that he lived life as perfectly as it can be lived on this earth. Who is there in all the world that can rise and say that he did not cleave to the teachings of charity and brotherly love as told by the Carpenter. Orve Thomas... whose charming screen portrayals entranced great audiences the world over. Possessed of a healthy love of life and a bigheartedness that boggles description. And others... and others... and others, vested with the first great trials and tribulations of the infant industry and emerging glorious-ly triumphant with Filmdom's shrine secure, honored and sung by men and women, boys and girls throughout the universe as the makers of ideals.

To you, people of the motion picture profession, the challenge has been hurled. Shuler questions your honor, he laughs at your work. And what say you? Let it pass, it is but the ranting of an imbecile. Another says, be on with your work and forget it. Yet have YOU stopped to consider the full meaning of his words? Do YOU realize that he condemns you entirely? Are YOU going to permit him to insult the Traditions and Beauty and Greatness of the Motion Picture, for which you have labored so long and earnestly? Are YOU going to carry on that for which Bobby Harron and Olive Thomas and others have given their very lives? How long are YOU going to permit the world to receive these false impressions of you? "Fighting Bob" Shuler is what this vainglorious and cheap imitation of Billy Sunday wants to be called. "Flighty Blah" Shuler would be more adequate. He delights in throwing dirt at you. He thinks he can do it now and for all time to come and you will not protest. He deems you a school of jelly-fishes; without backbone to defend yourselves. How long is he going to hurl invectives at our honored dead, at our work, at us? This "Flighty Blah" Shuler!

"For thee their pilgrim swords were tried,
Thy burning word was in their script,
They battled, they endured, they died,
To make a new Apocalypse.
Master and Maker, God of Right,
The soldier dead are at thy gate,
Who kept the spears of honor bright
And freedom's house inviolate."

—John Drinkwater.
Emoting in Rough Roles

By FANCHON ROYER

She was seated there before us, a lady, exquisitely turned out, harmoniously backgrounded, coolly alert. We were aware of a heart-warming cordiality gently tempered with reserve, a sensitive yet unemotional refinement. The conversation, then, was a bit incongruous.

"Oh, yes," stated Lillian Leighton, character actress and philosopher, "I have always looked upon such opportunities as the bag in Thomas' 'Phantom Justice' and my previous role, the uncouth but lovable Ma Pettengill in 'Ruggles of Red Gap,' as ideal ones for characterization, and I have always undertaken that type of screen interpretation with an inexpressible thrill. There is a challenge to the imagination and versatility of a performer in the vivid, almost exaggerated position that isundeniably gloat. Personally, the rougher they are, the better I like them."

Incredulously we stared at the cultivation before us as our mind flew to the underworld character which we had just witnessed at the running of Mr. Richard Thomas' interesting crook story, 'Phantom Justice,' a droll almost unconciliation with this woman with whom we were conversing and whom we have seen in 'Leavon Leon Wilson's best-loved creation, Ma Pettengill, a besotted, aggressive spirit genially rolling brown paper cigarettes giving vent, the while, to quaint but unquestionable oaths. Prize roles, undoubtedly, but as seemingly alien to this well poised student as could easily be imagined.

Nevertheless, there amid her tasteful surroundings, softly lighted, faintly flower scented and perfectly hung, with Dreiser, Cabell, and Sandburg at her elbow, Lillian Leighton was unmistakably rejoicing for them; seeing in these crude shadow folk characterizations over which to gloat! Inconceivable, the contrast, but oh, delicious.

Then we remembered. It was Lillian Leighton whom we hated so admiringly as the stogy, vicious, Boer widow who created the sensation in "Under the Lash," Lasky's adaptation of 'The Shuldnicht.' It was Lillian Leighton's spirited comedy that so set out her role in "Is Matrimony a Failure?" an early Croze picture. Further, it was Lillian Leighton whose splendid line of squaws, mammies and hags long ago won her distinction and the right to a foremost place in the halls of film fame.

"And they speak of actresses," we murmured.

She summarized her career briefly, casually covering mileage and incident. "I was born in the Indian country of Wisconsin and early progressed from a newspaper editorship in the lumber district to vaudeville, my own stage company, stock. Then pictures. There were long engagements with Selig and Lasky. Lately my best interests have been served in the freelance field.

"Two of my recent efforts are included in 'Criminal and Romance' and 'The Call of the Canyon.' I enjoyed doing Lincoln's stepmother in 'The Life of Abraham Lincoln.' That is about all—"

It was borne in on us that here was a woman who had experienced one mixed much and observed much, in silence. The unusual scope which has resulted for her she expresses and will express, never in words, but in characterizations.


Defining Drama

By ORVILLE DORR

were ushered into a small living room, elegant, brilliant, tasteful in its furnishings, yet utterly guileless. Each decoration bespoke by its own architecture the same careful discretion that characterized the selection. The said furnishing was tasteful, tasteful immeasurably, and yet we sensed the feeling that if a child from play carelessly strike the print of its fingers on them, no rebuke would have been forthcoming; they would be read by the same loving hand that first bright the gloss. In brief, "home" was the word which Martha Mattox had carried out to the minute detail.

We wanted to know what Miss Mattox thought of current dramatic productions, and lost no time in telling us her opinion.

"Drama, according to our dictionaries, is a position telling of a story of human life by means of speech or action of the characters. Unfortunately, few of our so-called melodramas live up to this recipe, especially in motion pictures. It has been my experience that most stories and incidents in real life who could be blended into drama, are not bettered as such because of the fact that they actually lead to an unhappy or tragic ending. I rank that most scenarios nowadays, when the preparation of a script, have but half the effect or the happy climax of the leading characters in a final embrace, thrusting, of course, every conceivable obstacle in their path to prevent it. In pictures these obstacles are more of less easily overcome, in real life many of them become insurmountable. I realize that the public and the film companies, almost the happy ending, and am convinced it is the rare picture that shows the elements of every day life, even too happy ending, that lingers longest in the stories of those who view it. The ordinary drum romantic story, unless it is tinged with elements of tragedy as a parallel course, is soon forgotten, while the real dramatics thought and a desire to penetrate the deeper emotions of life. Tragedy and love should not be confused; yet in a large proportion of our lives the drama is tragedy.

Old dramas and classics which have lived through generations, are in reality our only tales of real life, and they are filled with tragedy. I would love to see real human life of every day brought to the screen, not the ideal. I am afraid the public, perhaps the censors, would not accept it. It is because we are in daily contact with these elements that we become hardened to them and fail to receive an impression from them, while a beautiful flower, a happy child, a kind deed or a tender word, will our emotions."

Here have been no more tender, wholesome characters brought to the screen than the "mother" roles portrayed by Martha Mattox. Yet if offered her choice of roles, she would unhesitatingly choose the characterization of a scheming, cunning, stone-hearted villainess.

"You see," she explained, "when I am cast in the part of a mother, I am enacting my natural role in life. All women, even those who are unmarried, if they are fortunate enough to be good observers, know there is no love in life like mother-love. It is the only real love. God could not be everywhere, so he made mothers, and put into their hearts a love that never changes. Beside mother-love, all other heart affairs are insignificant. Thus it is that when the script calls for a mother's tenderness, it is not difficult for me to do those things which under similar circumstances I would do for my own children. It is just a case of "being myself." But I feel I can do my best work in characters that are opposite to my natural feelings, for in those roles it is possible for me to build; to create something in the life of such a character, something that perhaps such a character in real life could not see in herself; in other words, to see and live the character from the viewpoint of the audience."

Like many other actresses of family, she retains the title "Miss," and there are many "Misses" in and out of flimdom who may well envy the willowy suppleness that is still hers, in spite of the cares of motherhood, or, perhaps, because of them, for through the years of pleasant acquaintance we have learned that it is the privilege of devoting herself unstintingly to others that brings the greatest happiness to the real-life Mrs. Mattox.

Palmborg's Paragraphs

On Chaney—a name to conjure with. A name that brings visions of distorted, twisted faces, crouching Chinamen, crouching Chinese, crouching Chinamen, crouching thieves, big, blustering sailors—unforgettable types that stand out clearly in the memory of the story as it has become dim. As I sit here I can see before me the thief on in Oliver Twist. Fagan the sneaking, sneaking, yet ever alert pickpocket who teaches Billboys to slip up silently and draw hands from the pockets of unsuspecting pairs. The cruel, smirking Fagan. The Chinaman in "Shadows." Who could forget him? That poor, little hard-working, cowering chinik with the sweet smile. He had your sympathy right from the start—he was real, so human, so pitiful.

Then the cripple in the "Miracle Man." That distorted, twisted man of humanity, who dragged himself through the streets and gutters, with pleading hand outstretched, only to scurry back to his dirty underground den and jerk himself back to the evil, powerful beast that he was.

And last, his Quasimodo in the "Hunchback of Notre Dame." That big, hairy, misshapen creature, with the wolfish grin, leerling eye and shambling walk. At times so repelling that one turns his face away, only to eagerly turn back for fear of missing a bit of him. A character so horrible, yet so strong and convincing that you can't lose sight of him.

So on and on Mr. Chaney proves that he is a truly great artist. He never picks a role to set off his personal charms (and I assure you that he has many). Rather he prefers a repulsive piece of humanity from whose ugly carcass unusual qualities shine through. And how swiftly, how surely he does it all—never over acting.

Continued on Page 20
The Eldorado Film Company begin actual shooting on their first comedy on Wednesday of this week at Santa Rosa. The laugh-makers will open with a garage story called "Humpers," Earl Olm will handle the megaphone with Troy Brown to crank the camera. Beside four-hundred pound Frank Alexander, who will be featured, the cast will include Pete Gordon, Bill Harver, Al Thompson, Martha Bayes and others.

H. J. Binny, best known to the movie world as "Josh" Binny, was arrested at Sonoma last Thursday and lodged in the jail at Santa Rosa, the county seat. "Josh" has lately been acting as head of a new picture making organization calling themselves the Sonoma Photoplay Corp., and was made up and at work, at the head of the company shooting in an old dance pavilion, when the sheriff arrived to arrest him on telegraphed orders from Sheriff Larry Duggan of Butte, Mont., on a charge of obtaining money under false pretenses in that city several months ago. Later in the day "Josh" was released from jail on a thousand dollar bond, furnished by a local member of the organization.

The Marriott Productions have moved from their offices at the Van Dorn Hotel to 235 Golden Gate Avenue, where they will have a whole building. Work on their first picture "Young China," is making good progress. Several new names have been added to their cast among them Ferdernand Galvez, and Irish, the clever dog star who made himself famous in "Half-a-Dollar Bill."

The Cinema Arts and Crafts are making long strides in their production plans. They have decided to put their commercial unit at work first, in fact it is already in production on the first of a series of commercial films to be made for large business organizations. Glen Ellis, well known to the film world, and lately returned from an extended Eastern trip, has joined the force, and will be in charge of the laboratory.

Owing to a disagreement in the company there has been a reorganization in the Intrepid Company, who are preparing to make a sixteen months' picture-making trip round the world. Ivor McFadden has severed his connection with the organization, and his place as active head has been taken by Seymour Zelliff, the director of the company. The staunch three-masted schooner purchased by the company, and renamed "The Intrepid," is at present tied up near the Ft. Mason Docks, where its refitting is being rapidly accomplished. However it has now been decided to increase the personnel of the expedition from sixty to a hundred, and that work, as well as the improvements on the boat, will make it impossible to get away as soon as had been intended, so perhaps two months will pass before they can leave well to San Francisco.

The Stereoscopic Productions of Oakland are planning an extensive production program of ten dramatic films and twelve comedies to be released through Selznick. George Shelden is at the head of their dramatic unit which will get under way on a Western story called "Crepe-De-Chine Gordon" to feature "Rang Bill Miller."

The comedy company from Universal headed by "Slim" Summerville and Bobby Dunn went on the streets of San Francisco all last week finishing up on Saturday afternoon with filming of many of the stars who came to the call for the Wampas Ball. The film will be called "Hello Frisco," or something like that. The company returned to Hollywood on Sunday evening.

The last two weeks Andre Ferrier's Cau company at Gea Francia, the tiny Fre Theatre on Washington Street, have been lighting crowded houses with their production of "Le Gendre de M. Poirier." Too much can not be said in praise of their finished charming performance of the delightful comedy, and not a little credit is due to Cha Faison, well known to the screen world, alone for his capable work as stage manager, but for his delightful rendition of the part the elderly godfather.

Wayne Mack, well known to the stu world, and who deserves much credit for long struggle to really land a real product organization in San Francisco, has at last reached the goal of his desires. He is now production head of a new organization incorporated called The San Francisco Players Corporation, which is being backed by a number of men of wealth and prominence in the city. The organization will produce a set of five reel pictures, full details of the personnel of the company and their plans will be released for announcement at an early date.

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**Flashes from Frisco**

By AGNES KERR CRAWFORD

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a English actress without a tract of dialect. British screen and stage star, who never
and longs for "dear old Lunnon," charming Devonshire girl, who doesn't
some Yankees do
t these, you know.
such a phenomenon has come into the midst
Hollywood, quietly, unobtrusively and with
that the fact that she had danced as
youngster caused her to be denied the plum
on the screen.

But immediately the Gance Film company of
France snapped her up for a series of pictures
in southern France.

Then back to London where she appeared on both
the stage and screen. In "The Ruined Lady," "The Man Who Came Back"
and other hits and on the silver screen in "Lorna Douno," "Riders of the Night," "The Face at the Window" and many others. It was John
Cromwell, now directing in New York for
William J. Brady who was her first stage direct-
ator. But, for her first foot-
light dramatic opportunity.

Miss Cockram's life has been one of adven-
ture in Hollywood. She married the tamer to
marry the same man twice after once divorced
via an act of Parliament, she was the first
actress who dared to cross the English channel
in an aeroplane. Incidentally the gods
were with her, for she decided to stay in Paris
for a short visit and her pilot on the return
fell into the channel and was drowned.

Then in 1918 she was the first actress to go
into Germany after the armistice was signed,
when, "Riders of the Night," "Riders of the Night," "The Face at the Window" and she did
not know when she might have been ravished
or torn limb from limb by excited Teuton
burglers.

In other respects Miss Cockram has led a
model life, if you will pardon the pun, when
authorities agree is the lowest form of humor.
She modelled in hate for Revelle in Hanover
Square and for Werth in the Rue de la Paix
in Paris.

Joan of Art
By HARRY HAMMOND BEALL

Moses
By ERIC MAYNE

----

n this Moses lived and worked, and is so cen-
dered and absorbed in the marvels of its own
ancestors that it is in danger of forgetting
much that Greatest Israelite did to make
day progress possible. No one can see
pictures," "The Ten Commandments,"
with its stupendous pictorial representation of
exodus of the Children of Israel under the
leadership of Moses, without being led to a
feeling and more devoted study of the man
who led a Nation then, and whose principles have
done much to do with the making of Na-
tion since. The Creative genius of Moses laid
the foundations of Civilization. Before Plato
dreamed of his Ideal Republic; or Con-
wic had laid down the principles of moral
political life; before Washington had led
revolt against a degenerate Teutonic King
England; and his sympathetic advisers; be-
voice and his general, and the great host of
able men who have worked for the reedu-
ction of Humanity; Moses had shown men the
strength of glorious freedom and the freedom
sanctified strength. Moses was the youngest
and, his mother, anxious to save him from
the clutches of the infant's life, put him in
the burn, near the bathing place of Pharaoh's
daughter. He was watched with loving solic-
tude by his sister, who intensified the interest
of the King's daughter in the lonely child and,
unrecovering to find a nurse, she brought him
her own mother, and so, in spite of all the un-
toward circumstances he had the advantage
of maternal love, and her quiet strength had its
reward in later years. Under the patronage
of Pharaoh's daughter, Moses was educated and
trained for the work that was before him, and
in the midst of Fate the royal lady was instru-
mental in preparing the man who was to bring
disaster to the House of Pharaoh. In spite of
all that might happen, an atmosphere of light
must have presented, the soul of Moses was in
rivolt. "By faith Moses refused to be called
the son of Pharaoh's daughter. Choosing rather
ter to suffer affliction with the people of God,
than to enjoy the pleasures of sin for a season."
He resisted the oppression to which his people
were subjected and in anger he killed an Egy-
pian who was beating one of his fellow Israel-
etes. It is this incident that shows us
the humanity of Moses. While understanding
standing a man cannot ever be a successful
leader of his fellows.

So we read that after he had killed the
Egyptian, he fled into hiding. There his
antipathy to injustice brought him in contact
with a Priest of Midian, who was greatly in-
terested in him. He eventually became his
father-in-law. In Midian, the future deliverer
of the Israelites was prepared for his great
work. Before he could make himself ready for his work, and
he dealt with it in no uncertain manner. He
met Pharaoh on his own ground and overcame
him. He led the people for forty years through
struggling, un

Moses
By ERIC MAYNE

The highest form of progress. He made laws
for them and taught them how to keep them.
He began at the beginning. Before Moses
there was no organized religion. He gathered
up their wandering thoughts and disconnected
impulses and centered them in one God. Mo-
ny must worship! The advance of civilization
is marked by the advance of worship. The bet-
ner man the better his God. Moses dem-
and spirituality in worship. Spirituality
is the essence of all true religion. He would
have no more graven images, no more like-
es of earthly things; it must be the God of
the heart. He went still further; a clean
heart was not enough, there must be a clean
body. Clean thinking, clean eating, clean liv-
ing. If he was an idealist his Idealism was
practical; if he had visions of what ought to
be done, he showed how it could be done. He
combined the spiritual and the ideal with the
constructive and the practical. He developed
the personal and individual responsibility.
The personal power he had over this people is
clearly shown by the fact that the moment his
presence was withdrawn they lapsed into the
worldliness of their former state.

Here again we get a glimpse of his human-
ess. When he saw the evil that had taken
possessions of them in his absence, he lost his
reverence and threw down and destroyed the
tables on which were written the command-
ments for their guidance to the higher life.

The progress of civilization is slow; it is re-
tarded by the perseverance and stupidity of
the people; by the failure and incompetence of
its leaders. The Israelites wandered for forty
years before they were in any degree fitted to
enter the promised land. Mankind has been strug-
ning through wildernesses forty hundred
years, seeking promised lands, getting now and then
a glimpse of the golden fields, entering now
By faith he saw the day off freedom and the
Continued on Page 20
**A Nigh Discovery**

By LAMAR BAUER

It took Will Nigh to discover the latent talents in Edward Burns to take him from the ranks of college boys and give him his first opportunity before the camera. Not that Mr. Burns had not acted before his enlistment by Nigh. Not at all; he had been greatly interested in the theatre and acting long before donning long trousers, and at fifteen was the author of several one-act plays, including "Lilac and Moonlight," which was produced at his school during his final year.

When I first saw Mr. Burns on scene, Sidney Olcott and he were standing in a Parisian apache den—at the Lasky studios, of course—and Olcott was explaining the business of the next scene with Gloria Swanson in "The Humming Bird.

He was dressed in a grey tweed sport suit. Fedora hat and carrying an ebony cane. When first meeting Edward Burns, one is struck by the very youthfulness of the actor who has appeared opposite most of the well-known stars of the screen.

I have learned from a certain actor in New York, who has been acquainted with Burns since his knicker days, that he has always had a difficulty in making people believe his age.

Mr. Burns really "broke" into pictures. That is, he left college upon deciding that all was not what it should be with Greek and the other dead languages.

Arriving at the Long Island studios of the Fox Film Company, with only the clothes he was wearing for wardrobe, he entered the casting room with a studied theatrical air.

After the usual courtesies given by the office were completed, Will Nigh, who was then directing Valeska Suratt, entered the office. He had been desperately attempting to cast the juvenile lead in his picture "Love's Romance," and the production was being held up until the part was filled.

He caught sight of Burns and enthusiastically said: "You are the very man for the part."

Calling Burns into the office, he spoke to him regarding the picture and offered him the juvenile lead. "Will you take the part for seven dollars a week?" asked Nigh.

Too happy for words, Burns immediately signed. He was to begin work on the picture the next day, and realizing that he knew nothing about screen acting to speak of, and nothing at all about film make-up, he returned with sinking heart to the studio that afternoon.

Will Nigh, Mr. Burns said: "Mr. Nigh, I saw you last night in The Red Streak, and thought your make-up was perfect. Can I borrow your grease paint today? I think it the best I ever saw."

"Surely, Mr. Burns," agreed the delighted director, "And I'll make you up myself."

Nothing could have been arranged more perfectly for Burns, and upon his arrival on the set to work, he was instructed as to the action of the scene with Miss Suratt. It was an important scene in the story—a young man returning to the home of his beloved after having received the consent of her father—and Burns went through it like a trooper.

After his first day's work he was told to "take it easy"... "Watch the rushes" in the morning.

We will let Mr. Burns tell the story himself. "I was totally broke," Burns says, "having spent all my last month's allowance on my actor's wardrobe and had no place to spend the night. I asked Nigh if I could possibly get a loan of ten dollars till I could cash a check. He loaned me the money and I acquired a hotel room for the night and some make-up articles."

"Upon returning to the studio in the morning I met Miss Suratt, she asked me if I had seen the 'rushing.' I did not know what 'rushing' were from 'Eye's' leavings,' but agreed to do anything she said.

"Entering what I later discovered to be the projection room, I was met by Mr. Nigh and the other members of the cast. The picture was begun and I can truthfully say that never in my life did I feel so awkward as I did while first viewing myself on the screen."

"Mr. Burns' work pleased Mr. Nigh and Miss Suratt very much and I could not resist telling them the truth. * * * that I had never before seen film make-up until that day and that I had not one idea what film acting was all about.

"They were surprised, but pleased and I soon received an advance on my first week's salary. "My motion picture career had begun!"

Since then Mr. Burns has appeared in numerous screen successes, the most notable of which was "East is West" in which he played 'Billy Benson' opposite Constance Talmadge and in which picture he may be said he made his name. Afterwards followed "Jazzmania" with Mae Murray, "Scars of Jealousy" for Thomas Ince, "Harvey" for Universal and others too numerous to mention.

Mr. Burns' success has not spoilt him in the least, and he is often referred to as the 'happiest bachelor in Hollywood.' He lives in Beverly Hills with his servants and dogs, and is often seen among the Hollywood ladies mounted on his favorite ponies.

A splendid athlete, Burns is a proverbial 'father of health,' although he finds occasional moments for his piano, on which he plays very well.

Of his present picture, Burns does not say very much, but it looks as though he will be worth watching. I have not seen the rushes, and my heart bleeds to think of Mr. Nigh's reaction when he has seen his first picture. He will, I feel sure, be delighted, and Burns, I am sure, will be on his feet by the time the public have seen his picture in the coming travelogue."
Centralization

By GEORGE LANDY

Charles and Albert Kenyon are brothers, and also in their craft as scenario writers. As a matter of fact, they do not hesitate on their scripts, but it is entirely different at the literary end of the motion picture world, and in one instance, at least, they hasten to the same theory. This consists in the belief that the one great hope for a betterment of films lies in a centralized theory, backed by ability to execute and widest latitude of actual execution.

The motion picture is, after all, based on a story. No story can be stronger than its author; and the usual film has about as many authors! First, there is the contributor of the idea or story. Then comes the continuity writer. Third is the director, with an assistant or two, who also adds something to the script. Fourth is the production manager. Fifth is a star or leading player. Sixth is the writer. Seventh is the editor. Eighth is the exhibitor, who is so often in to preview the picture and give his consent. Tenth is the sales manager—and yet some of his cohorts add their bit. At present, there are far too many cooks for one broth—naturally, it is spoilt.

The motion picture producer can well rent at least one lesson from the stage. A film producer or director strives not to get the manuscript which is handed to him by the author—nor even without him an endeavor to get the actors and the settings to bring out the story which has already been accepted. The film director uses the script just as a starting point; he feels he must keep on building it up and up; and each of the other people involved—idea men, who usually takes a hand at the story, feels the same way.

The chief trouble with the literary side of motion pictures is that it is purely technical. The present system does not allow the author the opportunity to work out the treatment of the idea, but merely permits him to state that idea, and then all these others improve it. The hundreds of thousands of stories that have been submitted for the screen, even of the thousands which have been actually produced, how few—Cod—of any—reveal work of a genius! Imagine Ibsen, Bespare, or Eugene O'Neill forced to put a play in synopsis form or as a short story. Take any one of Lord Dunsany's—his is the treatment in all of these by the master. The idea is in the background, of course, and also the narrative he expands it; but after all, it is the treatment and the execution which reveal the man. The painter, the sculptor, the architect and the musician—each executes his part; and therein they find the opportunity to express that spark which makes their work...short, the cause for the appalling meagre world, is lack of centralization. Those few men who have the opportunity to evolve an idea and carry it all the way through to the finished film, show the superiority of the individualistic method. Lubitsch, Seastrom, Griffith, Chaplin, You Stroheim and Buchowetzki, the latest arrival from abroad who will direct Pola Negri's next picture—they all write their own stories, direct them and edit them. That is the logical procedure, and that is why the productions made by these men stand out as fine pieces of artistic craftsmanship. Insofar as they have the opportunity to work out the treatment of their own stories, they have the chance to bring forth superior pictures.

"Of course, this puts a far greater responsibility on the author-producer-director, but it is a responsibility which he must accept, and which must be granted to him by his employer. It may mean a reduction in the quantity of pictures turned out, but it will surely work an improvement in the quality."

To have Charles and Albert Kenyon propound a theory, gives it, of necessity, much weight because of the successful experience of each of them. Charles has come into national prominence as the author of "Kindling," for many years regarded as a most important contribution to our native drama. When its star, Margaret Himgton, came to the film, Charles Kenyon came with her as her author. Subsequently, he served two years at Goldwyn as scenario editor, specializing on the adaptations for the Eminent Author Series, "The Invisible Power," "Bunty Pulls the Strings," and "The Penalty." were also done there. Later he held a similar post at Universal, where his star contribution was "The Power of a Lie." He has been freelancing for about a year, with Fox taking much of his product on order; for this studio he recently finished an original, "The Apache," for Jack Gilbert, and is now adapting "The Power of Cain" for the same star's succeeding vehicle.

Albert Kenyon has been writing original scenarios and adaptations for over six years. He started at Universal, later went to Metro, where he wrote several scripts for Bert Lytell, returning to Universal, he scenarized "Buvn," "Noboy's Bride," and "The Self-Made Wife." Of late, he, too, has been freelancing. His original, "The Country Doctor," is being filmed with Ralph Lewis and he has just completed adapting "The Monster" for Robert West.
I want to assure you, Mr. Fox, that with you in heart and soul and if the something I can do to be of some service you no matter where and what it is, commend me and I am more than yours for always and forever.

Thanking you for your many past kindness to me I am sincerely yours always.

Sincerely yours,

Motion Picture and Stage Dir

711 Superba Street, Venice, Ca

Jan. 21, 1924

Editor of "Camera!"

Hollywood, Calif.

Dear Sir:

Just a line to let you know that I am, you too and hail in your fight a Shuler's intolerant, unrighteous attack on the people of the screen. I wonder if that blinded by self-righteousness and vainglory of the man that he is breaking up one of the commandments as well as the One that bears the name of God in vain and is inflated false censure our Master gave to hypocrites, unto you, Pharisees! for ye love the killing's of the most precious in the sight of the people of the screen.

Without you, scribes and scribes, hypocrites! for ye are as graves appear not, and no man that walk over the earth. Woe unto you, scribes and hypocrites! for ye are as graves appear not, and no man that walk over the earth.

Taking it for granted that the Rev. Bob is the author of that filthy diatribe, he is deserving only the scorn of all right-minded men and women. A mind capable of such thoughts and feelings is not fit to preach the Gospel of Christ. His accusations:

"do more conduct"

"To the hot passion of distempered blood, That to make up a determination,"

"Twist right and wrong"

"TALB"

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.

Mr. Fred W. Fox, Editor "Camera!"

Hollywood, California.
Custom-Made Scripts

By EDITH M. RYAN

Better stories, better pictures! Better stories, because the authors are better authors; better pictures because the story writers are reputation-makers! Hail the rising generation of the scenario writer who has come to stay.

Every leading star and producer who has reached eminence in motion-pictures and television places have accomplished it through stories, says Thomas J. Geraghty, the well-known scenario writer and production man who has adapted many Paramount successes and prior to that was associated with Douglas Fairbanks following a long newspaper and magazine career. Mr. Geraghty quickly adds that this has been a phenomenon of the last decade or so, since the days of Mary Pickford, half of whose early pictures were originals, Harold Lloyd, Charlie Chan, "Bill" Hart, Charlie Ray, Tom Mix, others, who have relied so much on original productions of Cecil B. De Mille and J. Sennett Comedies as a starter for his career. He declares that good stories have entered a new market and he feels that this word to the industrialists is largely in the hands of the new scenario writer.

Every year since the beginning of pictures there has been a development of some phase of it, says Mr. Geraghty. "Acting has developed about as fast as it can go, photography has perfected, direction has become a part of the industry by the last person to develop to the scenario writer. He was almost personally non-existent at the beginning, for the early directors didn't know what their worth was. But it's important now, he has become today, that a clever writer wants to be associated with a good story and writer and even goes so far as to say that he is the last person to develop to the scenario writer. He has no other outlet, title, and edit a picture.

The good director follows the continuity of pictures, he does not deviate from it. He is supplied with the details of production including all the descriptions, with all the action, all the motivation, and the mechanics of every film so well. Everything has been written down, so his main business is to get his "props" sets, costume, and cast and word to work.

Mr. Geraghty is most optimistic as to the future of the scenario writer. His list of criticisms of the writer is not a staggering one. He says major is ill named, since they can't follow routine and haven't the necessary experience and knowledge of things to know whereof they write. He confines his list to those who have survived since the advent of pictures and these he considers experts.

"Many pictures are not only done on the sets but as well in the cutting room. Here your scenario writer who knows production and editing will take the material and get more consistent values, through the process of putting in and taking out, adding a title where it furnishes the sauce for the action, so to speak," says Mr. Geraghty. "All the text book learning and academic training will not make a scenario writer. He can only become eminent by outstanding work, to have made a reputation like a famous surgeon, lawyer, scientist and back of the reputation must be aptitude, and thorough experience. The reason there are so few good writers is that those who are promising want to start at the top."

Mr. Geraghty believes that there will be more originals.

"Stories must fit the writer. There have been so many failures because producers stocked up with stories and plays that could not be made to have the remotest relation to the talents of the star who appeared in them. Here is where the heaviest waste goes in production—investment in stories that are inadequate and the time lost hunting for stories. I look," he added, "at so many writers to put their own stories into continuity. Booth Tarkington, for one, Mr. Geraghty, says, "Working with me on the continuity for his 'Pied Piper Malone,' his original for Thomas Meighan. Mr. Tarkington remarked that he had no conception of the difficulty of scenario writing, that it was far more intricate than play writing, for there is no end to the detail involved."

Mr. Geraghty puts the seal on the art of pictures by declaring that so much more logic is wrapped up in the construction of a picture that the loose ends of a play greatly impede its appeal. He agrees most emphatically with Ben de Casseres, noted New York critic who said recently that all seven arts are combined in a perfect picture.

"Back of the perfect pictures is always the story," says Mr. Geraghty, "By continuities have killed many a good story while good ones have saved many a poor story. The importance of the scenario writer to an empty theater is the same as a playwright with a good play which will open a theater and put a good company to work. He is the first important cog in the making of pictures. With a badly handled story the theater will remain closed. The play, as Shakespeare says, is the thing!"

Mr. Geraghty holds a most distinctive position among the noted writers in the film colony, since his name on screen productions as adaptor has its ranking with star, author and director for he has secured fame on his own for one consistent success after another. It is well understood that he knows his craft, and that he had won a name in the newspaper and magazine world when he turned his gift to originals and adaptations for the screen. The knack of story telling—"the brightening up each old dull bit of fact" as Browning puts it, is his, because he has the trained writer's eye for the right touch at the right time; the expert's quick intuition for values and shadings, the experienced man's ability to handle most tellingly, the difficult mechanics in motion-picture making are likewise his because he started as a student determined to be a real force in this art that combines as he insists "all seven of the arts."

Operatic Patriotism

By LUCILE ERSKINE

A curious thing happens when Lester Hugo sings, you understand every word he sings, and, more, Mr. Castle believes we ought to own our own tongue.

"In Italy," he says, "German operas are in Italian, in France the same opera is acted in French and you bet the Vetterland is on hearing German. Yet the same right made over there to nationalize the music is being waged here now. A Russian tenor sings the different languages of his audience and it makes a difference to the average audience. He gets to us, will he learn English? Idea would make him smile. No, he sings in Russian in the United States."

The movement to snatch music away from the net of European languages was started in Chicago, so Mr. Castle says. "America began," he went on, "to think a little more of herself after the war. Then we decided to have opera sung in the language we all love and can understand. I feel, though, that Los Angeles rather than the East, is the favored spot for this truly native flower to bloom. For here, you have no mold of prejudice against growth in this luxuriant land, too. And when the new opera house is built in this great music center, why shouldn't we weep with Butterfly in English and soar with Siegfried in our own tongue too?"

"France insisted on French, because being thrilled in the Gallic speak made their men, better citizens, developed patriots. If we did the same every opera sung in English would be another Star Spangled Banner."

Mr. Castle recently left Chicago where he was part of this movement for the lure of the new Mexico of art. On Saturday he was soloist in the concert given by the Trio Intime in Chickerling Hall and sang all of the songs, some French, some German, in English.
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Palmborg's Paragraphs
Continued from Page 13
He is wise enough to know that "all work and no play makes Jack a dull boy," yet I doubt if he has ever been inside any of the gay cabarets of the city. He prefers the mountains, the streams and the big outdoors.
He is happily married and has a fine boy. He is not one to talk of his personal affairs, except when arranging for his family's welfare and comfort. He is a clever business man, as well as an actor and has many numerous real estate investments which have proven to be very wise. At present his home is in one of the very handsome flats that he owns—a comfortable, tasteful place, located where each month sees an increase in its value.
Mr. Chaney is one of my largest policy holders and I am proud to have him as one of my clients and I hope I have him as a friend. An honorable man, fair and square, a man that's a man.

Moses
By ERIC MAYNE
Continued from Page 15
By faith he saw the day of freedom and the land of great glory. Northerners in history have had clearer proof of the inexorable demands that are made upon leaders. The people were clamorous for water and the Almighty instructed him to speak to the rock and water should be given. But the impatience of the people exasperated him, and he smote the rock vigorously twice, and said, "Here now, ye rebels, must we bring you water out of this rock?" He lost his temper, and with that he lost the promised land. Even after all his great work he overstepped the mark.
The greatest man must remember that he is a man, not a God.
If for a moment he forgets that, he loses all.

Cast of the Week
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for F. B. O. release

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Offie Dove Tom Wilson
Walter Long Earl Schenck
Manuel Camere

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Hollywood California

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WORLD'S GREATEST FILMPAPER
SATURDAY, FEBRUARY 2, 1924
Number 42

Terms Films “Rotten”

Defiles Pulpit With Message

Inflated by the speed and vigor with which the film people replied to his recent editorial assault Bob Shuler, “reform”-crazed pastor, last Sunday night delivered a pre-
homest sermon at his church in Los Angeles and read excerpts from ‘Camera!’ and Filmograph de-
nouncing his tactics. Needless to say he read only the parts that weren’t too severe and twisted the
replies to suit his own purposes.
He said the motion picture industry was “rotten,” and instead of making any apology he would
continue his tirades in the next issue of his magazine. His mes-
sage, however, did not please his congregation and disgust was
much in evidence.

NEILAN WILL START ON
“TESS OF THE D’UBERVILLES”
WITH BLANCHE SWEET

Noted Director Will Return to Goldwyn Fold;
Will Film Renowned Subject; Starring Wife

Marshall Neilan is to return to the Goldwyn fold and continue work on his contract, interrupted since last spring for a long vac-
a and for his direction of Mary Pickford’s “Dorothy Vernon of Haddon Hall.”
His first picture will be the many times postponed “Tess of the D’Urbervilles” with his wife,
Blanche Sweet, as Tess.” Camera work is awaiting the arrival of Miss Sweet by Thomas H. Inc, who has had her at work behind closed
doors for many weeks on “Those Who Dance.” It is expected that she will be free in about ten days.
When “Tess” is started it will be the first time that Miss Sweet has worked under the direction of her husband since 1919, when they did
“Unpardonable Sin” together.
And when it starts one of the oldest mutual admiration societies in film will resume its daily
meetings. “Miss Sweet is the most wonderful actress in the world—
the cleverest, most adaptable, most beautiful, most soulful, most intelli-
gen”—and so on until he lists “Mickey” will tell everyone who comes on the set.
“Mr. Neilan is a genius, a posi-
tive genius, when it comes to the direction of pictures,” Miss sweet will start her conversation with a
visitor. “He is limited by the com-
mmercial necessities of picture-making.
But he stands out head and shoulders above every other direc-
tor in the business. I feel inspired
when I work with him. He could
make a great actress out of any
woman.”

Dorothy Seay With
Flattery at Waldorf

The portraits of little Dorothy Seay continue uninterruptedly. Ac-
cording to latest report she was at the Waldorf studios playing the part of an old-fashioned girl in
“Flattery,” which is being directed by Tom Forman.

Belcher Protege in
S-L Service Film

Una Anson, pupil of Ernest Bel-
cher, is dancing in “The Shout-
ing of Dan McCreed”, the famous Service poem being filmed for the
screen by Sawyer-Lubin at the Me-
tro studios.

Evelyn Selbie, whose character-
ization of the lamé mother in
storm’s production of the famous
“Name of the Rose is Away.” “Black Hall Caine novel, has been greeted
with expressions of highest ap-

Wagon” has held the top price at
one dollar and a half.
The total records show that both
“Birth of a Nation” and “Way
Down East” played to more than
twice as many people and to not
less than four times as much money
as the new claimant.

Helene Chadwick
Signs N. Y. Contracts

Helene Chadwick, shortly after
her arrival in New York, signed
two contracts which will keep her
busy in the East for the next two
months.
Miss Chadwick has been selected to
appear opposite Rudolph Valenti-
no in his first production for Fa-
nous Players-Lasky. Production
on this will start within the next
four weeks.
In the meantime Miss Chadwick
will play the leading role in “The
Masked Dancer” for Distinctive
Pictures, upon which she will start
work immediately.

Kerr Voted to Metro
Executive Staff

Harry Kerr, for the past two
years casting director for Metro,
has been advance to the executive
staff of the studio and in the future
will be assistant to Joseph Engle,
vice-president. Kerr is succeeded
at the casting office by Pete Hun-
gate, for several years in the cast-
ing department of Lasky’s.

Slater Will Head
Goldwyn Rentals

Clyde Slater has been added to the
executive staff of the Goldwyn
studios. He will be sales-manager
of the newly created rental de-
partment. The studio has en-
forged its technical equipment and
is making an active campaign to
induce independents to produce
their pictures there.

This is the first time that the
big Culver City plant has been
open to outside producers.

eleen Lynch Cast in
De Mille’s ‘Triumph

Ceil B. DeMille has cast Helen
in an important role in
“Triumph” his current feature and
first directorial effort to follow the Ten Commandments.”
Miss Lynch was chosen for the
role by Mr. DeMille after a care-
sfull scrutiny of available players.
She is a high school graduate and
ability to wear stunning creations. She
now in the hands of the Lasky
studio and will appear in no less
than ten new gems.

Pennier Producer-Director Cites “Way
Down East” and “Birth of Nation” as
Examples; Net More; Bigger Audiences

ith the recent claim that a new
record has been made for the long-
someness of a motion picture on
Broadway, it is interesting to recall
“The Birth of a Nation” ran the Liberty Theater for forty-
four weeks. This theater had a
long capacity of one hundred per cent greater than the Criterion Theater, for
which it was the nearest rival.
I draw a fair comparison, it will
be necessary for “The Cov-

Wagon” to continue thirty-
three weeks more to equal the ac-
sign of D. W. Griffith’s old
tierce.

“Way Down East” also makes a
founding challenge to the new
record, as this picture ran for forty-
four weeks at the Forty-Fourth
street Theater, with a seating ca-

pacity of more than fourteen hun-
dred, or more than twice as large
the Criterion (N. Y.). To equal
Mary East’s record, “The
Cov-

Wagon” would have to
reach more than eighty weeks.

As to prices and volume of
sales, “The Birth of a Nation”
drew to the highest theatrical
prices of that day, or two dollars a
seat, and a similar price for today
would be three dollars a seat, which
is the standard theatrical
price. “Way Down East” played
two dollars for orchestra seats,
thousand for the best seats
three dollars, and eighty seats at
dollars, whereas “The Covered
The work of Philippe de Lacy is replete with heart interest. He enjoys an enviable position in the ranks of motion picture children. At the present time Philippe is playing in "The Shooting of Dan McGrew," which Soucyer-Lubin is filming at the metro studios. Previous portrayals include "Rosita" with Mary Pickford, "Pioneer Trails" for Pathé, and "Divorce" with Jane Novak, the soon-to-be-credited "Why Do We Live!" in which he plays the principal role, and many other productions.

Gertie Has Reel
Artistic Recipe

To a five-reel measure of good story, add six parts of capable artists, one tripod of first-class cinematographs, flavor to taste with dashes of comedy and melodrama, turn it over to a conscientious director for mixing, garnish with a box-office title and clever sub-titles, serve with hot exploitation sauce, and you have a palatable play-putting pudding.

That is the recipe given by Gertrude Astor. Admittedly, some of the ingredients for this morsel of entertainment are as difficult to obtain as the whey-whisk for a pre-Volstead, but they are available.

Sacramento Buys
Farnum Script

Dorothy Farum, writer and scenarist has sold to the Sacramento Pictures Corporation one of her original stories, "The Unfair Sex.

It is a story of bigamy—a woman who marries a man and a career at the same time.

The picture is scheduled to go into production immediately following "Listen Lester"—now being produced by the Sacramento Corporation with Louise Fazenda in the leading role.

Miss Farnum recently completed screen adaptions of "Beau Brummell" and "Lover's Lane" for the Warner Brothers.

Lewis Sargent and Billi Franey are playing the leading male roles in the third Hysterical History Comedy, "Benjamin Franklin," which Bryan Foy is directing at the Hollywood Studios.

Cameraman Shoots
Night Sea Fight

What are expected to result in the most perfect and most beautiful moonlight scenes ever made as a part of a motion picture were filmed last week for Frank Lloyd's "The Sea Hawk," now in its 4th week of production, by Norbert F. Brodin.

With the moon's rays making a very helpful illumination upon the ocean, Mr. Brodin's camera recorded the attack of a Morroillian galleass upon an English frigate of the 16th Century period, and of the chase which ensued. The night scene was made off Santa Catalina Island clearly show the action abroad both vessels in silhouette and considerable detail is revealed by the light from cannon and flares used in the combat between the gigantic ancient sea-rafts.

Steickard Continues
Stern Portrayals

Jules Stueckard will be seen in prominent roles of the stern father type he made famous in "The Four Horsemen," as he has finished such a role in Wm. B. Brush's picture, "Dehance," at the Hollywood studios and is now in a like type with Jackie Coogan in his next picture, "A Boy of Flanders."

Tom O'Brien has completed his part under Scotty Dunlap's direction at the F. D. O. studio in a six reel of the temporary title, "The Dollar Mark." O'Brien carries the heavy role.

Fitzmaurice Will Locate
Entire Unit Here; Marks Beginning of Return to Wes

George Fitzmaurice, director of "The Eternal City," will transfer his eastern producing activities to Los Angeles and establish permanent producing headquarters here immediately. This move is in accordance with Samuel Goldwyn's policy to center his producing in Los Angeles due to unsatisfactory working conditions in the East.

The picturization of "Cytherea," the celebrated novel by Joseph Her- zheimer, and for which five scenes have already been made in New York, will be transferred to Los Angeles immediately. Among the players who will arrive shortly to continue their work in this picture are Lewis Stone, Alma Rubens, Gene Rich and Celestine Bennett, daughter of Richard Ben-

Within the next week Mr. Fitzmaurice's producing organization, including Robert Schable, business manager, Arthur Muller, chief photographer, and Sheldon Hall, as-sistant director, will arrive here from New York. Studio arrangements have now been completed by Mr. Fitzmaurice and actual "shoot-

Hersholt Loses
No Time at All

Three hours after he had completed his role in "The Adventures of Talmadge in "The Gold Fish," Jean Hersholt was playing one of the featured parts in "The Woman on the Jury."
Caldwell is Working to Put "Miracle" Over

Orville Caldwell, playing male lead in Morris Gest's "The Miracle," Broadway's greatest sensation for many a season, if not in its whole history of things theatrical, has had for many weeks only one word in his lexicon-rehearsals.

For the two weeks before the opening of "The Miracle," he writes he had had no time to eat or sleep. My final rehearsals started with a continual grind from 12 noon of every day until 6 or 7 the following morning. Now we have started on another round of rehearsals since some changes have been made in the cast due to alternating in the role of the madonna."

So popular is the production, that Mr. Caldwell states that the house is practically sold out until the second week in March, when he overheard reservations being made the other day when he endeavored to get seats.

Has Played in Eight Countries

The distinction of having appeared in motion pictures produced in eight different countries belongs to Otto Matiesen, appearing this week in "Scaramouche" at the Criterion Theater.

His screen debut took place several years ago in Denmark, where he played in one of the first film productions made in Europe. In succession came France, Germany and England. The remaining four countries in which Matiesen has counted screen roles are Canada, Spain, Mexico and the United States.

It is interesting to note that he has taken part in more photo-plays in this country than in all the foreign countries combined.

Raymond McKee has been added to the cast of "Rose of the Ghetto," R. William Neill's production for Grand-Theater.

Penn Town Throws Party for Wm. V.

Doubtless every town and hamlet in the United States has its "idol" or its "home-town boy" that made good in the big city; but it remains for these same communities to demonstrate their real affection for their respective "living examples" as did the little city of Chambersburg, Pa., when a photoplay in which William V. Mong was one of the featured players held down the boards at the local "optre" house.

The announcement that "Bill" Mong was coming to the city's one picture house via the screen was the signal for a real demonstration. Flags and bunting were dragged out from the attic, and the village band immediately went into semi-weekly rehearsals. The city fathers sent their "Prince Alberts" out for special renovating and the good mothers again took their wee youngsters on their knees and for the "steeth time related the story of how young William V. Mong made good.

And then came the night of the exhibition of the picture of pictures. As the Chambersburg Clarion said of the event, "it was an eve that will not soon be forgotten. Our esteemed fellow-townsmans was the outstanding actor in the entire seven reels, and we should one and all be proud of our own William V. Mong."

Charlie Chaplin Seeks Feminine Foil

Charlie Chaplin is without a leading lady. Finding one is so far the greatest difficulty encountered on his new picture. The story is complete, sets built, locations chosen and camera tests made. All is in readiness for the "shout," but with no leading lady in sight.

Having elevated Edna Purviance to stardom in "A Woman of Paris," Chaplin has been on a hunt for the past six months, looking for a suitable type to play the girl with him in his next comedy.

She may be dark of fair—not necessarily beautiful, if attractive and has a poignant freshness and charming personality. Experience not necessary, but brain very essential. To the lucky girl chosen, it may mean her future in the films.

Miss Purviance has been Chaplin's leading woman for more than seven years and is still under contract to him. She is to be again presented in a dramatic production which will be made under Charlie's supervision.

When Reginald Barker changed the title of "Cape Cod Folks," his latest photoplay, to "Her Man," he conveyed three remaining words to me as words. In this Mayer picture Barbara Bedford and Renée Adorée are the principal stars, with Bob Fraser and Eddie Phillips in supporting roles. Joan Standing and Victor Pared, two of the brilliant young men on the screen, play opposite one another just as effectually if less seriously than the other quartet.
Pulse of the Studios

Camera! The Digest of the Motion Picture Industry

February 2, 1924

For Week
Starting Monday, Feb. 4th, 1924

Director: Intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 439-869

For Week
Starting Monday, Feb. 4th, 1924

**BRONX STUDIO.** 1745 Glendale Blvd. Kenneth Bishop, Gen’l Mgr.

<table>
<thead>
<tr>
<th>Willey Productions.</th>
<th>Fred Reel</th>
<th>Hill Paton</th>
<th>Zerr</th>
<th>Lane</th>
<th>Fred Reel</th>
<th>&quot;The Gasoline Cowboy&quot;</th>
<th>Drexel 42</th>
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**FRED CALDWELL PRODUCTIONS.** 4513 Sunset Blvd.

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<tr>
<th>Fred Caldwell</th>
<th>Murl Reynolds</th>
<th>Hollister</th>
<th>Ray Rousnville</th>
<th>J. S. Moorehouse</th>
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<tr>
<th>Alfred Reeves, Gen. Mgr.</th>
<th>Charles Chaplin</th>
<th>Wilson-Tetherosh</th>
<th>&quot;Chuck&quot; Reiner</th>
<th>Feature Comedy</th>
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**CHRISTIE STUDIO.** Harry Edwards, Casting.

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<tr>
<th>Harry Beatudine</th>
<th>Jimmy Adams</th>
<th>Dorothy Devore</th>
<th>Clemens</th>
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<tr>
<th>6101 Sunset</th>
<th>2-Reel Comedy</th>
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**CHARLES RAY STUDIO.** 3700 Beverly Blvd. A. A. Kidder, Jr., Gen. Mgr.

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<tr>
<th>Hunt Stromberg Productions.</th>
<th>Bull Montana</th>
<th>Hunt Stromberg</th>
<th>Harry Carey</th>
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<tr>
<th>2-Reel Comedy</th>
<th>&quot;Desert Rose&quot;</th>
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**FAMOUS ARTISTS STUDIO.** 6046 Sunset Blvd.

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<tr>
<th>&quot;The Fight With Fate&quot;</th>
<th>&quot;The Man Who Forgot&quot;</th>
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<tr>
<th>Jack White Corp. (Educational Release)</th>
<th>(Mermaid Comedies)</th>
<th>N. Taurog</th>
<th>Lige Conley</th>
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<th>Al. Ray</th>
<th>All-Star</th>
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<th>All-Star</th>
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<tr>
<th>&quot;Vagabond Trail&quot;</th>
<th>&quot;Mixed Manners&quot;</th>
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**FOX STUDIO.** James Ryan, Casting.

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<tr>
<th>Keller Carruth</th>
<th>Chimpanteses</th>
<th>R. Tennant</th>
<th>Schneiderman</th>
<th>Ed. O'Porns</th>
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<tr>
<th>Mark Sandrich</th>
<th>Ray Clark</th>
<th>Eugene P. De Roe</th>
<th>Walter Mayo</th>
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<tr>
<th>Fred Kley, Studio Mgr.</th>
<th>1601 N. Western Ave.</th>
<th>Staff</th>
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<th>Comedies</th>
<th>&quot;Vagabond Trail&quot;</th>
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<th>Schedule</th>
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**GARSON STUDIO.** 1845 Glendale Blvd. Benny Zeidman Productions.

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<tr>
<th>E. Wm. Noll</th>
<th>All-Star</th>
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<tr>
<th>Josef Von Sternberg</th>
<th>&quot;Rose of the Ghetto&quot;</th>
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**GRAND STUDIO.** 1438 Gower St. Sam'l Bischoff, Gen. Mgr.

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<th>E. Wm. Noll</th>
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<tr>
<th>Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.</th>
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**GOLDSTONE STUDIO.** 1426 Beachwood Dr.

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<thead>
<tr>
<th>Al. Neils</th>
<th>Wm. Fairbanks</th>
<th>Roland Price</th>
<th>Ralph Dietrich</th>
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<tr>
<th>&quot;The Texas Ranger&quot;</th>
<th>&quot;The Bar-T Mystery&quot;</th>
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**GOLDWYN STUDIO.** R. B. McIntyre, Casting.

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<tr>
<th>M. R. Wilson</th>
<th>Foyle</th>
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<th>Feature Drama</th>
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**HOLLAND STUDIO.** 6640 Santa Monica Blvd. Wm. Sistrom, Gen. Mgr.

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<th>Harold Lloyd Corporation.—Wm. R. Fraser, Gen. Mgr.</th>
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<tr>
<th>M. Walsh</th>
<th>Priscilla Moran</th>
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**HISTORICAL STORIES.**

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<thead>
<tr>
<th>Bryon Hoy</th>
<th>All-Star</th>
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<tr>
<th>Wallace</th>
<th>Foy</th>
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<tr>
<th>1-Reel Comedies</th>
<th>Schedule</th>
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**HORSLEY OFFICE BLDG., 1442 Beachwood Dr.**

<table>
<thead>
<tr>
<th>Bob Horner Productions (independent release). 1442 Beachwood Drive.</th>
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<tr>
<th>Al. Neils</th>
<th>Jack Perrin</th>
<th>G. E. Erv</th>
<th>&quot;The Ragged Robin&quot;</th>
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<th>4th Week</th>
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**INCE STUDIO.** Patricia Foulds, Casting.

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<th>Thomas H. Ince Corporation.</th>
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<tr>
<th>John Griffith Wray All-Star</th>
<th>Henry Sharp</th>
<th>Buddy Erricks</th>
<th>C. Gardner Sullivan &quot;Against the Rules&quot;</th>
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<tr>
<th>Howard Anderson</th>
<th>Lester Matson</th>
<th>Arthur Matter</th>
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<tr>
<th>&quot;Those Who Believe&quot;</th>
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<tr>
<th>C. Gardner Sullivan &quot;Love and Lies&quot;</th>
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**REGAL PRODUCTIONS.—Inc.** Wm. Beaudine

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<tr>
<th>Kirkwood-Lee</th>
<th>Ray June</th>
<th>Tenney Wright</th>
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<th>&quot;wild and wooly&quot;</th>
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**THOMPSON PRODUCTIONS.—P. E. Matson.**

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<th>Mattison</th>
<th>G. E. Erv</th>
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**WILLIAM F. OAKLEY.**

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<th>F. W. Oakey</th>
<th>&quot;The Gasoline Cowboy&quot;</th>
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Reference to pulse of studios on page 4

For Week
Starting Monday, Feb. 4th, 1924
Ward Louis on "Third for Warners"

Ward Louis, veteran actor of stage and screen, has moved up under the wing of J. Stuart Blackton, Belasco, Shubert and other prominent producers has been signed by Harry Rapf for a part in "Beau Brum-\lmark's third consecutive assignment at this studio—his pictures, "Daddies" from the "Baker," "Ralph of the West"—have been recently completed.

In "Beau Brum-\lmark is said to give a remarkable performance as the Prince of Wales—and was complimented by John Barrymore, who, for the title role, for his splen-\burous performance as Beau Brum-\lmark."

"Beau Brum-\lmark has its own railroad. In characteristic fashion, history is giving the screen a young actress, Rosamond Pinchot, in the completion of her role in "Mary Johnson's production of "Wires and Ploughshares," for F. Miss Cooper has acquired a cabin, which bears the semblance of the marks of the motion picture screen. It is constructed entirely out of an old cabin which has been left in the Middle West for years. Here she came to pictures, Miss Cooper's cabin was a school teacher in Arizona, so that she was familiar with this type of house, many of the original structural features of that cabin are still in the cabin. She found her new home right state of disrepair, and Miss Cooper has insisted upon the conclusion of her engagement, in splitting logs, using mortar, in true pioneer fashion, for her log cabin!

Buckers Race for Laurel

Charles B. and Albert Kenyon are not only by blood but also members of the same theatrical organization and of the free-lance scenario division. About a year ago they formed their contracts with the producing organizations and are very busy making the two will retail. They are both now in the production business and are working on various projects. During the past year they have completed four feature films and adaptations. For the coming season they have made a wager as to which two will retail. The number of manuscripts, and is being discussed with the writers for the \"Baker,\" of which they are both members.

In the present time Charles is working on "The Mark of Cain" for his first film and Albert has just finished a script on "The Monster" for the \"Baker.\" They are both very busy right now, since this is the adaptation season since New Year's, but Albert threatens to tie the rope within the week!
### BUSTER KEATON STUDIO

- **Buster Keaton**
- **Director:**
- **Star:** 1025 Lillian Way.
- **Cameraman:** Eddie Cline, Casting
- **Asst Director:** Walter Reed
- **Scenarist:** Jean Havas
- **Type:** "Sherlock Junior"
- **Progress:** Holly 21st
- **Page:** 5th Week

### LASKY STUDIOS

- **Tom White**, Casting.
- **1520 Vine St.**
- **Paramount Pictures.** *(Famous Players-Lasky Release.)*
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "Magnolia"
- **Progress:** Editing
- **Page:** 1st Week

### MAYER-SCHULBERG STUDIO

- **3800 Mission Rd.**
- **Individual Casting.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "Broken Barriers"
- **Progress:** Editing
- **Page:** Preparing

### METRO STUDIO

- **Romaine and Cahuenga Ave.**
- **Pierre Hungeate, Casting.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "Woman's Intuition"
- **Progress:** Editing
- **Page:** 3rd Week

### PICK-FORD FAIRBANKS STUDIOS

- **Individual Casting.**
- **7100 Santa Monica Blvd.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "The Thief of Bagdad"
- **Progress:** Editing
- **Page:** Editing

### PRINCIPAL PICTURE CORP.

- **7250 Santa Monica.**
- **Louis Tolhurst**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** Microscopic Motion Pictures
- **Progress:** Schedule

### ROACH STUDIO

- **Culver City.**
- **Warren Doane, Mgr.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** 2-Reel Comedy
- **Progress:** Schedule

### RUSSELL STUDIO

- **B. D. Russell, Mgr.**
- **1439 Beachwood Dr.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "The Fortieth Door"
- **Progress:** 4th Week

### SENNETT STUDIO

- **1712 Glendale Blvd.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "The Lady Barber"
- **Progress:** 4th Week

### STUART MACK STUDIO

- **1329 Gordon St.**
- **Stuart Mack, Gen'l Mgr.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "Everyday Mystery"
- **Progress:** 6th Episode

### SUNSET PRODUCTIONS

- **7425 Sunset Blvd.**
- **Director:**
- **Star:**
- **Cameraman:**
- **Asst Director:**
- **Scenarist:**
- **Type:** "After a Million"
- **Progress:** 5th Week
**Midget Gun Memento of 'Covered Wagon'**

Vest-pocket pistols have been long in vogue, but John Fox, Jr., the hand-painting Red Wind singer of "The Covered Wagon," owns what is probably the only watch-chain pistol in the world. It is an inch and a quarter long, is made of silver and shoots a tiny pin cartridge that makes a report out of all proportion to its size.

John was presented with the midget souvenir as a memento of his excellent work in "The Covered Wagon." A. Gilbrist, who directed the clever boy actor in two Jack White comedies, "The Great American Strongman," and "Pit Hywood, Jr.," was the donor of the baby souvenir, which is a miniature replica of the pistols carried by Ernest Torrence and Tully Marshall in the Emerson Hough photoplay.

Like all normal boys, John enjoys his little porker. His father keeps one on a watch-chain fastened in his coat lapel, and he likes to slip it behind trouser pockets and girls at schools and then fire off his tiny weapon near their ears. Needless to say, they jump, for the pistol, John says, is a very effective way to scare off a footpad if one tried to hold him up in the dark.

**Bossartini Picturization Calls for Huge Outlay; Commissaries Immense**

Frank Lloyd Films 'Sea Hawk' on Great Scale; Food and Supplies Used in Warehouse Lots

Motion picture producers have realized that "the story is the thing" and that great productions of the future must have the names of good authors and good producers as well as those of widely known stars in order to be successful, but to accurately picturize good stories costs a considerable sum, these days, and Harry E. Weil, production manager for Frank Lloyd's "The Sea Hawk," First National special now being filmed on the Pacific and in the studio, has opened his ledger for a few figures to show the reason.

During the first two weeks the Frank Lloyd Company was encamped on an Isthmus location at Santa Catalina Island, 600 extras, 71 technicians, 114 principals and 64 sailors required 2118 pounds of beef, 7114 pounds of veal, 1633 pounds of chicken, 365 pounds of fish and 419 pounds of bacon and ham. 385 pounds of ground coffee and 105 pounds of tea were consumed. 1477 pies were eaten and 2915 loaves of bread were baked in the mess kitchen. 1117 dozen of eggs were served, 1935 pounds of onions, peas, beans, corn and other vegetables were made into soup, 725 heads of celery, 118 heads of cabbage, nearly two tons of potatoes, 75 boxes of crackers, 90 pounds of cheese, 65 pounds of apples, 72 pounds of oranges and 375 pounds cereals.

Eighteen men were required to provide the meals for the Lloyd company on location, a large hагge made daily trips to Los Angeles harbor for supplies. A complete lighting system had to be installed at the camp. Over 50 tents had to be erected and equipped with cots, bedding, mirrors, chairs, locks. Extra blankets to be worn while slaves were not acting, at sea, transportation to and from Los Angeles, for all employees, FOURTEEN-Carema tugs, many gallons of oil for the engines in the big ancient ships and electric light bulbs, were only a few of the items of expense necessary for the maintenance of one location for the picture and none of which is visible on the screen.

Added to the $200,000 the four ancient ships cost to build and $85,000 worth of costumes, actors, salaries, equipment, studio expense and hundreds of other items, it is easy to see that to make "the story, the thing" on the screen requires a considerable investment.

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**Mark and Mack**

Mark Twain and Mark Swan

A remarkable similarity in names, indeed, and now comes an equally remarkable parallel in their quotations. For 'twas none other than the beloved chronicler of Mississippi river tales of a half century or so ago, who, in reply to a newspaper request for a personal item, said, "The report of my death is greatly exaggerated."

In a recent issue of "Camaral!" through an absurd error we set forth, in a memorial writing that Mark Swan, foil of the antics of many of the famed Charles Spencer, Chaplin's comic adventures, had joined the invisible Throng of Filmland. Through a misunderstanding the name of Mr. Swan was published in place of that of Eric Campbell, who will be remembered by his huge be-moustached terror of the derby-and-cane comedians' existence in the early days of Chaplin films-play. Campbell was killed in an auto accident several years ago.

Inausance as Swan is slated to play an important part in Charlie's forthcoming, if anycred we can hardly blame him for taking issue with our references to him as a "dead" Chaplin and old-timer; may we see and hear more of you?
ALASKA SWEEPSTAKES WINNER ACTING IN NEW DUNCAN CHAPTERPLAY; HAS DOGS "Scotty" Allen at the "U" in "Free Trader"; Won Laurels in Canine Events of Far North

"Scotty" Allen, for several years in succession winner of the famous Alaska Sweepstakes, the world’s most notable race of dog teams, has turned screen actor. He is appearing with William Duncan in his new picture of the North, "The Free Trader." Incidentally, Duncan and the famous dog racer found that they both were born in the same town in Scotland, Dundee. Allen has been internationally famous for years for his winning of the Alaskan race classic. Each year the sweepstakes gathers all the "crack" dog-team drivers of the frozen North. It is an event dating back to the old Klondyke gold rush, and miners and sportsmen bet fortunes on the strange contest.

Allen’s dogs appear in the picture with Duncan, as well as some of those of Mrs. E. T. Darling of Berkeley, owner of the different dog teams which Allen drove to the sweepstakes victory. Indeed, Allen is one of the most famous figures in Alaska, and has been so ever since the stirring days when gold was found at Nome and in the British possessions. A visitor in Hollywood, he was consulted by Duncan as to the manner of handling teams, and this led to his services being enlisted for the picture itself.

The new picture is being taken in the Sierra snows, near Big Bear, and later a trip North will be made for bigger snowdrifts for the new chapter-play, which features Edward Johnson with Duncan, director and star.

FINIS FOX SAYS WRITING AFFORDS FOUNDATION FOR EFFORT Scenarist-Producer Says Knowledge of Script of Value; “Woman Who Sinned” His Next

Finis Fox, who is now producing "A Woman Who Sinned," at the studio with an all-star cast including Mae Busch, Morgan Wallace, Irene Rich and Rex Lees, states that the art of writing is the best possible foundation from which to graduate into the directorial field.

Before taking up the megaphone, Finis was a highly successful scenario writer, and prior to this he was a writer and managing editor for various big mid-west dailies. Finis formerly was one of the foremost scenario writers in the industry, being associated with Metro, First National, Lasky and other of the big producing organizations for several years. Finis says that the art of building a screen drama is along similar lines of writing a newspaper story, composing a musical number or creating a stage play. “One great advantage the writer has is the groundwork for being a director is that he has learned a continuity of thought,” says Finis. “In writing, he has learned to introduce his subject and his people simple and logically. He then develops his character and plot, working upon the big climax. The writer learned that he has to move in a natural and simple manner in telling his story, no matter whether it is a description of murder mystery, a train wreck or a social affair. If the writer gets that continuity of thought it can never be a successful writer, and, consequently, can never graduate into anything that requires writing as a foundation.

Training of a writer is the greatest possible aid to the writer of action pictures, as it teaches him to build his drama slowly and gradually, without ever wander away from his theme and wrecking his production. Another great advantage to a director starting as a writer, concludes Finis, “is that it teaches him to serve the little things of life which, after all, are the big things of drama.”

Finis is not only directing “A Woman Who Sinned,” but he also wrote the story, made the scenario adaptation and will edit and direct the finished product.
The Film Tribune

February 2, 1924

Film for Hollywood First

Hollywood will be the first American community to view "The Loves of Mary Queen of Scots," the big-english cinema production of 1924, which Denison Clift, for supervising director of the film Corporation, is bringing with him from London.

Feature represents more than work on the part of Clift and staff, who put in several in research work before attempting the filming. As a result of their endeavors, the young actor was presented with the script of the picture and also a bonus of one thousand dollars.

During the three and a half Clift was in England he was producing producer for Ideal Ltd, one of the largest pro company in the British film industry. He is returning to America to accept an important directorial with the Fox Film Corpora which organization he identified before his departure England.

The Loves of Mary Queen of Scots will be given an invitational by Clift in the living room of his new Hollywood home which is equipped for the showing of pictures. It will be the premier exhibition of a British feature in America.

Follow Own Script Clear Through

Perhaps the greatest gift which can fall to the screen author is an engagement to prepare the continuity on his own original story. This is the good fortune which has just come to Sada Cowan and Howard MacDermott, who are the authors of the screenplay of "Man's Wife," the most successful collaboration of screenland most successful collaborating authors, through their present engagement by Mr. The script will be prepared on the "Don't Doubt Your Husband," an original story which they sold to the organization several months ago.

It is interesting to know that a few months ago one of Metro's stars concluded a similar arrangement with Cowan-Higgin. Mae Murray bought their original story, "Fashion Rose," and then had them write the final scenes. Incidentally, "Don't Doubt Your Husband" is a story of modern society life. In this respect it has some resemblance to "Broken Barriers," the Meredith Nicholson script which Cowan-Higgin have just adapted for Reginald Barker, but otherwise its plot and theme demand vastly different treatment.

Anzaas Collide on Roach Lot

There was considerable commotion on the Hal Roach lot the other day when Mr. O. G. Perry, business manager of the Union Theatres of Australia, ran across his old friend and former business associate, John Gavio, also an Australian, who has just finished an important character part in Hal Roach's feature production, "The Fighting Tylers". Mr. Perry knew that Gavio was "somehere in America" but had no idea that he was in Los Angeles.

With one letter "I'm the current to write the very popular Otto Matieson, one of five featured by "Scaramouche," now be- ing shot by the Columbia director. Another common mistake made in spelling this author's name is the use of "a," instead of "e," in the final syllable.
THUS SAITH

SCRipture

[Shuler Crosses the Words of the Christ]

By Fred W. Fox

Blessed are the pure in heart; for they shall see God.
Blessed are the peacemakers; for they shall be called sons of God,
Blessed are ye when men shall reproach you, and persecute you, and say all manner of evil against you falsely.

—(Matthew 5:8, 9, 11).

"The Movies Open Fire on Trinity's Pastor." That was the title of a twenty-minutes-one-man discussion held at the Trinity Methodist Church of Los Angeles last Sunday night. The one man referred to was the so-called "Reverend" Bob Shuler, professing to be a minister of God, and the discussion was a prelude to the regular Sunday night sermon.

Shuler was rather "het up" to put it mildly. He was throwing himself around like a Selig Zoo baboon and in his hands he grasped a copy of "Camera!". Some nasty things were said therein, said Bob. Therefore he felt it necessary to give vent to his wrath before his people and let them know what a wicked journal "Camera!" was.

Father, forgive them, for they know not what they do.


The gist of his talk was this: the motion picture business is rotten. He talked about "Fatty" Arbuckle, Gaston Glass and Mabel Normand. In insane fury he called them down. He spoke of his desire to uphold the Law.

Yet in his appeal for unbiased observance of that Law he evidently overlooked the fact that twelve representatives of the people of California and acting for the acquitted Roscoe Arbuckle of the charges preferred against him. Thus Shuler gave undisputable evidence of his mental paralysis; shouting for the Law and announcing its exponents in the same breath. How anyone say that this fanatic hypocrite is sincere when acts thusly? His ego has swept him toward the abode of deceit, falsehood and treachery. Is this man one of those "peacemakers" to whom Jesus Christ referred?

I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life. . . . Even if I bear witness of myself, my witness is true; but when the truth of the matter is known . . . . YE JUDGE AFTER THE FLESH; I JUDGE NO MAN.

—(John 8:12, 14, 15).

Jesus Christ said he judged no man! Is Shuler great than the Christ?

In his oration he stated he was for a clean actor just as he was for a clean school-teacher, a clean lawyer, e.

Yet he did not, nor has he, advanced any theories as to how to clean up motion pictures, if they need it any more than the clergy.

Speaking of wayward ministers he said: "We get together and say to them 'Get Out!'"

"Get Out!"—that is the religion of Shuler.
Thus Saith Scripture

That say "Get Out!" to the woman in adultery? No, said "Let him without sin among you cast the first stone." That is what we of Filmdom can say to Shuler.

And Jesus entered into the temple of God, and cast out all them that sold the doves; and he said unto them, It is written that my house shall be called a house of prayer, but ye make it a den of robbers.

—(Matthew 21:12, 13).

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FROM MATRON TO HOLLYWOOD
SAM W. B. COHN

He didn't run away from home to join a circus. Nor did he "escape" about the Matron Opera House when a mere child. In fact, James Morrison did nothing that most of our popular fiction writers believe is prime essentials to stage or screen success.

James Morrison studied to be an actor. Shortly after graduating from the public schools of Mattoon, Ill., the place of his nativity, he seriously entered into the study of the profession he had chosen as his life work, and, although he now ranks as one of screenland's foremost leading men, Morrison still is in search of knowledge pertaining to his work.

This is not a biography. It is a straightforward narrative of events that might be interesting to those who are of the impression that movie actors just happen. It is a synopsis of the early chapters of the life of a young man who took what he believed to be the true road to the top of his profession, and—

Today "Jimmy" Morrison is in demand by motion picture producers. Not because he is handsome. There are many handsome actors in Hollywood. Nor is it because he can act that the film companies keep him constantly and back. There is no dearth of proficient actors in the film capital.

It is because Morrison is both good-looking and a real actor; because he is a student of his profession and a true gentleman, that he is desired for roles in important pictures. The combination is indeed a rare one for these hectic days.

Born in the little city of Mattoon, and educated there, Morrison, following a course in one of New York's recognized dramatic schools, accepted a stock engagement. With this practical experience backing his theoretical knowledge, he continued to study, but now he turned to the lives of successful dramatic actors, past and present, for his textbooks. Shortly after he realized success was not a question of purpose was recognized by a big Broadway producer, and Morrison was cast for the leading role in one of Gotham's big stage hits this time. He made an instantaneous success of the role, and the attention of Vitagraph officials, who were in search of new principals for the stellar productions they were then producing.

And so it went. Morrison continued to climb, following his contract with Vitagraph, and his career from that time on is doubtless sufficiently well known to need no repetition here.

The moral of this story—if one seeks a moral in his reading—is that the most certain road to success in the motion picture or acting profession is the same road traveled by those ambitious persons in other professions—study and hard work.

But for some unaccountable reason the public likes to believe that successful motion picture folk arrive via the luck route. They read of erstwhile barbers, butchers and bakers becoming cinema stars overnight, and they are prone to believe such trash. Should there exist such exceptions, they but go to prove the rule.

According to Morrison, who is not inclined to pass out advice to stage-struck youth, there is no set rule for success in acting, but the same general laws that govern one endeavoring to climb to the top of the ladder in the various walks of life apply to those who would succeed in the motion picture profession.
The Plus in Acting

By Edith M. Ryan

Camera!" The Digest of the Motion Picture Industry

Page 13

Triumphant Life

By BARRET C. KIESLING

February 2, 1924

It can be seen, then, that Cecil B. de Mille comes rightfully by his trend towards the dramatic. From the very start, however, his dramatic tendencies were not laid in any one rut or groove. He was first an actor, then a playwright-his most conspicuous stage play being "The Return of Peter Grimm" and finally producer and director of stage plays. It was at this point in his career that at a lunch at Rea-
tor's, New York, one day he, Jesse L. Lasky and Samuel Goldfish formed the Jesse L. Lasky
Continued on Page 20

The Plus in Acting

absorb. So when it comes to building up different characterizations, knowledge comes from somewhere so that they are flashed as real people, and at that instant I begin being friendly with them," she explained.

Louise Fazenda since entering the dramatic field, has met each character for the most part in its lighter moments. There have been some shadowy roles, the type of surface things that she has etched with these same sure touch as she sidlubites-uvr's shell enfmsmm touch as and symbols of values.

"In The Gold Diggers," where she quickly brushes off the tears with the dog's ears, comedy and tragedy jostle each other in passing. While she has proven to be a specialist in her "friendliness" with certain types guaranteed to bring a ready flow of unceasing laughter, there are somber "drifters" who would instinctively repel "friendliness," and these she has thought about with a longing to set them forth on the screen.

"I believe they wouldn't evade me, for some way I fancy I know how they would feel," she remarked recently, referring to certain roles that would be as gripping drama as the screen has ever seen. "Tragedy and comedy are the nearest of kin. It has become an axiom that one who can perform comedy can likewise do tragedy. The most sidewise jollity comedy arises from a serious situation."

It isn't with Louise Fazenda a question of what she can do. It's more a question of the insistence of a niche, of developing the line that has brought renown and, in the last word, letting fate dictate.

Big, smashing tragedy lurched her when a mere child to the world of make-believe where the divine Sarah reigned supreme, the greatest of them all. In her opinion. There is still a lure about it. Her admirers, who are legion, have been clamoring to see her in real moving drama. That must be as satisfying as anything Louise has her to announce herself as even thinking about it. It could only be done by herself or that rare artist whom she has her to say that: "That nothing walks with aimless feet, That not one life shall he destroyed, or cast as rubbish to the void, When God hath made his pile complete."

In the meanwhile, there are dreams of types that have never yet found their interpretation on the silver screen, dreams of old stock characters touched up with a different and more "friendly" treatment, while outwardly the vivid Miss Arbuthnot Quilty makes wonderful terms with life and wrings out of each day a generous portion of pleasure.

Louise Fazenda, a year ago, thought of drama as an alien field. Her thoughts reduced to words might have "handed" more to the comedy world.

Comedy had been a habit; drama had seemed a more conscious expression-something like freely using broad A's. But as she handled more and more the symbols of drama, Louise Fazenda, who is always the eager student, became fascinated, new worlds opened up and the old longings developed occasionally with the tragic note they have trooped back into the rich store house of her sub-conscious mind. That she is at the threshold of a career that will give all of her whimsical humor full play, is said on every hand by those who have watched her progress.

With her knowledge of values and her clear-cut technique, she is now ready to furnish new combinations, something highly individual, something valuable to the development of screen art, since she is temperamentally fitted and artistically prepared for the widest range in her work.

Her "friendliness" would have more of an instant quality as she entered a new field of acquaintance, but since she has conquered characterizations full of elusiveness, so she could meet on intellectual terms of friendliness even the Hetta Gablers who would find in her an appreciative audience.

Louise Fazenda has demonstrated that she can chronicle the doings of Judy O'Grady, but just as well she could give to the screen the poignant personality of the colonel's lady, for she knows that although there may be more repression with the latter, that she may not put her cards naively on the table, like, for instance, "Miss Arbuthnot Quilty" whom she is at present immortalizing in "Listen Ladies," but that, after all, the colonel's lady and Judy O'Grady, and even the somber savage wight she thinks she would like to present on the silversheet, are sisters under the skin.
The San Francisco photoplays, with Wayne Mack at their head, are getting under way in fine shape. They have established executive offices in the Insurance Exchange Building at 433 California Street, and production offices and studio in the Van Dorn Hotel at 242 Turk Street. Almost the entire first floor of the hotel will be used for offices and studio purposes, with a big stage 100 by 110 feet to be erected on the lot next door. The organization is being backed by H. H. Harris, wealthy real estate man and hotel owner; George S. Romanovsky, Russian consul; and S. S. Novak, consul for Czecho-Slovakia. According to the present plans, work will be begun within a couple of weeks on a series of five-reel westerns, to be followed by the filming of four big super-productions.

Philip Rosen, director, whose latest picture, "The Dramatic Life of Abraham Lincoln," is creating a furor in New York, will arrive in San Francisco the latter part of this week, having been signed by Max Graf, production head of the Graf Films, to direct their next picture, "The Wise Soul." Work on the picture will be begun early in February at the Pacific Studios. The working continuity is being put into shape by Hope Loring and Louis Duryea, who did the continuity for the Graf's last picture, "Half-A-Dollar Bill," and will be delivered within the next few days, when work on the sets, and the assembling of the cast will begin. So far no one has been signed but that sterling actor Alec Francis, Lyman Broening, who photographed the big Rockett picture, and since that has been cinematographer on Douglas Fairbanks' "The Thief of Bagdad," will be head camera man, and the entire cast will be all-star.

Bull Montana stayed in San Francisco after the Wampas Ball, and has been a guest all week at the Mans Hotel. Bull is enjoying a little holiday in our city, with a few motor trips to near-by points, but is getting homesick for Hollywood and will return to the South in a few days, after he has fulfilled his agreement to make a personal appearance at the Wigwam Theatre for two or three days.

Ivor McFadden, having several of his connections with the Intrepid "Round The World Expedition," is reported to be returning to Los Angeles to join the Bill Hart forces.

David H. Shuman, Western representative of the Karl Anderson Pictures Corporation, and Spencer Vazquez, owner of a huge stock company in America organization, have spent the last week as guests at the Plaza Hotel, and talking release plans with several of the local production companies.

Hermann Lubin, president of the Cinema Arts and Crafts, spent last week in Los Angeles on business for the organization, and in conference regarding the early production activities of the Golden Gate Productions, one of its branches, who expect to begin work at an early date at the F. B. O. studio.

J. Warren Kerrigan was a week-end guest at the St. Francis.

William Matthews is starting production with not only one but two productions companies. His original organization, The Novan Productions, will begin work February 1st on their first picture, to be shot under the working title of "Straight Ahead." Meanwhile he has organized The Renello Production, which will begin work at once on a six-reeler, "Sticky Ropes." The Renello organization consists of William Matthews, president; Joseph A. Renello, vice-president; Thomas F. Noonan, secretary, and Marion Renello, treasurer, with John Orcutt as legal counsel. William Matthews will leave within a few days for Hollywood to complete his cast and staff for both companies.

The Marriot Productions moved the first of last week from the Van Dorn building on Turk Street, to much more complete and better equipped quarters at 255 Golden Gate Avenue. For a few days it looked like olden days in the studio, for everyone from Forrest Cighton, the director, to the member of the cast, were holding to get settled, and even Walter Bell, who is behind the camera, was wielding a nasty paint brush. But they are now hard at work again on the company's first picture, "Young China," actual shooting on which will be finished in another two weeks, partly on the sets done in Chinatown, and the lovely tea-garden at Golden Gate Park, are unusually artistic. Irish, the dog, bravely the cold waters of the Bay other day in a big dive off one of the dories, and some thrilling scenes in the water.

Having come to town before the Wampas Ball, Jackie Coogan, with his father and mother, stayed thru last week as guests at the Palace Hotel. Before they left it was announced that Jacky's next picture, as yet untitled, will be made in its entirety in San Francisco. The company will come here to begin work in a few weeks, of course under the capable direction of Victor Schertzinger.

Hilda Dendem, screen star and filmdom's latest recruit from Germany, arrived in San Francisco on Saturday.

Emory Johnson, head of the Emory John Productions, with his mother and family; L. Fisher and a half dozen other members of sets and staff, arrived in town on Sunday morning, to work for a week on the filming of a picture, here, and around the Bay district.

Once more San Francisco is having the rare unusual experience of being able to see the same big drama either on the spinning stage or on the screen. "Anna Christie" is in its fourth week at the Alcazar Theatre, while the film made in the play opened at the Warfield Theatre on Saturday. George Marion, who gives a wonderful performance of the old sea dog, is in both versions.

Much local interest was taken in the open last Sunday at the Imperial Theatre of Garwyn's production of "Name The Man," as company which made it, under the direction of Victor Stenstrom, worked for two weeks in neighborhood, taking many scenes near Moon Bay.

Larry Semon, stage and screen comedian appearing in person for three days this week at the California Theatre, in connection with latest feature film, "Lightning Love," does a burlesque of a death dance in "Work To Woman" which is the feature picture of the bill.

Among filmdom's other well-knowns whose guests at San Francisco hotels are Estelle Taylor, Jack Livingston of Universal, Frank S. Costello and Walter King, and Riu Tin-Tin, star, and his master, Lee Duncan, who was appearing in an act at the Orpheum last week.

**Flashes from Frisco**

By AGNES KERR CRAWFORD

There is no lack of adventures to be found out of doors in San Francisco. Any day may result in a thrilling experience of some sort, whether it is in the actual performance of a play, or in the making of a picture, or on a trip to the mountains, or a trip to the sea, or a trip to the city, or a trip to the country, or even a trip to the next street. The city is full of thrills, and the people are full of life.

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By GEORGE LANDY

Normalcy

There are many other statesmen, our late President for instance, who at least one literary contribution. He brought into popularity the word "normalcy." Much stress has been placed in the past, and even today, to a lesser extent, on the exotic in connection with the films and those who appeared in them. Perhaps this has been due to the T. B. Barnum methods of showmanship, and to the Hamilton school of press-agentry, who dealt only in superlatives. Perhaps it has been due to a genuine belief that the public would its screen idols exotic, even to the point of reality. In any event, the tide has turned — the age of normal lives as any other group of that tribal with their minds and their souls.

Kathryn McGuire is a case in point; in fact, she might almost be termed Miss Normalcy. After a career, in its brief span of three years, exemplifies each successive stage and which the film aspect must pass before the public can attain the coveted laurel of public recognition and popular approval.

Kathryn McGuire shares with Uncle Joe Cannon, her time neighbor and friend, the distinction of being responsible for whatever fame has come to Illinois. She came to Hollywood five years ago, accompanied by her mother and sister, and attended the Hollywood High School. At the same time, since her early ambition were entirely terpsichorean, she studied dancing under Madame Madalida. It was during the influenza epidemic, when all the schools were closed, that this young miss, who aspired to follow in Pavlowa's footsteps, made her first public appearance. She appeared in a dance at a fashionable hotel, where the inspirations of Thomas H. Ince and immediately engaged by him to repeat her dance in a picture. She was then a producing star under Dorothy Dalton. Shortly thereafter, Kathryn did similar dances in pictures with Jack McGowrd and several Universal stars. One day, a former high school chum who was working at the Sennett studio, and, while working, was seen by the casting director, and she was suggested that she do a few days' work. Kathryn had continued her dancing and has spent several evenings a week under the tutelage of her mother, with whom, incidentally, she appeared in the picturesque Baby Stars Ball at the last Wampas Ball.

For some months as a guaranteed extra, and as McGuire was elevated to play bit, she was in the multi-role comedies of Jack Sennett, and was making a name then in the studio. When the "hardy king," turned to dramatic productions, included her among the featured players of the Wampas Ball, in which she starred the ingenue role.

But several of the other youthful beauties with whom she had been trained in the strict school of acting, Kathryn McGuire registered an instantaneous hit in her dramatic review, and for a year thereafter she was farmed out to Sennett to a number of producers who wanted her services. During this period, she appeared in "The Silent Call;" "Bucking the Line," with Miss Flynn; "Playing with Fire," with Gladys Walton; "The Flame of Life," with Priscilla Dean; "The Woman of Bronze," with Clara Kimball Young. Miss McGuire came back to the studio to be co-featured with Ben Turpin in "The Shriek of Arabia." At that time her existing contract terminated, and she resolved to change the field of free-lance players, for the sake of the greater dramatic opportunities it would give her. For Richard Thomas Productions she played the leads in "Phantom Justice" and "The Sin of Agnes," both of which she was released by F. R. O., and most recently she was co-featured as the female lead in "Beyond the Veil," a metaphysical film produced by A. K. Macquoid, the noted Hindu heresiarch. This week marks the conclusion of her work opposite Buster Keaton in "Sherlock Holmes, Jr." It is a long stride from metaphysics to mirth, but such changes are a manner of the day's doing for the experienced screen performer.

This detailed sketch of Kathryn McGuire's career is noteworthy because of the normality of her progress and the steady pace of her advancement. The increasing importance of the various engagements is absolutely characteristic of the normal development of a film actress, from a casual extra to a featured player. It involves the hard work of starting as an unknown, the continuous grind of the film factories, the struggle with different directors and producers, and the unremitting study of the technique of her profession.

Shortly after "The Silent Call" was released, the Wampas selected Miss McGuire as one of the "Stars of Tomorrow" in its first series, and along with other girls who were then chosen she has amply justified that selection. Without any unusual opportunities or pretentious glares of publicity, she has climbed ahead steadily, and is now rated well among the small group of ingenues and leading women at the top of the ladder.
MY EXPERIENCE AT THE FABRICKS

In the early summer of 1923 I was living the life of an impoverished student in a small hotel in Los Angeles. One morning, quite unexpectedly, I received a telephone call from the secretary of Douglas Fairbanks, requesting me to come to his office. I was overjoyed to think that something special. I thought, no doubt, the great esperianium tamer wants to treat himself to a set of the new Chaplin comedy cards, which Douglas Fairbanks and Bertram Lytell had done. As a matter of courtesy more than anything else, for motion picture folks are not given much in the way of reading. They do not need it in their profession.

At the studio I was met by Mr. Knoblauch. Could I be induced to play a part in Fairbanks' next production? It took me by surprise, as truly nothing was farther from my mind than entering the movies at my mellow age. People in high life to the Jewish intelligentsia of Boyle Heights. Not a great exertion, still I wanted to rest up a little bit. But the telephone rang persistently, and finally the hotel clerk, mildly excited, said, "It's Mr. Knoblauch from the Fairbanks studio calling. The secretary asked why you do not come out and see the test? I can't do it tonight, I have a lot of work. I was told there was such a hurry about it, you know I am not yet engaged by the studio. Will you be out soon?" I was told that if I was not engaged then, I should be phoned, what is the matter, why do you not come out? I just explained to your secretary. I will be out tomorrow.

Next morning I was met by the Thief of Bagdad in person. The High Council (apparently consisting of Chaplin, Mary Pickford, Fairbanks and Knoblauch) considered my test so favourable, hastily that they had decided to offer me the leading part of the Chinese prince. They would make it worth while. Do you think I can do it? Yes, they thought I could. No violent ac- tion in it? No, there wouldn't be. It is a picture-que but quiet part, a sort of contrast to Fairbanks in a monkey action. The director holds the strings and pulls you. To lift your leg, scratch your nose, roll your eyes, laugh and sneer. I was told by David Oliphant! David Oliphant! Chaplin pointed out to me how subtle he had made Menjou's pantomime in "A Woman of Paris." He had made it all the more subtle. "Menjou merely let wave to express himself. There are hundreds of motion picture actors who could act like that and no one would care. As it is, they are hand-and-ankle-cuffed."

I realize perfectly that the large bulk of acting material is of the automaton order. They can't and won't do anything without being screamed at. They leave their appearance to the costumer and make-up man, and the acting to the director. Perhaps the prevailing method had dulled them. As they are kept in complete ignorance as to the plot of the play, they have no idea of the characters they are representing and apparently do not care to have any. More than once I have been asked by principals, already in costume, if I knew what sort of character I was to play. A character? This is babylonian stuff, and disastrous to true dramatic expression.

Equally so is the actual method of taking pic- tures. It is like a remnant of the Inquisition with its torturing wiles, the rack, thumb-screw and other instruments of torture. I was scheduled from 7, 12, 27, 28 to one in session cannot result in spontaneous work. That is why most per- formers are bothered. Everybody asks en- quire for that the public is so fond of mongrels. It is mostly pure guesswork with the director as well as the photographer. They take a scene over and over again until all pos- sibilities are exhausted, to be on the safe side, as after all one of the many exposures must be used. And an exposure is a real art. The photographer makes a fine sword. True, photographers most unreliable vehicle. Still there should be no allow-hazard experimentation. At present we throw our camera operators a hundred times instead of keeping over their indis- cipline. Three or four times should be an absolute limit. When you are trying to get the innocent of another's imperfection as far as the performers are concerned, you are supposed to have no feeling. Pain, humiliation, and contempt, instead of being more than hisentric ability. Don't they get a paid? Let them earn their money. They handled like a defeated nation after a war; produce and shoot again and again which is to lay the golden egg.

I found the work not only unsympathetic but not easy. So old time took me rather candid. I had come to Los Angeles as an invalid. How the climate of Southern California did a lot of good. When I entered the studio felt better than I had for years. My hands was excusable on my part. Still, the idea of man suffering from a weird combination of pains and time of length of time is prepositional. A person s wobbly legs cannot dance a jig. Neither F good will be brought on in a litter. We gambled and lost. After three weeks fairly steady work under the diabolical lip and out-of-doors exposed to the even more bizarre conditions the arm and sold me to quit unless I desired steady company.

But it was alone the work, strenuous it was, which affected me; the annoyances - impositions which I was subjected to can be explained. This is an easy and polite way to describe the occurrences, and judge for yourself, oh, sap and impartial reader.

Robert Hunter's production manager seemed to have a strange predilection for delicate art of poisoning as an occasional lun- en topic. I heard him relate how foolish people insisted on sending all sorts of pretty fruit and candy, to "Mary" that at times very much like indigestion, but never experimented to do so. Also, how easy would be the musty outboard of smooty and destruction.

I was not aware of it until I tried on me a costume, something to advertise linoleum! Imagine costume made entirely of painted oilcloth, alt atmosphere seemed to be on the shelf do- igined aprons of oilcloth from the waist do. It weighed at least forty pounds and every ounce. If the costume was to be borrowed, I had to wear it. At very last moment I cut a lot of air holes in it and had all superfluous oilcloth removed. And one warm day I almost gave way to a
question. Is a country air? Are Arizona Bill shows, circus, and Wild West productions performances, parades, reviews, "clique" pageants, cen- tennial celebrations art? No, they are public entertainment manifestations that may not be arrived in spots. It is exactly the same with products of the motion picture industry.

The haphazard way in which they proceed and the great expense of the production are not to be arrived in spots. It is exactly the same with products of the motion picture industry.

The "Thief of Bagdad" is supposed to be one of the most elaborate and expensive productions ever put on screen, but what about the Iowa health-seeker could vouch for that. And what is it all about? What sort of a play is considered worth while of such lavish exploitation? It is no play at all. Just a conglomeration of spectacular incidents. Of course, the scenario writer can claim authorship. But there is no real authorship in this production-a composite, a salmagundi of suggestions derived from a hundred sources, loosely string together. Just the great sensuality among costume de- signers, in a moment of exuberance invented a new cut of trousers for some Red Sultana; trunckless, loin and ankle gartered, very full and fluttering and so strongly transparent. This somehow was made the keynote and inspiration of this Oriental phantasmatogoria. Fairbanks, Sr., put on a pair of pants with great gusto in the earlier scenes. The costume design- ers became wildly excited (as far as costume design goes) and finally came up with a hodge-podge of Oriental robes, adaptive and imitative of all that is known in modern cos- tuming. A most gorgeous effray, full in char- acter and rich in coloring. But why all this display of color which would show much better advantage on the legitimate, being more or less similar to the legitimate production? The costumes of the extras were entirely too pre- tentious and conspicuous to permit emphasis of the action. The effect was lost. This, of course, was just like that in "Kismet," a jumble of minor contrasts, a restless flame and shimmer, fattiging to the eye, and never a harmonious division into decorative groups and compli- mentary parts.

The one step in advance shown in this pro- duction is in the handling of the out-of-doors. They are conceived as big planes and masses with a skillful elimination of details, and their story is told in a few inches of a slightly "cubicistic" order. Apparently it took producers ten years to see the advantage of comparatively plain backgrounds and less mass move- ments more distinctly and in that way help clearness of expression. No doubt it will take another ten years before they will realize that the miss-ings of principals would gain con- siderably by treating the extras with a similar method of simplification, of lifting the leading parts out of the masses, background, and per- vading tonality by some special isolating color note, and to have the extras divided photograph- ically into different groups of distinct patterns and shades of light gray, medium gray, dark gray, black and white, etc. Any illustrator or mural painter, may it be a Henry Abbot or Maxfield Parrish, would know how to do it, but I forget that motion picture producers do not seek the advice of the artist.

I made suggestions for my own costume, but what is the use of asking the way of blind men? In a production like this, you can't make the best of what one gets. If the designers had paid as much attention to us principals as to the tinSEL dressers of some other extras, no doubt we would have been better. Still it would have amounted to the same thing. There is no chance for personal preference and selec- tion to store up for any group or community for individual assertion in the makeup of my face and hands. Of the latter as I had to wear long finger nails and any amount of cumbersome make-up. I made up with Leichner's 5-A, which is exactly the color of my complexion. I am sorry that they found it necessary to darken the pants around my eyes. But I was permitted to keep my natural eyes.The way in which I got the beard to develop without false false and pencil a distinct Manchurian mustache (from a color print that happened to hang in Fairbanks' of- fices). My idea was to construct a face, striking, cruel and yet not without some glamour of romance. I believe I succeeded (yet a still two by three inch mustache). But be that as it may, I think the Manchurian of age? Well, the photographer was rather kind in that respect. He spilled so much light and countenances that the fair, if a certain middle distance became as flat as pancakes, faces appeared as "ageless" even in gigantic closeups. Traces of some of the fine lines in the face were sacrificed thereby, but who cares? A phoenix is not supposed to come from out of a cinder.

A Chinese monster grinned defiantly at me from the mirror of my dressing room. What should I ever do with it? How could this dia- bolical personality of my own invention behave properly in a picture, featuring a star in his specialty of athletic pantomime? How suit the action to your mask, oh, sinister Prince of Man- churia, or thereabouts? After a few attempts I discouraged. My neighbor, long and lan- guidly indolent, the yellow giant, groaned sympathetically, "Do you get used to your new profession?" I shook my head sadly. I never trained for a marathon race. It's all new to me.

For the peculiar technique of motion picture acting is no acting at all. It is more like a six- day sprinting race in last year's clothes. First you simply walk into a situation. Watch your steps. Get out your pedometer. And you are a motion picture actor. Take a few steps to the right and you are a solemn walking (skip, hop or flounder) right into the situ- ation. Then you have to make a face for the close-up. After this, you promenade some more until you reach another situation, and make another face. Nothing but ordinary expressions, please! Subtle of facial expression or the transition of one emotion into another is tabooed. It is incredible, but a whole scene, no, an entire sequence, is made up of facial movement, an entirely new type of acting. With no au- thor's lines to follow, I thought there would be a wonderful chance to build up a type of my own, an entirely new, naturalistic style. But even if a cat may get the rice, a dog will come and eat it.

It is surprising, psychologically and patholo- logically, what they made me do. In the first scene the Chinese prince arrives in a huge in what it was supposed to be, a mysterious Chi- nese airship. After this it was remodeled into a Chinese scene that no doubt would have made a great hit as a chop suey restaurant. After all, it was a sequence with nothing mysterious about it. But even if there had been, it would have served no purpose. I have not a chance to study the decorative art side of the vessel, in the attitude of a conqueror or explorer, with a chart in hand, expressing to my warrior attendants the burning desire of my doulos to face the right direction, whereupon

Continued on Page 18
Continued from Page 17

our young fisherman-guile at the prow would exotically point toward the distance—where it is?—and the town would slowly come into view. But they, taking the boat from the rear, made me move about at the stern and gesticulate toward down the sail, which had a prosenium curtain and at once revealed the chop siren scene; and then—who would believe it?—they actually made me clamber along the side of the boat as if I was eager to get off first, just like some Sunday excursionists, who, after arriving at Coyne Island, rushes to the gangplank. A Chinese prince would hardly act that way, I humbly suggested. Never mind that, said the director. Good advice! In time one doesn’t mind anything any more.

Entering the town, I thought the people would assemble in silent groups, mysterious faces would appear at the windows and doorways, all motionless, and I, aware of the hiding place of the apple, would show my evil intentions by my walk and proceed at once to the entrance of the relic house. But nothing of that sort happened. The whole population, oddly gesticulating, thought it fit to fall down on their knees, and I had to stop at the corner of the street, as at a drug store, asking where lives Mr. Jones. And the result: more action, undeniably, but commonplace and meaningless action.

Inside the relic house I again had to meander the way I was told, sit down (which was difficult in the old cloth garment), and get up, threatening the keeper of the treasure, so that he, frightened, stepped back and fell into a dagger held straight from the waist by one of my bodyguards. This scene took us over three days—I could have liked to the Yosemite in the time—and the incident, sitting down and getting up, over and over again, and always to the same strain of music, until I was ready to get on any lady of the orchestra, just to escape the ghastly monoton of the performance. I wonder what world-stuff directors are made of! After the death of the keeper, I had the one chance to make an out-of-the-ordinary gesture, and I made it—a signal to one of my attendants to break with crushing blows a statue of Buddha hiding a secret passageway. Entering the same, I was not allowed to grope my way, the natural action in a dim and unfamiliar tunnel-like structure, but had to run as fast as my legs would carry me on the uneven ground and wriggle through the circular opening of a magic door into another chamber containing the apple of life. The poor apple was fastened with adhesive bandages to the barren get your

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“Camera!” The Digest of the Motion Picture Industry
February 2

SADAKICHI HARTMANN

evan tree. It was a tricky thing to pick. Sometimes it would yield only after energetic pulling, at other times it would not budge, or again it would fall off before I got to it, and thus for the sake of insufficient property arrangements the scene had to be shot a dozen times or more. One obstinate horse may upset the entire stable.

In the last scene I had, apple in hand, to rush back through the first chamber, out to the exit, and up to the boat. A performance worthy of a college athlete doing a sixty-yard dash! And strange to state all passing—“who goes to the cinema.” It seemed to me that narrow that I, standing six and a half with my Pavlova hat on, had to negotiate all with a decided stoop or twist. Why should it be thus? I asked Miss Beecher, Chaplin’s secretary. And can you imagine the reason, because any unusual movement of the body as bending, swooping, poucing, wriggling, etc., is valued as extra action. They must be indeed held up for dramatic material. My part, as Fairbanks expressed it was to be an actor, with as few movements and gestures as possible. This was simply beyond the vision of the director who, trained to the tradition of action, meaning—less or otherwise as long as it is in action and plenty of it, could not obey the wishes of his master. Alas, Fairbanks knows that it is easier to rule a kingdom than to regulate a motion picture concern.

Just a day or two before I fell sick I saw the episode in the projecting room, still “unfin-ished” but carried by the project-gentlemen, Chaplin and Fairbanks told me that it was a wonderful performance. I personally thought it was “rotten,” broken, a “God’s eye” perspec-torially. Well, I have never been a picture fan and do not understand the psychology of people who go to the cinema. It seemed to me that they had always selected of the dozen shots de-picting one incident invariably the most com-monplace one. They left out what I considered the best efforts, and some of the most telling ges-tures were deliberately cut in two. And the continuity of action was constantly intermitted by hisbuts, and changes of viewpoints. Why was it necessary to engage me? There are many retired grocers in Hollywood who could have done as well. What is the use of having individuality of expression, and of exploiting the same, if it does not show on the screen?

The thirty years ago much debated theory of the great Antoine, founder of the Theatre libre, that every movement should be acted by acting-women, and society ladies by society ladies is the moving spirit and simulator of motion picture acting. The producers and their casting direc-tors are just crazy on the subject. They notice a person crossing a foot. What a fine pair Would look lovely! That Wise has a wonderful Their whole life, what they see and hear, domestic relations, amours, luncheons, id est, creations, and a photograph and look well on the screen? theory becomes most fallacious when this extreme. A girl may look like a queen she depends but she is an expert about bankers, statesmen, historical char-ac-ter.

And the human face, even the most on-e, is such a complex affair and perplex—so treacherous a recorder, that the simple of “looking natural” can not produce a tried results. Take my case for instance. banks said: “You have the eyes of a sain rest of your face is like that of a villain, objection raised. But the director did it that way. He tried to make me men-faces in a colossal close-up of my eyes. All I could do to look fierce was to wrinkle, looking into my eyes even a would give up all his horde for the hem- mer-stranded extras; they would never frighten a hard-boiled egg Chinese necromancer and tributary of poisons to such an extent they would lose his head, stagger backwards like a poor bug have himself pinned out extending daylight.

Motion picture acting of today, the so-"photoplasmic genius," requires outward ac- and adaptability, as much as the endurance of Ulysses. Brains and ty are hindrances. Some time at other -man-effect without captions. The “my of practically condemning entirely on personal play itself out. It is treacherous even is like quicksand. One serious error may have disappeared. Then acting may become as important as the quality of photographing well. Impersonators may from the present system, and the weenies allowed to with their whole bodies in a way that movements mean something themselves without captions, and that movements would convey at the same feeling of true pictorial beauty. This hardly would mean the doom of the old methods of directors. The brutal method would be ameliorated (a good word for -Lin to look up in his dictionary). But as a"a thorough American treatment sets in, my word, one thing is sure to happen, the aries of stars will slump down conside. You may witness this in your own life. I doubt such a change would cause much and embarrassment and may be a reason the present system is so long-lived. Our ation of motion picture stars has been “bled among mortals.”
The Crail of Realized Hopes

There was an item of news of unusual interest in the Hollywood film colony this week. However, a modest announcement of the completion of a feature production entitled "Camera!" the filming of which has been in progress for some time behind the proverbial "closed door." Since there is no Mention of the visionary screen technique involved, nor the person responsible for the new idea, as well as the role of the aforementioned inventor and collaborator of the camera known as "Edgar." The un- interesting phase of it lies in the revelation of Mr. Davenport and as to what he has made personal sacrifices for the art of the last four years in order to achieve his goal is approaching now—specifically that stage of the game where the results of costly labors are to be divulged and reading to those who know the history of Davenport's notion to essay introducing a truly revolutionary technique to the film industry for the first time. It gained his first inspiration about six years ago when he was one of the one leading photoplay magazines. In this he was the target for fan letters galore, as in many letters arose a veritable "bible" for something new—always sometime different. Now the question which came to his mind first of all had to be whether the possibility of the retailed statement relating to the "need for new under the sun" were true. Thereupon he ventured to assume there might be something brand-new, and subsequently started spending his own money and many hours of his time when he should have been resting. Later he had to call upon friends to help him financially, as the costs of his laboratory experiments mounted.

Now, as Mr. Davenport admits frankly, he is indebted to practically everybody he knows in one way or another for aid in pushing to a conclusion the rather gigantic task he has undertaken. "I should like to have it published far and wide that I am deeply grateful to everybody who has in any way helped me, and I should like to have it known generally that the chief part of my ambition is to be placed in a position to reward every benefactor I have had in a way far beyond their wildest expectations," Mr. Davenport says. "The perfection of this new technique represents countless worries, many heartaches and some painful experiences in being prematurely judged because of a per- severance which has made it necessary to sac- rifice even friendship in some cases in order to keep on the trail. I am so confident will lead to the goal from which I will be able to demonstrate the utmost in appreciation to all those devoted to me."

The new Davenportian Technique is highly interesting for what it promises to accomplish in the way of revolutionizing the constructing of stories, as well as the making of motion pictures of them. Under this unique system practically every present-day "characteristic" of a photoplay is either modified or something else is substituted for it, the whole theory being to base the unfoldment of visualized fiction on the basis of the workings of a normal human mind rather than along the lines requiring mental acrobatics to make possible following the plot. Among the striking changes promised in "Vis- ions," the first feature picture to be made under this technique, include the elimination of cut- backs, the complete alteration in close-ups and their purpose, the revising of the matter of tilting to the extent of making the present system totally obsolete, the removal of any neces- site for interrupting the action of the story on the screen for any reason whatsoever, the intro- duction of an innovation in the way of symbolic visualization said to have surprising effects in making the cinema a more universal language than ever, and the pressing into service of an ingenious method for sustaining climaxes. In short, from beginning to end the system of pro- ducing pictures has been upset by the theories of Mr. Davenport, and it seems a foregone con- clusion that when his "Visions" is previewed here at an early date it will start a widespread pro-and-con discussion. One of the interesting questions which is likely to be raised is, whether or not the new style picture is superior to the old style.

Although an all-star cast has enacted the various roles in this picture which bids fair to be epochal, no point will be made of this in the first announcements of this feature. All the emphasis will be stressed on the revolutionary character of this production, it being the high hopes of all concerned that it will prove a useful contribution to the advancement of the silent drama as an art and as an agency for wholesome entertainment of the masses and classes.

It is stated the definite date of the Los An- geles preview will be published very soon, and that all the critics, as well as the leaders in the motion picture industry, will be invited.

New Perspective

By FANCHON ROYER

In Virginia moonlight on June roses. Reflections on the water of the Mildred River with the tinkle of fine glassware. A sitting banjo. Hoop-skirts. Dainty, strangely nervous in this day of striving, tailored, keen-eyed women, evoking the old-time atmosphere of the South. But it was not as strange as different settings not to be in Hollywood, where we go in for the walks, the gas furnaces and batik awnings, the facts of their industry, etc., the story.

Several years ago, Lois Zellner left her dis- tinguished Southern home for New York and a less career. The business did not develop the career did, in quite another direction.

Living began to make striking advances, the picture enterprise was, at that time, among both trained and untrained talent from corners of the country. Much of this ma- terial being profitably absorbed as the company struck its stride. Lois Zellner despairs for independent success in a new world, forced upon scenarios. Surprisingly enough, sold fourteen of her first fifteen efforts— and was established! Needless to say, there were any three attendant upon this sudden projection into the midst of cosmopolitan work and art after a staid Dixie existence.

"That first glimpse of life was indescribably dazzling! It carried me far away from my earliest glowing dreams and provided a deal of interesting perspective. But although I soon thought largely in the new terms, I've never entirely eliminated my origin. Almost every one suspects it," Miss Zellner chatted along, "as she stroked O'Sing, a red Persian kitten; and we nodded for that at least there was no deny- ing of O'Digby, her Irish setter. She might think New Yorkers are anything else, but that accent and those cadences were the arts of just one American locality.

We caught up with her career then, discover- ing that many of her early achievements were Dorothy Gish, Mae Marsh, Madge Kennedy and Charles Ray successes. She had also pro- vided some of Joe's well remembered Enid Ben- nett features, which were produced by Fred Niblo, and, after heading the American scenario department at Santa Barbara for a long term, and fulfilling Metro contracts both here and in New York, Lois Zellner bought a Hollywood home and settled down in the sunshine.

Four Universal photoplays and a half dozen independent pictures formed her output for 1924, a consistent volume which sticks to life as she knows it, without everlicting her presenta- tion with conventionalized methods, this brilliant screen writer is a refreshing combination of realist and romanticist, conservatist and radical. Incidentally, she has been responsible for some highly effective drama. She explained her view of the photoplay before our departure. "While human nature is human nature, and we writers can't take too many liberties with it—technique—oh, that is different. There is no question, or rather, none that will not be swept away by continual improvement. It is this knowledge thatrenders picture making so fascinating to many of us. How infinitely more interesting it is to build tradition than to live it. When more of our producers are willing to sponsor the radical, we will move faster, even though there will be many mistakes." After all, we decided that Lois Zellner had traveled quite a way from Georgia.

If your living is in motion picture industry you need CAREER every week.
Triumphant Life

By BARRET C. KIESLING

Continued from Page 13

Feature Play Company and definitely threw in their fortunes with the then somewhat precarious business of making motion pictures. Mr. De Mille's success since that fall day in 1912 needs no particular mention.

When Mr. De Mille came to California, he came as a pioneer of motion pictures and remained to be a pioneer of real estate, banking and other business interests as they developed in the most rapidly expanding land empire in America today.

Mr. De Mille is perhaps best known as the producer of such successful photoplays as "Joan the Woman," "Why Change Your Wife?" "Old Wives for New, Manslaughter," "Adam's Rib," "The Ten Commandments" and "Triumph," which is his latest Paramount production. He has attained wide fame for his success as an organizer of the gigantic film plant, in his capacity of director-general of Famous Players-Lasky Corporation.

Among people outside films, however, Mr. De Mille is acclaimed for still other and equally notable successes. He came to Hollywood and Los Angeles when the former was a village and the latter rather a sleepy cay. He has seen over 1000 per cent growth in Hollywood during his stay there. The same vision which made him successful in motion pictures has brought him a large share of this world's goods in transactions in Hollywood real estate.

Coincident with this, Mr. De Mille became associated with the Commercial National Bank of Los Angeles as director. Shortly thereafter he became director of the Bank of Italy, then vice-president of the Federal Trust & Savings Bank of Hollywood. Recently he was made vice-president of the Commercial National Bank and placed in charge of the new Hollywood agney of that institution. This election is the most significant one, as it is the first time a high executive in motion pictures has made active head of a financial institution.

The Harlem flat from which Mr. De Mille brought his wife and daughter Cecilia into it is somewhat different in extent from the beautiful ten-acre estate and spacious home which the producer now occupies on his imposing hilltop in Hollywood. Mr. De Mille has 11 children. He finds his leisure hour pleasant at his mountain ranch, a six-hundred-acre stretch of wooded country high up in the Sin Madre mountains, and also on board his 100-foot schooner in which he anticipates a trip around the world in not too distant future.

Mr. De Mille has been known as a public figure in motion pictures because of his habit in trying out new processes and new methods of presenting attractive screen images. He has been responsible for the startling and marvellous setups of some of his productions, many critics state the belief that he reaches the finest point of directorial genius in small, intimate scenes requiring over two or three people.

Mr. De Mille's method is to paint in brush strokes. He is a painter, not a director. His method is one that catches the eye. He is not an etcher. Rather does he use a brush and brilliant colors. Perhaps one of the foundations of his success is the variety of his attack. The present is an excellent instance that. He has gone from the stupendous达到 of "The Ten Commandments" to the small, humble, modern story in "Triumph" where the major part of the action is confined to small sets and very few characters.

Conscience

By ERIC MAYNE

A well-disciplined Conscience is a man's best friend; but, custom, it becomes his bitter enemy.

Paul, in his defense before King Agrippa, admitted that "he thought within himself that he ought to do many things contrary to the name of Jesus of Nazareth."

Men in all sections of religious life have thought they ought to persecute those who did not believe as they believed.

And they have not all admitted, as frankly as Paul did, that they were wrong.

Conscience is that Supreme Power within us which our actions are instinctively submitted.

The higher our moral education, the more reliable our Conscience.

Cowardice asks, "Is it safe?" Expediency asks, "Is it wise?" Vanity asks, "Is it popular?" Conventionality asks, "Is it done?" Conscience asks, "Is it Right?"

That which is called Conscience is oftentimes fear of the law.

Conscience is not Law; but there is no law so relentless in its punishment as the Conscience.

A mariner must not think when he reads the compass; he must know, or his ship will go to the rocks. And if a man does not read his Conscience correctly, he will become a moral shipwreck.

Conscience lays the foundation of trust in which the stranger cannot interfere, as the bitter remorse which no friend can alleviate.

"Labor to keep alive in your breast that light spark of celestial fire—Conscience." An extra from Washington's copybook. A phrase which he undoubtedly followed. We may in safety likewise.

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Rowland Lee Will Go On His Own

That immediately upon concluding his current agreement with Fox, Rowland W. Lee, noted film director, will become a producer of independent photos, was the announcement made by Mr. Lee upon his arrival in New York after an extended trip to Europe.

In a wire to his brother Robert N. Lee, well known scenarist, Mr. Lee states that the trip abroad had given him a different perspective of the public's need for wholesome film entertainment, which, with the addition of various innovations in production methods, he evolved during his ramblings in the "old country," he proposes to try out.

Beyond the fact that Leo has purchased the film rights to several European stage and literary successes, as well as a few screen originals by noted foreign writers, little is known in Los Angeles of the details of Mr. Lee's plans.

It is expected that Mr. Lee will be in Los Angeles in February. He has three more films to direct under his Fox contract.

Bille Lord With Ben Wilson Unit

Bille Lord, 3-year-old screen star, has been signed for his fourth consecutive picture with the Ben Wilson Productions at the Berwilla Studios.

Gertrude Astor In Rowland West Film

Gertrude Astor has been signed to play a prominent part in Roland V. West's next production, the filming of which will start immediately.

Universal Will Have Prinzlau Script

Universal has engaged Olga Prinzlau to adapt Kathleen Norris' story, "Butterfly," which is to be produced under the direction of Clarence Brown. Brown and Miss Prinzlau have been in conference this week, following her completion of the scenario for "The Breath of Scandal."

Valli Return For First of Month

March 1st is set as the date when Virginia Valli will return to Los Angeles, according to information which she imparts in a letter to friends here.

Miss Valli is now in the East, where she is being featured opposite Thomas Meighan in a picture for Paramount. Upon her return she will again take up her work at Universal.

Ben Carre on "Cytherea" Art

George Fitzmaurice, who will shortly start "shooting" on "Cytherea" at the United Studios, yesterday signed Ben Carre, prominent art director, to create the settings for the Joseph Hergersheimer picturization.

Mr. Carre has been identified with many leading producers and has been responsible for the art direction of various prominent picturizations. His most recent work is evidenced in the Constance Talmaige picture, "The Goldfish."

Foy-U. P. D. Farce Now Complete

"Horrible Horace," the comedy in which Ned Sparks and Harry Tighe are co-starred and in which Mollie Malone serves as leading lady for both, is in the final stages of the editing processes and will be ready to contribute its share towards making the people laugh very soon now. Bryan Fox, son of the famous Eddie Fox, directed this picture. It will be a United Producers and Distributors release.

Rush "Listen Lester" For Early Release

Listen, folks! "Listen, Lester" is finished and is now in the cutting room of the Sacramento Pictures Corporation. When it emerges about two weeks hence it will be turned over to Sol Lesser and associates for distribution through their releasing organization, Principal Pictures Corporation.

William A. Seiter, who directed the feature over the week that "Listen, Lester" will be one of the most-laughed-at pictures of the year. In the cast of the production are Louise Fazenda, Lee Moran, Dot Farley, Alec B. Francis, George O'Hara, Eugenia Gilbert, Harry Myers and Eva Novak.
TULLY SEEKS OPINIONS ON ACTRESS FOR "BIRD OF PARADISE," INVITES LETTERS

"Who Will Play 'Luana?'" asks Noted Producer; Role Is of Tremendous Dramatic Scope; May Use Unknown

Who would you like to see play Luana, the Hawaiian princess, in Richard Walton Tully's screen version of his internationally famous stage success, "The Bird of Paradise," which he is to present as a First National picture this year? 

Perhaps it is being too optimistic for the startling success of this great producer, in both his stage and screen productions, springs from the fact that he is ever on the alert to accept suggestions from the public he strives to please, and ever has his finger upon the changeable pulse of that public.

Tully admits that as yet he has made no decision as to who will play Luana. 

Many have already been suggested and have received consideration, but he declines to be any open, and that he has not even determined the point as to whether the lucky lady will be a star, already famous, or whether some talented girl, as yet unstarred, will receive the plumb.

And he will welcome suggestions. 

For your guidance, Luana, the little "bird of paradise" should of course be a beautiful girl, but she should not be tall; should be brunette, and of a certain voluptuous type, exotic and vivacious.

Everyone knows the beautiful story of Luana, a native of the Hawaiian Islands, with rosy cheeks in her veins, lovely is loved by an American who marries her and leads a butterfly existence in the land of palm and awa.

Then he awakes, too late, and casts off the native girl, who loves him as life itself, in the belief that she is the cause of his degradation.

She, heart-broken, makes the supreme sacrifice.

In the guise of any different stage productions of "The Bird of Paradise," Tully has made famous a

Potel Fuming

Accorded Praise

At a recent preview of "Her Man" Reginald Barker's latest Mayer production, the role played by Victor Potel, was acclaimed one of the cleverest pieces of comedy relief that has recently been seen upon the screen. The tall, thin figure, chancing a love-sick cap on a fishing yacht in this picture whose awkward action is a riot. Decked out in a shabby, rough-neck sweater and shranken stocking-cap, Potel's performance in "Her Man" is reminiscent of his first famous character creation, Es-tanay's "Slippy Slim."

Evidently Is Very Optimistic

Jean Hersholt, in his role of the saloon keeper in "The Woman on the Beach," for Associated Film, plays the role "with a smile" all the way through.

Louise Finishes Sacramento Role

Louise Fazenda has completed another hilarious role as "Miss Arbuckle's Quilt," which the Sacramento Pictures Corporation has produced. "Miss Quilt" has some pretty scenes common with "Mabel Monroe" of "The Gold Diggers," a role which sent the Fazenda fans into raptures. 

Louise Fazenda is a vampish young lady and possesses great ability in concentration where her fancy is interested. Louise lends the character her delightful humor, quite a bit of drama here and there, and universal realism that makes "Miss Quilt" a most vivid piece. This is the third featured role she has completed since "The Gold Diggers," the other two being the enactment of the well meaning cook in the Hal E. Roach western, "The King of the Wild Horses," and the vaudeville headliner in "The Galloping Fish," an Ince production. For one solid year and a half, the comedy queen has had a program of uninterrupted production.

Malatesta in Role of Mum Journalist

Fred Malatesta, one of the well known "heavies" of filmdom, is now negotiating a leading role in "Love Insurance," a Universal production with Reginald Denny. Malatesta, who is an influential newspaper man, who uses his own methods in furthering his interests.

Now, Mr. Thomas H. Ince is a very, very busy man. Everybody knows that producers have lots of important things to attend to. But Mr. Ince is never too occupied to accept Miss Frances Dana when the little miss whose thespic talent he discovered and so well presented to the world in "Hall of the Woman" comes to calling.

Three years ago, when she was dancing in a prologue at a Grauman theatre in Los Angeles, Muriel's winsome charm attracted Mr. Ince, his notice and led to her film debut. The friendship between them has been cemented more firmly during the past three years and Muriel, who is now six, thinks Mr. Ince the best ever. When working at some other studio, the child found her new friend, Mr. Ince, to take her out to visit "Uncle Ince" and upon such occasions, Muriel will insist that he is an important producer, just the same while he two great "chin-chats." Now and then, Muriel is acting at his studio, in "Love and Life" with Edna Lee and Mr. Ince often comes out on the set to watch her at work.

Recently, Muriel decided her dollars needed entertainment, and, having at hand Santa's gift of a top projection-machine, wrote a very nice letter asking Muriel to write a reply to the big words carefully in the dictionary, asking Mr. Ince to let her see his equipment from his laboratory rooms, so she would have plenty of films to scout. Muriel then decided to skate on cold winter evenings when they can't go out. Disdaining the secret of perhaps that such important people might forget the very necessary requests of little girls, Muriel insisted upon leaving the note upon Mr. Ince's desk herself, early morning before he had arrived.

And here is Mr. Ince's reply: "I have told my Grand Fizzie to hunt up the cutouts and if they are not forthcoming, the Fizzier will be glad to have his sack thrown into the creek in the back of Stage 5. Will that please your mamma, if it does you a lot of good?"

Thomas H. Ince."

So you see, hard-hearted and commercial though Mr. Ince may appear to be, there's still a lot of sentiment in it too, when important people like the really lovely little girls and write them such very nice letters.
The Film Tribune

February 9, 1924

Question: Who Was the Insulted One?

James Finlayson, native of Scot-
land, pioneer film funster, and a
member of the inner circle of Hal
B. Wiltch's recent comedies, is
a small-town American citizen—which is not the
least of his credentials. He recently
finished naturalization papers before the federal court in Los Angeles.

To conform with legal precedent that
a small-town American citizen should know him for five years ap-
court and vouch for his real character, Ben Turpin, an actor whose laughter looks crooked, and Charles, handsome and debonair ac-
director under contract with Hal
B. Wiltch, were invited. They
immediately beat it and solving a
strangely to the Orient. The
other time, in 1907, and the
1967 sign McCready arrived in
New York and, after breaking
the framework of his new flickering frame, from there he continued to follow the
trail and saw service with Father, Flicker, and Flicker-Belli-
tious Players Film and the North
American Pictures Film. The latter
in his legitimate for a brief spell was
appealing to his fellow-countrymen.

William A. Brady in "The Whip," a
sequence of melodrama, was
in this play these scenes in-
cluding the pivotal one in the

director of the temple. He was immediately
engaged.

In the four years McCready was
in the Griffith lot playing odd character, finally leaving to
play the character lead in "The Star." I" I am told that he
rejoined Seigmann, who has now directed "American Beasts." Since
that time, the film ventures of the
Green Sed has been freefloating in
the ocean of the shadowy unknown and has appeared
approximately in the rank of two hun-
dred in the profession. Some
of his roles were: the
chief of Cecil H. DeMille's "The Cheat,"
as the judge in George
Ford's, "To Have and to Hold," in
Joseph Henabery's "Accomplices,
in two films with William
Wagner, John MacTier, four pictures of the
Harshaw company, two for
Kroll and two for Ted Sloan and
in "Triumph." In the course
McCready has never pretended to
say, "I am just an extra man
and played everywhere for the
portion." He
was the leading man in many
his greatest or his most re-
recognitions, he became, doubtless, the
among those in pictures has had
at his disposal and furnished to
McCready is genuine and his
work is adequate. He
freighted in his novellette, a
pressing desire to the trial and
trials of an enamored man,
who was not afraid to make
in next week in "Majestic." It
parks a big gong, brother.

LANGDON ESTABLISHED ATTRA-
CTION FOR SENNITT; VAUDEVILLE
FANS AWAIT HIS PRODUCTION

Great Exploitation Unnecessary for Farce Ex-
ponent; Gained Fame on Big-Time Circuits

The usual procedure in "putting
over" a new face on the screen is
an expenditure of much money in
advertising and publicity by the
producer sponsoring the new play-
ment. Frankly, the film industry has
up until the moment of his first ap-
pearance on the screen, he is pub-
lished on the subject. He
creates an audience for his pictures.

Harry Langdon proves an ex-
ception to this rule. He comes to
the screen as a mystery, a mystery
composed of the countless people
who have watched with glee his
comics antics on the vaudeville
stage. The producer of Langdon's
movies were "Johny's New Car" and
"Gold," in which his singular get-
up and complete impersonation
has been one of the most popular comedians of
the day.

Since signing with Mack Sennett for a series of two-reel comedies, Langdon has received many letters
from his admirers, congratulating
him upon his decision to go into
pictures. One letter from a small
hotel in the New Hampshire, states,
"I am sure glad you are going into
moving pictures for now we can
have your work each week instead of once a year which is all any-
thing good hits this burg!"

This seems to express the criti-
cism of his admirers. Harry
Langdon comes to the screen, not like other newcomers, with a wave of hope and
enthusiasm—but with a feeling of con-
science that all his old friends
are waiting to greet him warmly.

Victor Patel, clever character
comedian, who recently returned from New York will continue his
screen work with a featured role in
"The Thousand," the film produc-
ed by Mr. Patel has been responsi-
ble for an unusual long line of
articulars accomplishments over a
period of twelve years.
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
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<td>BRONX STUDIO.</td>
<td>1745 Glendale Blvd.</td>
<td>Kenneth Bishop, Gen'l Mgr.</td>
<td>FRED CALDWELL PRODUCTIONS.</td>
<td>4513 Sunset Blvd.</td>
<td>J. S. Moorehouse</td>
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<td>CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>CENTURY STUDIO.</td>
<td>6100 Sunset Blvd.</td>
<td>Holly 00</td>
<td></td>
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<td>Harry Edwards, Casting</td>
<td>6101 Sunset.</td>
<td>CHARLES RAY STUDIO.</td>
<td>3700 Beverly Blvd.</td>
<td>Drexel 21</td>
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<td>Wm. Rotter, All-Star</td>
<td>Walter Griffin, Jack McCoy</td>
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<td>James Ryan, Casting</td>
<td>Fred Kley, Studio Mgr.</td>
<td>Holly 102</td>
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<td>Geo. Larkin, Goodfriend-Goodstead S. Miller</td>
<td>Douglas MacLean Productions.</td>
<td>GRAND STUDIO.</td>
<td>1438 Gower St.</td>
<td>Holly 263</td>
<td></td>
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<tr>
<td>F. B. O. STUDIO.</td>
<td>Mal St. Claire, Enny Johnson</td>
<td>Alberta Vaughn, Lee Garmes</td>
<td>FINE ARTS STUDIOS.</td>
<td>4500 Sunset Blvd.</td>
<td>Holly 303</td>
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<td>James Ryan, Casting</td>
<td>Fred Kley, Studio Mgr.</td>
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<td>Walter Griffin, Jack McCoy</td>
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<td>Fred Kley, Studio Mgr.</td>
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<td>(Cameo Comedies)</td>
<td>Wm. White, All-Star</td>
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<td>James Ryan, Casting</td>
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<td>(Juvenile Comedies)</td>
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<td>James Ryan, Casting</td>
<td>Fred Kley, Studio Mgr.</td>
<td>Holly 102</td>
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<td>Jack Collens, Bud Orens</td>
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<td>James Ryan, Casting</td>
<td>Fred Kley, Studio Mgr.</td>
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<td>Wm. White, All-Star</td>
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<td>Fred Kley, Studio Mgr.</td>
<td>Holly 102</td>
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The Film Tribune

Page 5

"SUNSHINE" PROFERS SWEETS TO PETITE ROACH STAR; IS COMPLETELY INFATUATED

Helie Mosquini Object of Dusky Thespian's Dreaming; Receives Box of Luscious Candy

The Morrison, possibly better known as "Sunshine Sammy," one of Roach's "fil rascals" of "Our Fatty" fame is in love.

Primarily this announcement does not mean a thing—it being every day of some of us get away with it and some of us do not get away with that angle having nothing to do with this story, because in this instance—Sunshine's, to be exact—simply a case of long-distance respectful admiration for Will's new star, Marie Mosquini, the plot of the story runs somewhat like this: When Ernie first met the diminutive Marie he up to 'big brother' Robert Ocean, director of the "Our Fatty," comedies, saying "Ah, wonder you all would 'low me to

day—then so did Ernie the next. Ignoring the heavy proferred offers of aid Ernie stuck to the job and at the end of the third day his patience was rewarded—the presentation being made with Charles field il courtesy and respect. Needless to say the gift was accepted by Miss Mosquini.

Helene Sighs For Sunny California

Eastern motion picture producers seem determined to keep Helene Chadwick in New York.

Shortly after her arrival there were rumors that Miss Chadwick would play the lead in "The Masked Dancer" and the part of Lady Mary opposite Robert F. Valentino in "Monstre Beaureu." In the past week Miss Chadwick has spoken with two other offers from prominent New York producers of which, if she accepts, will keep the popular star in Manhattan until the middle of next summer. Miss Chadwick has also been offered a leading part in a new Broadway play which she has turned down in favor of film work.

It is quite likely that Helene will not sign any further Eastern contracts if the fingers of the New York producers which she has already agreed to in that she is anxious to get back to her home in Los Angeles and resume work there. Like most Hollywood stars who visit New York, Miss Chadwick after a few weeks of theatre-going and visiting popular show places is now homesick for California and anxious to get away from the ice and snow as soon as possible.

VON ELTZ AWAITS NEW FILM NOMENCLATURE; 'HEAVY' NOT CORRECT, HE CONTENDS

Believes Screen Villains More Polished Type: Wickedness Outgrowth of Definite Situations

Theodor von Eltz looks soon for a new nomenclature for the screen. Time, the all powerful, as it has brought this industry of picture making out of its childhood into a completely civilized industry, has produced new types so that old terms no longer fit, this actor has found.

"Now Mr. von Eltz, according to the old phraseology is the "heavy" in Herbert Brenon's 'The Breaking Point' for "Sea Hawk" demanded. He was immediately secured by Eltz to a berth in the Golden State Hospital by the efforts of the lusty forces. Mr. Lloyd had him placed under the care of Drs. French and Earl and specified that every necessity should be cared for. For this time present mistreatment the actor has been confined to the hospital for at least a month. During this time he was frequently visited by Lloyd and his friends and cast and flowers were plentiful, to say the least. Among his visitors was James G. M. Farquhar, representing the St. Elks, who was visiting here with a view of Montgomery Wam of the "Sea Hawk" company. Upon leaving his sickbed Chadwick was paraded, engrossed and also received his salary straight through open of Lloyd.

Mr. Chadwick desires to take this opportunity to thank Mr. Lloyd and all other faithful friends for their interest and consideration. He is unstinted in his praise of his friend's ability to see through the medium of "Lam's" wisest to know that their kindness is duly appreciated and would welcome a repetition at some time.

Prior to his film work, Mr. Chadwick was on the legitimate stage. At one time in a five-year period of the world-famous Al. Fields.

PROSPER THESPIANS ADDED TO D. W. GRIFFITH CAST; RECRUTED FROM EARTH'S ENDS

Lucille La Verne Figures Prominently in "America;" Wolfein of "Hairy Ace"

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the number of whom will be pleased to be dependent which Griffith is making for the Daughters of the Revolution in connection with the country-wide sesquicentennial celebration of the freedom of this country.

"America" has its world premiere at the Forty-fourth Street Theatre, New York, Feb. 21, 1924. An opportunity to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore a host of favorites and celebrities, among them Lucille Le Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louise Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ace," is interesting in the minds of all who saw it. Riley Hatch, concert singer, artist and actor on both screen and stage, now playing in "The Nervous Wreck.

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here. Erville Alderson, attorney at law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold where he has been seen in several productions. Sydney Beane, another musical comedy star today as is well known Paramount.

"Heavy," says von Eltz, "according to Mr. F. Sturges Allen, A.B., L.L.B., means weighty, hefty, leaden, ponderous. In the old melodrama, the villain who held the mortgage, was weighty, ponderous and seen. He never gave him a jolt. His watch chain was leaden and so were hearts. He was a villain—a villain in the truest sense. He, A.B., L.L.B., takes up the abstract qualities when he tells us that a villain is the typical type of a criminal, a slip halter, a nothing and a ruffian.

The screen villain is actually slender, fair to look upon, polished, subtle, pleasant, a good mixer, good spender, but a villain, he isn't, a slip halter, he is. While he Gilbert, he is. While in this day and age is not former, a black guard and miscreant, the synonym becomes anachronism.

to film fans as a few years ago he was to light opera patrons. Edwin Holland, who played in "The Copperhead" with Lionel Barrymore and Ethel Nethersole, Richard Mansfield, and other stars too numerous to mention.

James Cagney, another stage veteran of long experience.

Charles Bennett, who began his career as Edgar Duff, sought membership of the Western Motion Picture Advertisers.
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
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<tr>
<td>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horner Productions (Independent release). 1442 Beachwood Drive.</td>
<td></td>
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<td>Al. Neitz</td>
<td>&quot;Wild and Wooly&quot;</td>
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<td>Jack Perrin</td>
<td>Paul Allen</td>
<td>Carl Guthier</td>
<td>Al. Neitz</td>
<td>&quot;The Border Cavalier&quot;</td>
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<td>Nick Newson</td>
<td>Jack Perrin</td>
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<td>&quot;The Last White Man&quot;</td>
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<td>Buddy Erickson</td>
<td>C. Gardner Sullivan</td>
<td>Arthur Statter</td>
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<td>Editing 9th Week</td>
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<td>Howard Anderson</td>
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<td>&quot;Those Who Dance&quot;</td>
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<td>Wm. Beaumont</td>
<td>Kirkwood-Lee</td>
<td>Ray June</td>
<td>Tenny Wright</td>
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<td>&quot;Love and Lies&quot;</td>
<td>6th Week</td>
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<td>1025 Lillian Way, Eddie Cline, Casting.</td>
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<td>&quot;Sherlock Junior&quot;</td>
<td>12th Week</td>
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<td>Paramount Pictures. (Famous Players-Lasky Release.)</td>
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<td>Percy Hillburn</td>
<td>Harry Schenck</td>
<td>Cowan-Higgins</td>
<td></td>
<td></td>
<td>&quot;Broken Barriers&quot;</td>
<td>Preparing</td>
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<td>Gasnier</td>
<td>Ethel Shannon</td>
<td>George Yoahem</td>
<td>Olga Printzau</td>
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<td>Pierre Hungate, Casting.</td>
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<td>Viola Dunn</td>
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<td>Warren Doane, Mgr.</td>
<td>Waiter Anthony</td>
<td>Microscopic Motion Pictures Schedule</td>
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<td>Maloney-Wallace Lea Maloney</td>
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<td>Doc Joos</td>
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<td>3rd Week</td>
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<td>Badoracce</td>
<td>Stratton</td>
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<td>Howard Davies Productions.</td>
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<td>&quot;Pools of Fate&quot;</td>
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<td>SELIC STUDIO. 3800 Mission Road.</td>
<td>Paul Hurl</td>
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February 9, 1922
ojourneur ASKS AID OF FRANCE IN SCREENING TRUE FRENCH WOMAN; SCRIPT CONTEST

Cooperates with ‘Le Journal’ of Paris in Big Scenario Meet; 170,000 Francs Are Offered

uruier Tourneur, noted director, has completed arrangements to bring his film world via the motion screen of every country, notable French woman of today. An unsung heroine of a drama that must, in addition to offering exceptional entertainment, offset the general erroneous conception among countries in France, generally pictured as the typical Cagney woman. Los Angeles, California, Mr. Tourneur, in discussing his plan, "It has been my hope for some time to bring about a better appreciation of the true French woman of today and this hope has been shared by many other Frenchmen. There is no greater agency to internationally accomplish this than the motion picture and so, with the assistance of my associates, I have arranged this plan for a national contest in France with the prize to be awarded to the story and appreciated by the motion picture public of the world—but it must also carry the message that it conceives to carry. History has made the French woman an international institution. As a nucleus for story material, she is second to none. The motion picture can pay tribute as no other medium and it is my ambition to so honor the true French woman of today.

Dresses Will Help in Acting, Says Carl

Have dresses a good "stand in" with the scenario writer? Carl Miller, who wore them for 21 hours the other day for scenes in the new "Kitty Carson" show, in which he is playing a featured role opposite Marie Provost suspects that many a writer of the future has heard of more than half a dozen male leads who are clad these days in the claw hammer.

Mr. Miller has been foiling the villain, who knows something of his past life. He is doing it with poker face expression and much suavity.

"Dismissing any preference for the scenario writer who may like to see a man dress up, the psychology of clothes cannot be disregarded, but a man will be more recognizer of a situation when he knows his tailor has done well by him. Reasoning thus, he can have a better walk up to an arch enemy when his figure is moulded into evening clothes," says Mr. Miller.

"Playing a villain doesn't suit me, the other six are wearing theirs, but Miller himself has his fit like a glove!"

Adeline M. Alvord, head of the Euclid Theatre Department of Producers and Distributors, announces that she not only continuing her service as authority on stage and screen, placing with various motion picture companies, but has expanded her business, added more readers and critics to her staff.

Col. W. F. Fleming, the "Kilt" Carson of the show business, known all over the world for his characterization of the famous plainsman of the West's early days, has cast for a character role in Jack Hoxie's new western feature, "Moon in the Kansas Mountains." The new production at Universal City under the direction of Clifford Smith.

Incidentally, Fleming gave Hoxie the show for the Universal film was still a lanky cowboy on the Oklahoma plains. Fleming was the producer of a wild west show which featured himself in the role of "Kilt" Carson during his latest tour. At that time Hoxie had a reputation in the show business for a rider and roper and had won a couple of championships at fame rodeos in the Southwest.

Death of Fleming's mother gave Hoxie his first chance at dramatic characterization. Fleming left the show in Jack's charge while he went to Texas for his mother's funeral. Hoxie not only managed the show while playing the role of "Kilt" Carson during Flemings' absence. Fleming followed the wild west show game for a couple of seasons and then got a job as cowboy extra in pictures. Since that time he has become one of the most popular of the western stars. Fleming has had many shows and has taken them many times around the world, but he says the day of the Wild West show is over and it has made its bow in the western screen play.

This Seems to be Syd's Year

Good things come in threes, says an old adage which seems to be proven in the case of Sydney Chaplin. London, England, Sydney, this famous comedian has registered since his serious return to comedy. Sydney has been seen in three pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing three pictures the Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads." Since completing this year's Chaplin has been kept busy with various projects for the following months. According to sources familiar with the Chaplin film situation, this year's Chaplin may be seen in two pictures, "The Rendezvous," "Her Temporary Husband" and "Eggheads."

Albright, Boys.

Rack Your Brains!

Rosemary Cooper, who recently completed her featured role in Emory Johnson's "Swords and Plowshares," is in a quandary. She wants a name which will mean something, between an Irish terrier and an Airedale, with all the virtues of both of these strains and none of its vices—it is passionately fond of corned-beef! Miss Cooper's friends have suggested that she call the dog "Dinty Moore," but the consideration of sex, which is supposed to be Hollywood's chief pastime, unfortunately prevents the adoption of this name.

To the person who gives Miss Cooper the name of her dog, she has promised the reward of a lucious corned-beef sandwich, accompanied by a glass of real beer, calculated content less than one-half of one percent by volume.

The name of Dorel E. Davenport, who was named "Fiddler," is to be much confused in the minds of movie fans for the first prize was taken away from him because of the fact that he has devised a new screen technique, which many say will revolutionize the entire color film art. Mr. Davenport has just completed the first feature picture to make use of the new technique and it is said to be a veritable revelation.
You missed your guess that time! This is not a talking doll from Ye Toy Shoppe; it is five-year-old Virginia Davis, one of our new kidde exponents of silent drama, in a very real imitation of one, however.

Virginia is making a series of twelve one-reel cartoon pictures for Walt Disney, local cartoonist and short-subject producer, at his studio at 4651 Kingswell Avenue. She is now at work on the third. One picture will be made each month. In these productions Disney combines flesh-and-blood players with thepians from Cartoonland. Between three and four thousand drawings are required for each film, in addition to the regular animation.

Prior to her advent in the Hollywood motion picture colony Miss Davis was one of the principal players for a big film advertising company in Kansas City with which Disney was also associated when in the east.

Madeline Outlines Attributes of Pearl

Pearls, to some people mean tears, but to Madeleine Hurlock, beautiful Mack Sennett screen siren, they are the only precious stones which appeal to her. “I always wear pearls in preference to any other jewelry,” said Miss Hurlock, “probably because I am not superstitious in the first place, and secondly, to me they represent something sympathetic and intimate, and I do not spend half of my time eating oysters in the hope that I may some day find one of the valuable little stones hidden inside a shell.”

Beautiful, she was, and the man who passed through an office where she was seated looking at some pictures of Cullen Landis, most attractive in the southern costumes he wears in “Magnolia,” the Paramount production just completed, was decidedly intrigued. In an outer room he heard her explaining shamelessly.

“Isn’t Cullen adorable? Did you ever see anyone look more adorable than Cullen?”

All these raptures were to Mr. Landis’ secretary. Finally the girl left and the man came to the secretary with a long face.

“She looked mighty adorable to me, but a nice show I have,” he said and then added: “Well, break the news. Who is she?”

“Oh she! Why she’s Cullen’s sister, Margaret Landis,” laughed the secretary.

Conway Believes In Film Voice

The voice is important in motion picture acting after all, according to Conway Tearle, popular star to be co-featured with Bar LaMarr in Maurice Tourneur’s “The White Moth,” for first national.

Says Mr. Tearle: “It’s true! the voice can’t be heard on screen, but it isn’t too much to say that it can be seen. I mean to say the vibrations of the voice all the playing of a motion picture performer to a far greater extent than most people dream.

“In the first place, screen acting isn’t pantomime. It follows close the technique of the speaking stage and it is silly to suppose that we could follow that technique, even with the variations demanded by the cameras, and abandon the potent force an actor possesses voice.

“I have played opposite various stars and I have noticed in almost every case that those stars knew how to use their vocal chords in enacting their roles as well as most from their cast. All acting demands a certain sincerity and a certain assumption on a part of the audience and spectator to that something fictional is something true. Well, do you know that it is possible for motion picture performers and their directors to enter spiritually into acting who are manifestly unreal, or rather, if you will, the camera hear what is being said?”

“MOVIE MONEY”

BY JACK McCREADY
Films Hailed as Unities Resurrector

Charles Kenyon, the eminent playwright and screen author, who has been publishing "The Mark of Cain" for John Gilbert, Fox star, prints out the resurrection by the film of the dramatic undertones of the restrictive laws of time, place and action, were first evolved by the Connecticut lawyer and acquired all writing for the stage, until centuries later, when William Shakespeare, and the other Elizabethan dramatists, wrote literary history by regarding them entirely. When motion pictures first came into being, the greatest field they provided to authors was the ease with which the unities could be disregarded, and as a consequence, pictures jumped here and there without limit.

"The Author's today," says Kenyon, "that the best picture is one which develops its story smoothly, using fades or titles to indicate lapses of time which keeps its momentum close together, and which knits its action into a single development, as an episodic episcope. I say that everyone in the offices of the great motion picture companies, avoids the episodic tale, and searches untiringly for stories that are closely knit. All hail the Greek unities! They have been resurrected by the motion picture!"

Autographs on Eat Shop Menu

Tourists visiting Los Angeles and who fail to get past studio gates have discovered a new way of getting close-up of prominent stars in the flesh.

Madame Helen's restaurant adjoining the United Studios on Melrose Avenue, is the newest and most popular eating place of cinema celebrities. It has not taken long for the public to discover this fact with the result that noon and dinner hour finds the popular stars autographing photographs between courses.

Among the screen celebrities who may be found rubbing elbows with this group are at Madame Helen's are: Conway Tearle, Estelle Taylor, Pat O'Malley, Blanche Sweet, Maurice Tourneur, Barbara La Marr, Colleen Moore, Milton Sills, Emil Bennett, Richard Walton Tully, Owen Moore, Beside Love, Lew Cody and many others not forgetting "Strongheart," hero of dogdom.

Orrville Caldwell, now on his third week as male lead in "The Miracle" presented by Max Reinhardt under the direction of Morris Lang to Broadway, has aroused hearth)r ardors behind him in this production whose magnitude is difficult to describe. Last week it was announced that the play was to be presented in four parts, each part being eight hours in length, and that part two is to be presented on Wednesday evening at two o'clock at the Balboa Theater. The first act of the play will be presented at the Balboa Theater on Wednesday evening at two o'clock, and the second act will be presented on Thursday evening at two o'clock.

"DON'T expect to recognize the infant in this picture," Max Reinhardt wrote. "It may be his Mother, or its Father, or both, but it will bear no family resemblance to either parent. He forewarned!"

"DON'T fall for the bunk that all you have to do is submit an idea to be the recipient of a check for some fabulous amount. It's the new treatment of the same old idea that brings home the bacon to an author. There is nothing really new under the sun—but there are a lot of things we don't know about yet, or haven't tried."

Auld Lang Syne

Charles Rankin brought many new ideas into the production of certain of his pictures; among them are the marvelous systems of accounting and methods of production which stand today as a monument to his genius and ability. He has held the stereotyped position of Production Manager at United Artists in the hasty days when fancy four against a half hour went on longer than that. Producer of many pictures, Mr. Rankin is noted for his sunny, easy manner. New head of the firm of Rankin and Rider, Reiters.
THE QUEST OF IDEALISM

[What Filmdom is Striving For]

By Fred W. Fox

Retrospection of the great ideals and achievements of Woodrow Wilson have been highly intensified with the news of his illness and subsequent death claiming the limelight the past few days. He has been eulogized on every hand as a man of brilliant principles and the predominant factor in an effort to thoroughly solidify the nations of the world into one brotherhood through the medium of his far-famed and ill-fated League of Nations. Yet the work of the twenty-eighth president of the United States has also been accorded rather childish surveys at the hands of our more sensational and gushy news purveyors who were probably his bitterest opponents during his career.

It is not for any of us to eulogize Woodrow Wilson. Like Lincoln he belongs to the ages. We are too close to the span of his mortal existence to fully understand the honesty of his ideals and the momentousness of his work. America and the world fifty or a hundred years hence will understand, for he spoke in language far beyond our present comprehension. He sought Idealism in a world that is not ready for Idealism, a world that is still pregnant with strife and conflict. To the public-at-large of our present generation Wilson will be remembered as a man with a great idea that was smothered by powerful opposition. Wilson intended the League of Nations as a body to initiate a war-torn world in the blessedness of fraternal intercourse and harmony and he was defeated by clever propaganda issued by selfish political interests. The League of Nations was not perfect in plan but it was something for the world to think about. It should not have been totally abandoned.

Woodrow Wilson was essentially a man of unusual intellectual capacities. He was more the educator and student than politician. As head of Princeton University he was a force in moulding the thoughts and ideals of hundreds of young men, equipping them to play their roles in life with dexterity and completeness. But the pre-eminent quality of Wilson as seen from the angle of the motion picture industry was the fact he enjoyed good entertainment. He was a frequent visitor at film and vaudeville theaters. He was of serious mien at most times but he knew the value of worthwhile amusements and it is significant that he turned to the cinema for the great portion of this recreation. We may even venture to say that the Idealist found exceptional artistry in the motion picture and the fact that a man of his mental caliber should thus recognize the innate worth of the motion picture is indeed deserving of recognition. It belies the sincerity of the statements of others of lesser stature who have been so free in their condemnation of the profession, its standards and its people. If the motion picture was big enough and wide enough in its scope to play Woodrow Wilson, the Idealist, Warren G. Harding, the Democrat, and Theodore Roosevelt, the Soldier as Statesman, it is certainly of sufficient magnitude that can laugh at those who are constantly harping on a few inferiorities. These men accepted Filmdom and its work for what it represented in itself and they were not concerned with deriving entertainment from it to sit down and pick out the flaws and knock. Just as the League of Nations was the prologue to a bigger idea and had its imperfections, the motion picture today is but the prologue, imperfect in many respects, to a greater motion picture. It is the idea that counts.

* * * * *

It is said but true that the time has not yet arrived when the motion picture, the pulp, the press and the other constructive forces of our country can work in accord to further the highest ideals of life. Yet the motion picture has progressed in this respect; it does not pand to the sensational and debasing. It does not climb up the hills and bow and rant about the inexcusable faults of the pulp and press. It is certainly alone in this. It is a regrettable state of affairs when publishers of influential public organs must stoop and throw dirt in order to "increase their circulation." They are not men of vision; else they could easily see where the fickleness of the public will eventually cause it to tire of the continual scandalizing publicizing of the personal affairs of the fol
The Quest of Idealism

Filmdom and subsequently drop their vaunted relations to Lilliputian proportions. It is even more detestable when ordained ministers of the Gospel, of the infamously Shuler, must resort to sensational subjects in order to fill their churches. It belies the power of the pulpit and the sincerity of the theological teachers. By these signs we are led to the conclusion they fear the strength of the cinema and its slugging popular appeal. And, my friends, that is not from right! It therefore behooves us to devote our thoughts and energies to lead the motion picture to even greater heights.

It has been said that "the public press, even as the public office, is a public trust." In maintaining those standards and fulfilling that tradition the bulk of American newspapers have failed. They have sacrificed the truth to the Shinto and Buddha of the publisher’s realm—the great god Circulation. And it is enthroned on a lofty shrine. The "reform" heretics have defiled the purity of the Church. They have wandered from the divine admonition to "go out unto all creation and spread the Gospel," and have substituted for their sacrifices a passionate worshipping of—Publicity. They forsaken Religion for Politics and "Reform" and various egotistical discourses as topics for Sunday deliberation.

Will it come to pass that the motion picture will find necessary to spread News, that is the Truth, and Religion, through its celluloid channels, too? Or will the press and pulpit eventually function normally again and more be vested with the faith and respect of the public? All three are avid in their quest of Idealism, but have chosen wayward paths that can never lead aright. The motion picture industry has created Frank L. Booth air castles oftentimes, 'tis true, and it has been erroneously publicized, to a great extent, through its own distorted ideas of advertising that held sway in the early days of the business. Circus press-agentry was never intended for the cinema; it is an Art. But the other two have not been cognizant of the refinement that has come to motion pictures in the last decade. They are sadly behind the times.

Woodrow Wilson sought to perpetuate Idealism. His quest was futile to some extent, for as we previously said, he was ahead of the times. But his effort, the League of Nations, was an idea for the attainment of the ideal of universal fraternity. The unreal aura of romance surrounding Filmdom must be done away with. In our quest of Idealism we must not lose our heads in the clouds. For after all is said and done we are dealing with human thought and human beings, and our ideals should be practically consistent with the trend of human understanding. Some of Filmdom is away ahead of the times; the rest is modernly mediocre. We must find the balance. Our quest of Idealism, incorporating Art and Entertainment, Education and Invention, must not fail. Motion pictures need a man like Woodrow Wilson to define our ideals to the public, a man like Warren G. Harding to give them everyday explanation, and a man like Theodore Roosevelt to give us real action. Such a triumvirate is bound to triumph. But first, last, and always let us keep faith with our ideals. It is not necessary for us to sacrifice them to false gods. Our quest is along the right road, but we must keep step with Father Time—and human comprehension.
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When one, at the tender age of six, success-
fully masters one of the finer arts, it is con-
sidered rather extraordinary.

Suppose then, if you were a little child,
you could boast of five victories over difficult
accomplishments? Wouldn't you be proud?

Little Elizabeth Ann Keever, one of the
many tots now Graceing the silver sheet, is
equally efficient in screen artistry, eccentric
dancing, elocution, singing and at the piano.

Her first opportunity to emote before the
dicking camera came when the late William
Desmond Taylor discovered her in the act
of interpreting a difficult back and wing num-
ber. To be able to sustain natural appear-
ance while executing this dance is of course
hard, and the eminent director immediately
saw the possibilities in her if given the proper
chance on the screen. Consequently, Taylor
signed her for a part in his Lawly production
"The Soul of Youth."

Her work in this production, although un-
important, won comment at the pre-release
showing and Elizabeth Ann was given a
bigger and more important role, this time in
E. Mason Hopper's production then being
filmed at the Goldwyn Studios. Since then
she has enacted scores of important parts,
each one bringing fresh laurels.

Her musical career started when she was
able to span an octave on the piano and im-
mediately afterward it was discovered that
the child possessed a remarkable voice. Both
piano lessons and voice culture played a big
part in her earlier youth.

Never once has Elizabeth Ann neglected
any one of her accomplishments. Her piano,
elocution, dancing and singing—they all are
cared for—but her screen work is often given
the preference.

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"Camera!" The Digest of the Motion Picture Industry

Not Just Jean

By ANDRE THIBAUT

"I want to avoid that. I want to have as many personalities as there are roles for me to play. I never want people to say: 'Wasn't Jean Riley cute in such and such a picture?' but I do want to say, 'The character that Jean Riley portrayed really lived.' That's my idea of what an actress should be able to do—always be in character regardless of one's own personality. I don't care whether I make the film or not. I want the public to feel what the character felt—perhaps what I felt in portraying the character. That's why I want to be the medium of making the spectator just as happy as the character was."

"That's my ambition," concluded Miss Riley. "It's a rather big one perhaps, but I am going to do my best to gratify it."

As a child, very studious and serious-minded, Jean Riley, first sprang into public notice in 1917, by passing the regular state teacher's examination when only fifteen years of age, being the youngest student in America to pass that examination. The following year she entered the University of Chicago where she contemplated preparation for a teaching career. A few months later the Chicago Tribune conducted a beauty contest, and one of the boys at the University entered Jean Riley's picture without her knowledge, and she was the winner of the contest found Jean the winner of first place over fifteen thousand other beautiful girls.

Jean Riley was not an untravelled school girl and unlike the average girl at sixteen, it had never even occurred to her that she was pretty, until after her victory in the beauty contest, when she found so inundated with the movie-fever that without reluctance she ran away from school to join a vaudeville group working its way west from Chicago. The show disbanded somewhere in Kansas and Jean took her small savings and bought a ticket to California and the movies.

Phonofilms

By JAMES M. FIDLER

For a period covering three years, the phonofilm industry as a whole is facing most serious issues it has been called to meet since the first early struggle for foothold as an entertainment. George Melford told me this week. We were sitting in his offices at the famous Players-Lasky studio.

"Aside from the general reduction of costs, elimination of wastes, perfection of methods, improvement of facilities and other numerous things that are to be done and with which most of those acquainted with the business are familiar, the matter of talking motion pictures is going to cause considerable stir before three more years have passed," Melford declared. "I asked him if he thought talking motion pictures would really prove practical."

"Practical!" exclaimed the producer. "I should say they will. There are many skeptical people who are of the opinion that they are an hallucination of wildly inventive brains—but I can remember the days when the world scoffed at moving pictures. I firmly believe the time is not far distant when talking motion pictures or, as they have been called phonofilms or phonophotographs, will completely replace our modern silent drama."

"Just how will these 'conversational movies' cause such an upheaval with the industry, Mr. Melford?" I asked. "The actors needn't be taken into the business very slowly and gradually, like color films?"

"Because color films have not affected the landscape of producing pictures to any great extent," Mr. Melford returned. "Coloring films is a process of the laboratory or of photographic art. Our industry is not the one and the same thing."

Shortly after her arrival in Hollywood Miss Riley participated in another beauty contest—this one being held by the Los Angeles Express. During the contest Sid Grauman the big exhibitor, became attracted by the beauty of beautiful girls whose pictures appeared on a special paper and whom did he single out as his favorite? Little Jean Riley. Believing her to be a diamond in the rough, Mr. Grauman not only gave her a boost which helped her win in the contest, but also created a prodige featuring her at his Million Dollar Theatre with twenty other beauties from his gallery. Thus attracted the attention of a now prominent director, who at that time was producing comedies at the old Metro studio on Gordon Street. He immediately placed her under contract for ingenue parts in his comedies. Later she appeared in a Lois Weber picture entitled 'When Mrs. Went Went,' pictures for Metro, with May Allison and Bert Lytell respectively, also with Monroe Salinger. While he was at the height of his popularity.

Since that time Miss Riley has devoted herself to independent productions in which she has played leads and feature roles. In 1922 she was featured by Schwartz Productions at the Astra Studio in Glendale in numerous films under the direction of Fred Caldwell.

Last year Miss Riley organized her own company and produced a series of comedies featuring herself. These pictures are now running throughout the country on a straight basis. While in the field Miss Riley was elevated to the position of producing motion pictures in the world.

Jean Riley has just finished a contract with Bob Horner Productions, and negotiations are pending for a starring contract with one of the foremost independent producers; announcement of which will be made later.

"There are numerous widely popular stars on the screen today who must go. They will lose their popularity because they have had voices. When talking movies become popular, the voice of the actor will be all important. Therefore, many present day stars whose voices are weak or uncultivated will disappear suddenly. I predict that the arrival of phonofilms will see the establishment of schools of voice culture, with moving stars as pupils."

"These laws will be enforced. Actors will have to take the course of study. It has been tried in the silent movies, but with but little success. After all, opera and musical voices are well trained. I will not have phonofilms reduced by the poor voices of talking pictures."

"The story of these pictures will be affected by the quality of the voices. The scripts will be written for the voices. The actors will not be taken in by the business very slowly and gradually, like color films.""

Again I interposed a question.

"You suggest, Mr. Melford, that many..."
Flash from Frisco

By AGNES KERR CRAWFORD

The Rinella Productions, of which William Matthews is president, has given itself over to the making of pictures, beginning with the first picture, "Camera!"

Gerson Studios on Page Street. The filming of "Stickey Ropes," already announced, has been postponed till a slightly later date, and the first picture will be a story of the finishing fleet, as yet untitled, from the pen of Tom Gibson, who will direct. George Crocker will be at the camera, and Jay Mosley plays the leading role, supported by a capable cast recruited from Hollywood, with Everett Hill and several other local actors in addition.

Phil Rosen arrived in San Francisco last Thursday from New York, where he has been attending the world's premiere presentation of the "Dramatic Life of Abrahm Lincoln," made under his direction for the Rockwell Brothers. Mr. Rosen has been living in his home for several weeks ago by Max Graf, production head of the Graf Films, as director on their next big picture "The Wise Son" a screen version of Charles Newmann's best seller of the same name. After a day or two here in conference, Rosen and Max Graf motored to Los Angeles to sign their all star cast, and complete final arrangements for the filming of the picture. Actual production will begin at the Pacific Studios at San Mateo the latter part of this month.

Emory Johnston, with his company and staff left for the South on Sunday, after a week spent here getting some really wonderful airplane and military stuff for his next picture. Most of the scenes were shot at the Presidio, of Uncle Sam's own men and the airplanes in action, but one evening's work was done in the lobby at the Manx Hotel.

Gordon Michie and his wife, Grace Sander-son Michie, active heads of the Kellino Films of this city arrived from New York, where they have been making releasing arrangements for the company's last two pictures, on Wednesday, the Sunday evening they depart for Hollywood, where work will be begun almost at once on the organization's next picture "The Boucry Bishop," which has been gotten into continuity form during their absence by Colton Campbell, who will direct. The latest picture made by the company, filmed under the title of "The Yellow Stigma" but now retitled "Pagan Passing" will be released by Selznick on March first.

Andre Ferrier and his company of French players at La Gaite Francaise have added one more delightful play to their list of this season's productions, when they gave "Blanchette," for the first time a week ago. "Blanchette" is one of Brie's sparkling and clever comedies, and Ferrier's typical French company are giving it a production worthy of its great author. As usual at the little theatre the costumes and stage effects would put to shame in their charm and artistic effects may of the largest theatres of the city.

"Lightnin'" moved on Monday from the Columbia to the Toioli Theatre, as the former theatre was under contract for the opening there on Monday evening of Mary Robin in "The Rejuvenation of Aunt Mary," her Broadway hit of many years ago. And "Lightnin'" has proved so popular that it was decided best to start it on the second edition of its long San Francisco run with no time limit set for its stay in its present home.

David Shuman, Western representative of the Karl Anderson Pictures Corp. and Spencer Valentine of the Theatre Owners of America, spending a week here and signing releasing contracts with at least two local organizations, left for the South on Friday.

Bill Montana, made personal appearances in a little skit at the Wigwam Theatre four days last week, where he met with a most cordial reception. Having completed his short engagement to Santa Cruz, he is on the last part of the week for a few days stay.

The San Francisco Photoplasys, Inc., having completed releasing arrangements with a big organization, will begin production at a very early date. George S. Romanovsky, Russian

Council, who is one of the heads of the new organization, says that he feels that San Francisco should have a great picture making possible and that it is the aim of the company to put this city in the front of the picture world. The aim of the organization is to make in any sense advertising or commer-

pictures of San Francisco, but to produce series of big feature pictures from the works of modern authors, using for a background the beauties of this city's hills, ocean front, and varied scenery of the Bay district. They will be released from Hollywood's best known with the smaller parts played by local boys and actresses.

J. S. Joffre, President of the Northern California Photoplasys, Inc., returned to San Fra-

isco a week ago on the Pacific Mail Steamer "Newport" from a rather ill-fated picture making expedition to the wilds of South America. The party left for Columbia, December 1922, and from the first wore beset with hitches, sent out with insufficient capital; internal dissension promptly broke Jerry Bolton, director and original head of the expedition was stabbed.

Six men in the party died of fevers and in-

bites, and the other sixteen at last deserted Joffre brought back with him some fifteen thou-

sand feet of film of South American wild animal life, the head-hunting tribes of the interior, which he plans to exhibit as soon as it can be put into shape. The corporation here has been in financial distress for some time and Harry Harvey, its execution head, vanished from it and the officers in the Phelan Building a closed several months ago, so Joffre has an investigation awaiting him on the part of stockholders most of whom are disgruntled.

The El Dorado Productions finished its first comedy, "Bumpers," on Saturday, and
gan the second of the series on Monday. W.

is still going on at Santa Rosa, and this sec-

ond film will probably be called "Jack and the Bounts," Earl Olin, well-known comedy direc-

tor is at the megaphone, with gly Brown at the camera. R. E. Sibley is art director. Wm. Robinson handling the technical end Danny Rogers as chief electrician. Besides feature player, Frank Alexander, the cast includes Martha Bayes, Al Thompson, W. Dennis, "Wild Bill" Hauber and others.

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**PUBLIC OPINION**

I have heard ministers, in a humorous manner, refer to an ancient attempt to reach Heaven by means of a huge tower constructed of bricks. I am not sure what their purpose in alluding to it was, but it appears to me that any attempt at such a project would be an idle dream. It seems to me that the only true way to Heaven is by the use of prayer and meditation. By these means, we can reach the heavens without any trouble or difficulty.

There is one thing for which these members of the Mouth Almighty tribe should be grateful to their Creator. For the Good Lord, who represents the people of the world, is the only one who is truly responsible for their conduct. He is the only one who can truly understand their motives and actions. He is the only one who can truly assess their worth and value. He is the only one who can truly guide them in the right direction.

I am not saying that the Mouth Almighty tribe is not responsible for their own actions. They are responsible for their own actions. But it is the Good Lord who is ultimately responsible for their conduct. He is the one who created them, He is the one who sustains them, He is the one who guides them. He is the one who ultimately determines their fate.

There is one thing that I do not understand. Why do people who are members of the Mouth Almighty tribe continue to sin? Why do they continue to do things that are harmful to themselves and to others? Why do they continue to ignore the warnings of the Good Lord and continue to sin?

There is another thing that I do not understand. Why do people who are members of the Mouth Almighty tribe continue to believe in the Good Lord? Why do they continue to trust in Him? Why do they continue to rely on Him for guidance and support?

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property and construction departments.
The Chameleon Titleer

By GEORGE LANDY

...as assistant director and script writer, Miss Ainslee kept her determination to write scenarios and titles, and finally at Metro, she got her first chance on a Viola Dana picture entitled "The Girl's Romance," which was adapted from E. Scott Fitzgerald's jazz story, "Head and Shoulders." At this studio she tired a number of other pictures for Miss Dana, May Allison and Alice Lake.

At the age of sixteen, Miss Ainslee went to Kansas City and while there she earned her way through a course in journalism, doing some incidental reporting for the Kansas City Post at the same time. After a few years of this work, she felt the urge to follow Borage Green-lee's advice, and came West to enter the motion picture field. She started at Fox as an assist-ant to June Mathis. Shortly thereafter she was engaged by Charles Coblen to help on her scripts that were "Upstairs and Downstairs," and "Young Bride," starring the late Olive Thomas. Through a fortunate accident, Miss Ainslee had the opportunity to act as assistant director on these productions, and later worked in a similar capacity with Frank Borzage on several pictures "starring Fred Stone."

Through all this work as assistant director and script writer, Miss Ainslee kept her determination to write scenarios and titles, and finally at Metro, she got her first chance on a Viola Dana picture entitled "The Girl's Romance," which was adapted from E. Scott Fitzgerald's jazz story, "Head and Shoulders." At this studio she tired a number of other pictures for Miss Dana, May Allison and Alice Lake.

About two years ago, she went to Universal, where she worked with von Stroheim on "Fool-ish Wives," since that time she has been assigned continuously to the biggest Universal specials, and at the present time she is working on "Furrierm," Hobart Henley's last produc-tion at that studio.

The recognition of Marion Ainslee as one of the leaders in her craft completed the trilogy of famous Marianos in the film world, the other two being Frances Marion and Marion Fair-fax. In all her assignments, Miss Ainslee has been due to her and the director, and her ability to enter into the spirit and feel-ing of the production as revealed in the sobriquet which has been bestowed upon her—"The Chameleon Titleer."
Artistic Progress

By EDITH M. RYAN

"We shall see in the next fifty years a remarkable artistic development in the United States, with the chief agent in this development, motion pictures. The school will be the starting point, for pictures will be the great educational medium. Already in many private schools the lessons today are being picturized. Children will grow up with pictures. Consequently with this growing intimacy automatically he brought about a higher artistry in pictures."

Carl Miller, screen actor, who is also a well known sculptor and always the art student, responsible for the above optimistic view point, has followed with interest the screen's advance, and so his analysis of some phases of the situation are worth recording.

"We are at the 'plateau of development' today. This year, I believe, will see the turning point. I don not look for violent change at once. Artistic advance always comes slowly. But it is an axiom that a superior thing once launched on the market will crowd out an inferior thing. Pictures that are full of significance have been shown on the screen and they have set people thinking. The more they think and the more they compare will be brought about the doom of the inferior production, that heretofore has passed as a masterpiece.

"There will be better pictures of different kinds. There is something wrong in the making of pictures when the verdict is universal praise or universal condemnation. There are many kinds of people with varying tastes. Hence, the day will come when pictures will be classified and will be shown only in certain theatres. The shop girl will see the picture she likes at her favorite theatre, the high brow will have his, while there will be the theatre for the comedy and short subjects. With this differentiation of pictures and their corresponding theatres will come about a better understanding of exhibitor and producer, to the end that the product will be greatly enhanced in value.

Literature is addressed to many, many classes. There are books with universal appeal, to be sure, that are works of art. But a writer has a clearly defined audience. So when pictures are no longer a compromise, they will be on the upward grade."

Mr. Miller believes that the artistic test of a picture is found in the amount of thought it accomplishes on the part of the theatre goer. "The artistry of a picture is not a matter of spectacles, mobs of thousands of people, big sets," he declares. "The subject matter of a painting can be most simple but its treatment will make it immortal. So the artistic motion picture excels through form. Chaplin's 'A Woman Of Paris' is a notable illustration of an artistic picture. No picture has aroused so much discussion for old paths were left in the handling of the theme. And above all it made you think."

Mr. Miller also presents for consideration among the artistic pictures he has seen, Seastrom's "Mortal Clay," Nazimova's "Salome," Henry King's "Tobias David," Charles Brabin's "Driven" and Griffith's "Broken Blossoms." These pictures, he says, are most significant of the signs of the times for artistic advance.

"Another good sign is the eminent foreign director," says the actor-artist. "The foreign director, such as Seastrom and Lubitsch, have grown up amidst artistic influences. They believe in art, reverence art and have the courage of their artistic convictions. They have come unencumbered because in Europe freedom of expression is tradition. They have the touch. The foreign touch on a picture has its counterpart with that note imparted to a Parisian gown by a French costumer. We may buy the same goods, follow the same style but when it is made up it will not be a Parisian model. Our own directors have been hampered. The box office has been the prime consideration of the producer—or rather the exhibitor—and so theactor is not the freest man in the world, comes to registering on the screen the cast art he holds dear. So it happens that the many good pictures, but few marvelous. When this present year ends we shall be able to forecast the plans pictures will take this is the crucial year. I believe, though pictures will be shorter and presented with finesse. Everybody is talking about pictures, body is mightily interested. On the set one who has anything whatsoever to do the production of a picture is on his give his best. The electricians manipulate switches with scientific knowledge of the new and pride in the lighting effects when they are distinguished. The drag carries with keen interest his responsibility the 'prop' man feels he is an important figure in. Last but not least is the production man who with his work a creative day it is an honor to belong to the motion picture profession, for there is an opportum everyone in whatever capacity."

Mr. Miller was recently named with actors who have accomplished brilliant the past year, his performance in Chaplin's "Woman Of Paris" being distinguished." The young actor, who is playing opposite Marie Prevost in "One Blue Moon" adapted from the "Rose Ghetto" bears his honors modestly, for it pictures he says, to learn and give. "One cannot learn too much. One can't too much," says Mr. Miller, who was time divided in his ambitions between brano and the screen. Sculpture will also assume some portion of his off time, but the silver has won him, for its possibilities, he says infinite.

Cast of the Week

Famous-Players-Lasky Sam Wood Productions

_The BLUFF_ Directed by Sam Wood Photographed by Al Gilks

Story by Willis Goldbeck

CAST

"Billy" Halloway
Agnès Peter Fitzmaurice
Antonio N.
Norton Conroy
E. H. O.
Waldo Blackley
Clarence L.
Mr. Mitchell
Fred
Doctor Curtiss
Jack G.
Fisher
Pauline Paxson
J. Halloway
E, Florence
Henderson
Edgar

Famous-Players-Lasky Corp.

Present

"WANDERER OF THE WASTELAND" Directed by Irving Willat Scenario by Geo. C. Hall

CAST

Adam Lacey
Jack
Magdalene Virrey
Kathlyn Wil
Mr. Virey
George J.
Ruth Virey
Noah
Dinuker

Guerd Larey
James C.
Colfflshaw
Richard R.
Alex MacKay
George G.
Merryvale
William C.
A Camp Doctor
Willard
The New Filmplay

By LANNING MASTERS

The original screen story is rapidly in favor among discerning producers of many film observers who see in it a union of three new scripts by C. R. Sullivan, veteran playwright/editorial director for Constance Talbot. In these screen stories of special production, recognition of the value of the story especially for the box-office, in contrast with adaptations.

Mr. Sullivan, whose work is now away are, "Judgment," which has been

or his next special to be made for Louis B. Mayer; the Rules," written in collaboration with Frank Adams being produced by H. Ince, under the direction of John Wray; and "Love and Lies," which

ing as the second co-starring vehicles of Kirkwood and Lila Lee, and is


 productions, it is understood, are to

mong the most ambitious offerings of

pective sponsors, and their purchase

ducers of such recognized resources

gacy, at prices hereafter prevailing for the most sought literary and dramat-

al tales, is regarded, not only as a tribute to the drawing power of the

is widely-known film writer, but also as a decided boost to custom-made

Against the Rules," the Ince organiza-

d declares, believes it has a store that will yet "Anna Christie," also directed by

ray, in its prestige-making qualities, entirely different in theme and treat-

ated South Sea Island day, "Rain," the story by Mr. Sullivan. Mr. Adams has the same locale, and a

on is predicted for it on account of

able with that received by "Rain" on

gment" is a story of the sin of self-

ness and the atonement thereof. In the early stages for the stage, the author have spent more time in its develop-

any story he has ever written. In his efforts, he is stated, it

d in a drama that is sweeping in its

and revolutionary in its treatment. In

length of its theme it is said to have

potentials for arousing audiences in

other sensational stage success, "The

though entirely dissimilar in sub-

connection with the purchase of these, it is an interesting sidelight upon the

occupied by their author in the film

will mark the hundredth and eleventh feature pic-

ear his name to be exhibited.

record, which regards its numerous

written during Mr. Sullivan's ap-

days, is believed to be unrivaled in

of an author's output to actually

ly among screen stories, but among novelist and playwrights all.

To the credit of Sullivan, it will be

by those who have followed his

that the quality of his cinema crea-

has never been subordinated to their

though far-reaching in the variety of

subjects, ranging from the two-listed, in dramas of the early screen successes

Hart, such as "Hell's Hinges," depict love motifs and emotional themes, stories for which this able screen craftsman have been unfailing appeal and popularity.

withstanding the sustained industri

ousness of Mr. Sullivan, there is no evidence of any diminution either in the quantity or quality of his output. Rather, his work is constantly increasing in scope and influence.

Although the advocates of the original film script find encouragement in the simultaneous picturization of these important productions from the pen of Mr. Sullivan, he himself, attaches no particular significance to the selection of his scripts, despite the fact that the majority of this writer's contributions to the screen have been written especially for the box-office.

"The only thing that counts," he declares, "is the value of the story itself—not who wrote it, or what it was taken from."

There have been just as many good pictures made from adaptations as there have been from originals. It is necessary only to mention "The Marriage Circle," "Secrets," "Anna Christie," and "The Name is Woman" among recent releases, and to recall "The Miracle Man" and "The Four Horsemen" to establish the fact that the source of a story isn't as important as its substance.

"The same rule should prevail in the selection of a story for the screen, in my judgment, that applies in every good newspaper office; namely, Is it human, is it true to life, is it sincere?"

"If you can consequently satisfy yourself on these things, you may be certain that you can satisfy the public. Human nature is pretty much the same, and picture-goers will respond to whatever is true and sincere."

In the olden days the language of a nation underwent changes as frequently as the invading enemies crossed South Sea Island day. The invader sometimes despoiled the pure (?!) tongues spoken in the subject areas; more often it enriched its language. To this day the English language is being changed in many ways. Foreign invaders have long since given up the task of attempting to defeat the essentially Nordic tribes known as Great Britain and America. But the change going on just the same.

The two great agents which have taken the place of the numerous "barbarians" of the dim past are the motion picture and the radio. Have you ever noticed that the chronic kicker against subtitles on a photoplay film is usually a true or pretended intellectual? The "man in the street" has no difficulty getting the sense of a photoplay title, no matter how impassable the text. The average photoplay title writer is just as intellectual as the kicker, but his job is to entertain and to reflect the mood current when the photoplay is titled, and how often the American mood changes? Motion pictures present showmanship in the nth degree. And showmanship is not, and never has been, a classic calling. There is an educational element in showmanship, none can deny but the bitter pill of knowledge must have a sugar coating of varying thickness to make it palatable and easily digested. People go to the theatre to be amused, not to take enforced lessons in grammar. True, good English is always necessary, but it would be rank folly to place the words of pedagogues in the mouths of Getto costers.

As a result of this mirroring of current idiom and phrase, and sometimes a few vulgarities, the photoplay is not only aiding the change in the English language, but is enriching the language through the publicity given studio jargon and semi-scientific terms used in production. Witness cut-back, fade-out, razzle-dazzle, luge eyes, static, baby star, newsread, subtitle, silversheet, soft focus, release, preview, extra, fan, insert, hokey, photoplay, cinema, and many other words rapidly being adopted by the American people.

The words which have their roots in radio's fertile field are being adopted more slowly.
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DONNA HALE
Starring in Roy Hughes Prod.

HUGH HOFFMAN
Scenarist and Production Supervisor
Laura La Plante unit, Universal
Current Production “An Old Man’s Darling,”


Phonofilms
By JAMES M. FIDLER

Continued from Page 13

more difficult by the necessity of a good speaking voice, which is not possessed, and the demand will be greater than ever. Then salaries will rise again. It is inevitable.”

And you believe, Mr. Melford, that this will take place within three years?”

“At a rough guess, yes,” replied the producer. “No definite time limit can be set, of course. But many master scientific minds are now engaged in perfecting talking motion pictures. When American minds get started on a matter, the solution comes quickly.”

Peace
By ERIC MAYNE

Death seeks youth; but age seeks death. Woodrow Wilson was tired; the machine was worn out—he was ready to go.

Death is a mystery. We think it destroys but it may save. We think it is a loss; it may be a gain. We think it is the end—it may be the beginning. All we know about death is that it is a mystery.

Death has no terrors for the man who has lived a straightforward life, and served his generation to the best of his ability.

The best preparation for Death is to learn to live.

When a man, who has worked for the lifting of humanity, passes on, his work mains, and his spirit lives on in his work, and future generations will rejoice in the fruits of his labors.

A great worker, a great Idealist, who, for three generations his future generations will rejoice in the fruits of his labors.

A great worker, a great Idealist, who, for three generations his future generations will rejoice in the fruits of his labors.

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MARY RUBY
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Eric Mayne
Ex-President Woodrow Wilson is at Peace.

He went to Europe with the Idealist’s vision of Peace, but he did not find it there.

He found the bitterness of conflict, the babbles of antagonistic tongues, the Spirit of Peace in a steel shroud.

In the midst of shattered ideals, and disappointed hopes he has found the serenity of death.

After life’s futil, restless struggle he has found the Peace that passeth understanding.

There is no need for solemn chant, and the mournful dirge and the depressing black because a great man has ceased to be mortal and has become immortal.

MAYNE
Ingenue

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The Digest of the Motion Picture Industry

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B. O. FORGES AHEAD; GENERAL EXPANSION BEGINS WITH APPOINTMENT OF FINE-MAN AS HEAD; NEW SERIES

Incident with the arrival of president J. I. Schnitzer, New York, and his appointment of B. P. Fineman as the general manager, productive facilities at the big F. B. O. at Melrose avenue and street, have undergone expansion.

Also, "1924 belongs to O." has been adopted by the lot from Mr. Schnitzer to the humblest artisan and to get underway, was the Telephone Girl series on the H. C. Witwer glorifying the telephone and which are now appearing in monthly installments in the national magazines.

St. Clair, Johnson, Sacramento and Carlos Units Keep Pot Boiling; Fight For 1924 Leadership

Man as Head; New Series

Mickey McMan, four-year-old film actor, recently completed the role of a Limehouse wail in George Melford's "The Dawn of a Tomorrow" at the Lasky studios. This was his forty-fifth picture.

The W. A. International, which has suffered a lot from the battle between the different output of the F. B. O., has also impelled the F. B. O. executives to prepare for early production. These will get under way at an early date.

Independent producers are also camping in large numbers on the F. B. O. lot. William Seiter will soon finish the editing of "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is at work on a new picture with an all-star cast.

Richmond Enlists Aid of Prosecutor

In reply to a libelous article printed by Bob Shuler in his magazine Rev. George Chalmers Richmond writes to a complaint against the return fanatic at City Prosecutor Friedlander's office late yesterday afternoon.

He gave the prosecution a copy of the magazine containing the article and asked for immediate action, which will probably be taken without delay in the next day or so.

This is the first real evidence of the contempt in which the clergy hold the magnifying Shuler.

Shannon Day in Universal Serial

Shannon Day, versatile featured player, has started work at Universal City in a new "Information Kid" special featuring her with Billy Sullivan. Miss Day will interpret the title role of the picture, which will be called "The Fiddling Doll.

Hampton Pockets 5 Scripts For Spring

Jesse D. Hampton, who produced Rex Beasch's novel, "The Spiders," for the Goldwyn Pictures Corporation, has purchased five stories for production in the spring. Hampton has the film rights to four more Rex Beach stories.

Continue Plans For Stedman Picture

The plans for presenting Myrtle Stedman and her young man son, Lincoln Stedman, in the same picture, have not been abandoned, but have been necessarily delayed by Lincoln's injury sustained while completing his scenes in "Cabinet of Captain January." The Stedman case is the only instance in which mother and son appear in the same vehicle, and due to her astonishingly youthful appearance, Mrs. Stedman often portrays a character only a few years more mature than the character delineated by her son.
Kid Instinct Still in Cullen's Makeup

They know him when they see him, for on the spare tire of his car is this bit of reading, "The Ridin' Kid from Powder River." But when the "ridin' kid" clad in blue jeans and Stetson hat, dashes by on country roads a horseback, there is nothing to indicate, unless one knows his habits, that it is Cullen Landis. Now Cullen has a phonograph, a portable affair that goes with him everywhere. The other day it was with him, when he jounced it from France at the wayside. When he started it going, a crowd collected, with children in the majority and everybody was happy, for the young actor among the kiddies loved his records. And the nicest thing about it to us and was that nobody knew who he was. One of these days Cullen is going to produce the Ridin' Kid," and probably then the one just like this in the picture, for the kid is a regular kid and a regular kid doesn't grow up!

Big Italian Stage
Built by Brabin

The last motion picture stage in Europe is being constructed in Italy, for the making of Goldwyn's production of "Ben-Hur," according to messages received from Charles Brabin, the director, and his staff.

A stage 171 feet long and 100 feet wide is being built at Cines, Italy, for the interiors for "Ben-Hur." In reality, an entire studio is being built, from dressing rooms to the stage for the sets in shops.

Brabin is supervising preparations for "Ben-Hur" assisted by assistant director, cameraman, electrical expert, business manager and art director.

Would Picturize
Italian Romance

Fred Malatesta, well known "heavy" who is one of the featured players in Universal's "The Reckless Age," is interested in the plans of a Hollywood film company to produce Dante's "Divine Comedy," an opus which was part of his education as an actor between the scenes. Being an Italian and knowing well his country's literature, Mr. Malatesta sees here a rich source for big spectacles and productions of high artistry. He names "I Promised a Rose," "The Elusive One," "The Man in the Cylindrical Hat," and "The Medusa" as other good subjects. Among those roles he says he would like to play is that of Paolo Malatesta, the ill-fated and then virtuous man who existed in reality and who belongs to his branch of the family.

CHRISTIE WILL MAKE BIG FEATURES FOR SPECIAL RELEASE; DOROTHY DEVORE SELECTED FOR FIRST Comedy Organization to Produce Limited Number of Longer Pictures; Christie Folk Aided by Others

That the comedy program from Christie's for the year will be made up of a series of special feature pictures, was announced last week at a trade luncheon in New York.

Contracts for the distribution of these pictures were completed last week, and production of the first offering has begun at the Christie studio. Dorothy Devore, one of the popular stars heretofore in the Christie two-reel comedies, will be the first star to head the cast of one of the feature pictures, it is reported. In making the supporting roles will be several cuties, from outside of the studio ranks, while other important parts will be played by Christie regulars.

The plans for producing a limited number of feature-length pictures have long been formulated in the Christie organization. It is said that the film market at the present time is demanding features of the type which a comedy organization is best fitted by, with experience and facilities to make. The selection of Dorothy Devore, states Al Christie, "to play in a picture of this kind," was made after carefully considering the field at our own studio as well as on the outside. She has stood out as one of the most consistent and appealing comedians in the two-reeler this past year, and on several occasions she has been loaned out to play leads in feature-length pictures. This is the first time in a while she will head a feature under our own banner."

Scott Sidney will direct the first offering. His work has already started, and by Christmas he will have a long list of comedy players for the production. The title has not been announced, but it is said that the story is one which has a generous sprinkling of the so-called "gag" comedy, with thrills and speed incident combined.

ROACH KEEPS STEADY PACE; PLANS FOR INCREASED PROGRAM; HAS EUROPEAN FUNSTER

Success of Short Subject Confirmed by Activity of Comedy Outfit; "Our Gang"

Rogers, Jackman Continue; Big Films

Hal Roach has announced a new production schedule for his studios at Culver City. The program includes the making of two feature-length pictures, as well as short comedies.

Most important of these is the new comedy drama in the making for which Mr. Roach is preparing himself. Glenn Tryon and2 Branche Mahaieff are头部 elements. This pair of screen no- vitiates make their debut in "The Fighting Tylers," which has just been shipped to Pathé Exchange in New York for national distribution. This story also was written by Mr. Roach and directed by him and Ray Clemens. In the second of this series of feature length productions, upon which camera work is now being prepared, Tryon will be seen as an unsophisticated youth who comes to New York, and meets his match. The roles of this young man for whom life retains few illusions.

Mr. Roach is also starting a new two-reel comedy unit to replace the series starring Stan Laurel, which has been completed. James Finlayson, who has been appointing with Laurel, will have a prominent part in these other comedians under contract with Roach will be used. Among these Charles Huffy, a 350-pound funster recently from Europe who is receiving his first picture experience at the Hal Roach Studios. George Jeske is directing the first of these.

Will Rogers, with Rob Wagner directing, has finished a two reel political satire in which he is elected to Congress. These two famous humorists are starting at once on another two reel comedy. The little rascals of the "Gang" company are continuing their schedule of two-reel comedies, under Bob McGowan's direction. Their stars are Laurel, Stanwyk, Butterfly and Laura Roessing, again are embroiled in their two reel domestic difficulties, with Jay A. Howie directing. Charles Chase is continuing his one-reel comedies with Ralph Ceder directing and Fred Guiol is directing Earl Moh- han and Billy Engle in a series of one-reel fight pictures.

Following the completion of "King of Wild Horses," which Fred Jackman directed with a magnificent stallion in the leading role, Mr. Roach is planning another feature production with this same horse under Jackman's direction.

"Peach" Writes Finis to Century Part

Beautiful and youthful Hazel Williams, one of the most attractive comedies to Mack Sennett's recent efforts, "Picking Peaches," directed by Erle Kenton, has just finished playing the feminine lead in the Hal Roach Studios. Among the comedians directed by Noel Smith, featuring Harry McCoy.
By Peggy's first big feature, the making of the first episode of the series, production is completed. Finals are made last week and the cartoon is safely housed in the cutting room. "The Captain January" is the title offered. It is regarded as a dramatic phase of the story rather than pretty close-ups.

BAGGOT PRAISES FILM EDITOR
The film editor is coming into his own, or rather her own as it is in this instance.

King Baggot states that whatever "The Inheritors' may score, a great share of the credit should go to Dorothy Arzner, who has been assigned to edit it in collaboration with the director. It was she who cut and edited "The Covered Wagon" and Lady Baggot gave her much praise for her work. "The Inheritors' will be a Super-Jewel and the biggest production King Baggot has yet made for Universal. It stars Mary Philbin in her first sophisticated role.

"Foolish New Completed."

Distribution

SWICKARD UNIT WILL FILM "SAN FRANCISCO" FOR GRAND-ASHER; JULIANNE JOHNSTON PICKED FOR ROLE
Fairbanks Feminine Lead Will Have Dual Role; McDonald, Leon Rurye, Whiston, Munson in Cast

Julanne Johnston's transition from a Princess of Bagdad in the big Douglas Fairbanks spectacle, to a Fighting Nurse in the Swickard production, "San Francisco," has been accomplished. Gone are the gorgeous trappings befitting an Oriental Princess, and in their stead Miss Johnston wears a wide ballet skirt of old time character and the light fitting basque of the stage. Yet she is as charming in one as the other, lithe, dainty, almost a sprite despite the crude nature of the set in the Grand- Asher picture which Charles Swickard is directing and which started filming for "La Petite Colomb," in the days of 1928 and connecting with the cast of the famous theatre ever since its first night. On that night one of the most exciting moments occurred when Charles Miller, manager of the company, and the offer was doubled after the final curtain.

"The Escape" Ralph was the political character in the master's first picture, "The Thief.

When Griffith revised the Taylor script and Ralph and Vera went with him and were in his first five-reel production in his new organization "Under Sweet Home," Ralph said: "The Escape" Ralph was the politician while Vera enacted the difficult role of the landlady.

In "The Birth of a Nation," Ralph portrayed the great role of Senator Stoneman, while Vera was the southern mother. "In Tolstoi's "Vera was the governor with the Mrs. in the role of the philanthropic sister. They appeared together in several other Griffith features and indications are that they are going to appear together real soon in a big feature, the scenario of which is now being prepared.

Leives Product of Griffith School
Vera Leives, and her husband, Ralph, are both products of the Griffith school of screen acting. They left the stage at the same time and made their first screen appearance at the old Biograph company when D. W. Griffith first began putting art into pictures. They made their screen appearances in the master's first picture, "The Thief.

Huge Increase in Beal Chest Inches
Scott R. Beal, production manager and assistant director to Maurice Tourneur, discovered Saturday morning that his hat had suddenly become several sizes too small for his head.

The reason was traced to the fact that a few minutes prior to the discovery, Mr. Beal became the father of a right-handed son who lustily proclaimed to the world that he was full of vim and vigor.

In another family, and Scott R., Jr., are doing splendidly whilst Scott, Sr., smokes big cigars with chest expanded, and is a near hero to his studio co-workers with reasonable conversation.

The "first time in three years, Jean Hersholt, who enacts the role of a sultan keeper in First National's "The Man on the Jury," enjoys a sport where he does not have a fight with the juvenile.

Goldwyn Gives the Air to Scenarios
The Goldwyn studios are attempting the mass production of amateur manuscripts. The department read 4,000 amateur manuscripts in a week, and it is said that the chief reason was the interest in the stories that the scripts that the audience in the picture, disregarding entirely the possibility they are in the stories that run the longest. Finis is listing his pictures with the thought that the audience is interested in the story rather than pretty close-ups.
**Pulse of the Studios**

*For Week Starting Monday, Feb 18th, 1924*

Cameras! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error in Pulse to Editor, 430-569

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dick Hatton Productions</td>
<td></td>
<td></td>
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<td>Dearth Productions</td>
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<td>All-Star</td>
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<td>FRED CALDWELL PRODUCTIONS</td>
<td>4513 Sunset Blvd.</td>
<td>Fred Caldwell</td>
<td>Muriel Reynolds</td>
<td>Hollister</td>
<td>Ray Rounaville</td>
<td>J. S. Moorehouse</td>
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<td>FAMOUS ARTISTS STUDIOS</td>
<td>6046 Sunset Blvd.</td>
<td>Independent Pictures Corporation</td>
<td>Jesse J. Goldberg</td>
<td>J. P. McGowan</td>
<td>Franklin Farnum</td>
<td>Walter Griffin</td>
</tr>
<tr>
<td>F. B. O. STUDIO</td>
<td>Melrose and Gower, 780 Gower St.</td>
<td>Zacuck</td>
<td>Mrs. Emilie Johnson &quot;Swords and Flow Shares&quot;</td>
<td>6th Episode</td>
<td>&quot;William Tell&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Carlos Productions</td>
<td>Jimmy Horne</td>
<td>Richard Talmadge</td>
<td>Wm. Marshall</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Douglas MacLean Productions</td>
<td></td>
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<td>Jack MacKenzie</td>
<td>Geo. Crane</td>
<td>&quot;In Fast Company&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Jack White Corp.</td>
<td>N. Thomas</td>
<td>Lige Conley</td>
<td>Lona White</td>
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<tr>
<td>Jack White Corp.</td>
<td>Bob Kerr</td>
<td>Lee Moran</td>
<td>Victor Scherlich</td>
<td>Robt. Dewar</td>
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<tr>
<td>Jack White Corp.</td>
<td>John Haggard</td>
<td>Ken McCallin</td>
<td>John Fox, Jr.</td>
<td>Jack Collier</td>
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<td>Staff</td>
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<tr>
<td>Lloyd Hamilton Corp.</td>
<td>Floyd Bacon</td>
<td>Floyd Hamilton</td>
<td>Corby</td>
<td>Sharpless</td>
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<td>Staff</td>
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<tr>
<td>FOX STUDIO</td>
<td>James Ryan, Casting. 1401 N. Western Ave.</td>
<td>Fred Kley, Studio Mgr.</td>
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<td></td>
<td></td>
<td></td>
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<td>GOLDENSTAR STUDIOS</td>
<td>1426 Beachwood Dr.</td>
<td>Pho Goldstone Productions</td>
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<td>Phil Goldstone Productions</td>
<td></td>
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<td></td>
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<tr>
<td>GOLDFWY STUDIO</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City</td>
<td>M. K. Wilson</td>
<td></td>
<td></td>
<td>Feature Drama</td>
</tr>
<tr>
<td>Tiffany Productions</td>
<td>Robt. Leonard</td>
<td>Mae Murray</td>
<td>Ollie Marsh</td>
<td>David Todd</td>
<td></td>
<td>&quot;Mademoiselle Midnight&quot;</td>
</tr>
<tr>
<td>Hystorical Histories Comedies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Madeline Brandis Productions</td>
<td></td>
<td></td>
<td>H. S. Buchet, Prod. Mgr.</td>
<td></td>
<td></td>
<td>1-Reel Comedies</td>
</tr>
</tbody>
</table>

*For Week Starting Monday, Feb 18th, 1924*
Raf Bakes Clams
Under Kilges

Pages have been written about gorgeous sets, cathedrals and entire streets reproduced in their entirety on stage and "back lots"—but never before the filming of "Broadway After Dark," a beach party held on a stage under the lights of the Kilge's estate ended the month.

A sequence in this production provided for a beach party on the sands adjoining a spacious Long Island home and invariable design was not practicable to build the house on the waterfront, the beach was brought to the house! The technical department provided the setting for the Long Island home, a beautiful mansion vine covered and surrounded with shrubbery and rose bushes—and then the work of preparing the beach began. Tons of sand were brought to the big stage on the Warner Brothers lot and spread over half of the magazine—area. Beach mats, chairs and umbrellas were laid out—and when the cast appeared in fighting suites, the illusion was complete.

The night scenes included a bonfire and marshmallow roast—and many of the many colorful incidents in the picture, a story of New York night life.

Every city and town—and for that matter every country claims that it possesses a "Mary Pickford"

And, now that American producers are showing all their productions in the foreign countries, the managers of Europe, endeavor to select some member out of the cast to be featured. This member is Miss Kossik, who has been born in this particular country.

For example, Miss Beth Kossik, of Soul of America's country, has been appearing in a score or more of feature productions, part, and special character, devotion, Europe, and she's revered above the real star of the production. Because Austrians are a finer people, and Miss Kossik is considered a real star.

In happier clippings from Europe prove that Miss Kossik is beloved by her countrymen, and they endeavor in their own way to show their appreciation of her great success in her adopted country—by giving extra space and special photography in which she appears.

No one might know that Beth Kossik is anywhere yet—but in Hungary she is a star—and a featured star at that.

What happens when your home town remembers you?

Ralph

Maybe It's the Last Trip, Too!

George Hackathorne, of screen fame, recently took his mailen trip on the S.S. "Bibb". Although he has been almost continuously in Hollywood or Los Angeles for the past few years, he always tells people, "The trip in which he plays "Bibb," the lead, will be released late this month.

War Vet Scripter
On White Scenarios

John Goodrich, scripter and author of successful screen originals, has been assigned by Miss Irene Whitman's scenario department, his avowed purpose being to learn comedy methods of the French and English, who are Alma Mater of the American film industry. Mr. Goodrich holds with Rupert Hughes and Conrad Nagel a common allegiance to Keokuk, Iowa, where they made their start as newspaper writers, and soon progressed to writing articles, then scenarios.

The author's entry to pictures was interesting. Wounded four times, while serving in the English army, which he joined before the United States entered the war, he was at last invalidated and ordered on convalescence leave to Cannes, south of France. He asked to be allowed, instead, to recuperate in his native America, and was sent to Southern California.

Before which had known Milton Sills very well, and the latter introduced him to many motion picture people. He began writing stories internationa. The last novel he found that his ideas were readily salable. So he returned to his Chicago home, but only to make arrangements for returning to Los Angeles, to stay.

His recent work has been as co-author with Lenore Coffee of their original stories, "Thundering Dawn" and "Gentle Wives." And one of the screen adaptations of "The Meanest Man in the World." In his new association, he will be engaged in writing and editorial work on the four brands of two-reel comedies produced by Jack White, and directed by Fred Highbard, Norman Taurog, Albert Ray, Arvid Gillstrom and Harry Edwards.

Neilan Gets Fogo
For Ivory Ticklers

Marshall Neilan, Goldwyn director, in "I Want a Million," "The Stork Club," and of "Don't Forget," a popular song, which shortly is to be introduced to vaudeville by its famous composer, Neilan also collaborated on the now popular song, "Wonderful One." The director is not the only song writer among the Goldwyn celebrities, however. Lew Cody recently had two songs published by the Los Angeles music company, "Lady of the Orchids" and "Wait for Me!"

Polish Delicacy
For Irish Palate

Something new; an Irishman who's favorite food is a Polish dish!

John Rand, of Jack White comedies, dined at a restaurant in New York, where he was eating cheese and beef, in order to analyze the ingredients, and the whole then tried to make a delicacy that John says, he had trouble in calculating four ways from Friday!

And he ought to know, because he eats enough of both.
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
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</thead>
<tbody>
<tr>
<td>HORSLEY OFFICE BLDG., 1442 Beachwood Dr.</td>
<td>Bob Horner Productions Independent release</td>
<td>1442 Beachwood Drive</td>
<td>Lewis King</td>
<td>Jack Perrin</td>
<td>Paul Allen</td>
<td>Carl Guthier</td>
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<tr>
<td>BUSTER KEATON STUDIO.</td>
<td>Buster Keaton</td>
<td>1025 Lillian Way</td>
<td>Eddie Cline, Casting</td>
<td>Stuart</td>
<td>Horsley</td>
<td>13th Week</td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>Tom White, Casting.</td>
<td>1520 Vine St.</td>
<td>Dimitri Buchowetzki Productions.</td>
<td>Dimitri Buchowetzki Pola Negri</td>
<td>Alvin Wyckoff</td>
<td>Cowen</td>
</tr>
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<td>Cecil DeMille Productions.</td>
<td>Cecil DeMille</td>
<td>All-Star</td>
<td>Bert Glennon</td>
<td>Paul Irbe</td>
<td>&quot;Triumph&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>Herbert Brenon Productions.</td>
<td>Herbert Brenon</td>
<td>All-Star</td>
<td>Bert Baldridge</td>
<td>Harold Schwartz</td>
<td>Verne-Illingham</td>
<td>&quot;The Breaking Point&quot;</td>
</tr>
<tr>
<td>Irving Willat Productions.</td>
<td>Irving Willat</td>
<td>All-Star</td>
<td>Special Color</td>
<td>Otto Brower</td>
<td>Geo. C. Hull</td>
<td>&quot;Wanderer of the Wasteland&quot;</td>
</tr>
<tr>
<td>L. B. MAYER STUDIO.</td>
<td>5360 Melrose Ave.</td>
<td>Fred Nible Productions.</td>
<td></td>
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<td></td>
<td></td>
</tr>
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<td>PRINCIPAL PICTURE CORP.</td>
<td>7250 Santa Monica.</td>
<td>Western Motion Pictures</td>
<td>Louis Tolhurst</td>
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<td></td>
<td>Walter Anthony</td>
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<td>ROACH STUDIO.</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>Bob Wagner</td>
<td>Will Rogers</td>
<td>Bob. Doran</td>
<td>Hennecke</td>
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<td>western Productions.</td>
<td>Len Powers</td>
<td>Dorothy Curran</td>
<td>Bob. Doran</td>
<td>Flemish</td>
<td>Staff</td>
<td>1-Reel Comedy</td>
</tr>
<tr>
<td>Robert Cooper</td>
<td>Ralph Ceder</td>
<td>Our Gang</td>
<td>Bert. Doran</td>
<td>Lloyd French</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>Steve Sturges</td>
<td>Geo. Jakoe</td>
<td>All-Star</td>
<td>Frank Young</td>
<td>Leo McCarey</td>
<td>Staff</td>
<td>2-Reel Comedy</td>
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<tr>
<td>Jesse</td>
<td>J. A. Howe</td>
<td>Spat Family</td>
<td>Nick Barrows</td>
<td>Hamilton Kinsley</td>
<td>Staff</td>
<td>1-Reel Comedy</td>
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<td>Fred Glouci</td>
<td>Earl Mohan</td>
<td>Len Powers</td>
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<td>Leo Foster</td>
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<tr>
<td>Reach-Clements</td>
<td>Glenn Tryon</td>
<td>Fred Jacaman</td>
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<td>Malford Productions.</td>
<td>Maloney-Williamson Leo Maloney</td>
<td>Badoracco</td>
<td>Stratton</td>
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<td>&quot;Payable On Demand&quot;</td>
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<td>H. J. Brown Productions.</td>
<td>Al Rogelli</td>
<td>Fred Thompson</td>
<td>Walker</td>
<td>Don Duncan</td>
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<td>&quot;The Silent Stranger&quot;</td>
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<td>SELIG STUDIO.</td>
<td>3800 Mission Road.</td>
<td>William C. Adamson</td>
<td>Paul Hurst</td>
<td>Hedda Nova</td>
<td>Frank Coster</td>
<td>Chas. Hall</td>
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<td>SENNETT STUDIO.</td>
<td>1712 Glendale Blvd.</td>
<td>Western</td>
<td>Roy Del Ruth</td>
<td>Harry Langdon</td>
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<td>Gray</td>
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<td>SUNSET PRODUCTIONS.</td>
<td>7425 Sunset Blvd.</td>
<td>All-Star</td>
<td>Jack Nelson</td>
<td>Kenneth McDonald</td>
<td>A. J. Xydias, Pres. and Gen. Mgr.</td>
<td>Harry Fraser</td>
</tr>
</tbody>
</table>

"Camera!" The Digest of the Motion Picture Industry February 16, 1930
Alice and Anna Trip Along Together

Playing together has become sort of a habit to Anna Q. Nilsson and Alice Calhoun. They bet recently completed work on Richard Wason Tully's "Flowing Gold," and now Miss Nilsson has signed to play the lead in Vitagraph's "A Woman Between Friends," opposite Lou Tellegen, and Miss Calhoun is also in the cast of this story.

Hangs Crepe on Sheikking Stuff

Desert sheiks, who romantically swept out of the night on swift moving camels to kidnap pretty maidens, are welcome to their life, says Frank Currier, who is playing Asad-ed-Din, the Basha of Algiers, in Frank Lloyd's "The Sea Hawk."

"I rode one of those beasts for six days when touring Australia years ago with Neil Burgess, "The Country Fair," said Currier, scowling at the camels who were lazily chewing their cuds between scenes on the Algerian set. "And believe me, I felt like a rag and a bone and a hank of hair when we reached our destination."

The town was a tiny settlement, Currier says, and he had visions of playing to a baker's dozen at the opera house. But soon the streets swarmed with natives who came in on bicycles and horses and in caravans from the vicinity. A record breaking business was enjoyed. But even that couldn't erase the memory of the ride from Currier's mind who says the only kind of camels he likes now are those one smokes.

The Film Tribune

Page 7

THOMAS ROOSEVELT TO BE THEME OF U. P. D.
HISTORICAL PICTURE
ALF GOULDING TO DIRECT

Will Screen Life of Famous American;
Minutes and Telegrams EVIDENCE
Enthusiasm; Ready to Start

Theodore Roosevelt and his illustrious career will be made into a screen epic of unusual proportions, according to an announcement just issued from the Hollywood offices of the United Productions, who has signed final contracts for the sponsoring of the making of the first notable production as well as the world-wide distribution of it.

The actual photographing of this picture will be started at the end of all of the preparations covering a year's time having been completed. Every effort has been made to assemble much data heretofore unheralded, pertaining to the deeds of valor and distinction of the celebrated and revered Teddy, and, all the high lights of his career, from his earliest school days to his final adventures as an explorer in the jungles of Africa and South America, including the thrilling episodes of his Spanish-American war days when his regiment of Rough Riders occupied such a conspicuous place in the public eye.

Much of his political life will be presented in a most romantic manner, this portion of the production including his first noteworthy public service as a Police Commissioner of New York City, as governor of New York and finally as president of the United States.

"Of all the great men of history, we believe that Theodore Roosevelt offers the widest and most interesting field for photographic effort of any of them and we shall certainly spare no expense to make this motion picture of his romantic career an American epic in all the term implies," declares W. F. Wood, vice-president and general manager of the United Productions and Distributors, "We fully feel our responsibility in essaying this great man through the medium of the screen, and, in clinging tenaciously to the facts we find we have assembled material of a nature far more impressive than any conceivable fiction could be, for he was a life of extraordinary events and deeds."

Recent inquiries in all parts of the country as to the desire of making this Roosevelt feature at this time has brought a very sort of demand for telegrams to and letters, enthusiastically endorsing the whole plan and pledging unlimited support, all of which endorsements, Mr. Wood says, are obviously inspired by genuine patriotism.

John Stepping in Denny's "Reckless Age"

John Stepping, who is playing an important role in "The Young Men," will soon go over to "The Reckless Age," new Universal-Jewel production directed by Harry A. Pollard, the leading one of the best character men, which the stage has contributed to the screen.
Predicts Stellar Rise of Characterists

Nineteen twenty-four will see the sensational rise of character men. Many of the larger productions to be released and produced during the coming twelve months will feature the dirty-dog villain who, until recently, was "one of the cast."

Theatre-goers will learn the names of those heretofore hidden persons and will connect their career with the success of scores of pictures.

The "rough 'un" of the outfit will, to a great measure, replace the adhesive ingenue and the slick, bald juvenile.

So says J. C. (Jack) Fowler, stage and screen favorite and, of course, a character man.

"Think back a few months," says the actor, "and you will remember that nearly every production of any consequence, the villain or character man has really "stolen" the picture. The average person is more interested in crime and villainy than in virtue and for that reason the character man, given half a chance, can bring his work to the core of their hearts much more easily than the leads. That's only one reason. There are many more.

"The real character man of today will be the star of tomorrow!"
Lewis Company Will Make Four Features

Arrangements have just been definitely concluded for the making of a series of four feature pictures by the Ralph Lewis Productions, Incorporated, which will star the character actor. Of these the first will be "The Country Doctor," based on an original story by Albert G. Kenyon, who will also produce and direct with Henry McCary. Charles Mack is production manager for the new organization which will commence actual filming about March first.

Anna Will Referee for Snow Fricers

Anna Q. Nilsson, who has just completed her work in the leading role of Richard Walton Tully's screen production of Rex Beach's "Switching Hold," has been cast as the first "Queen of the Snow Country of Southern California." Arrangements are being completed for California's first snow festival and carnival, to be staged at Camp Baldwin, in Big Bear Valley, and Miss Nilsson will attend the entire festival. She expects to have Strongheart, the famous motion picture dog as her livestock. Beneath the sway of her sceptre will perform the country's greatest skaters, ski-jumpers and tobogganists.

Abandons Politics for Motion Pictures

Abandoning what his friends and relatives thought to be a wonderful opportunity for the sake of entering upon a screen career, Kenneth Gibson, prominent juvenile, is today glad of the decision he made in 1920 to discontinue his services as secretary to Attorney-General Mitchell Palmer.

Upon the completion of his schooling in 1918, Gibson determined to fit himself for the diplomatic corps and studied abroad one year in this end in view, however, that only young men with millionaire fathers should follow this profession and learning, he would have to pay more for his dress clothes than he could earn for the first four or five years in the service, he returned to America to make his home in Washington where his family resides.

He then accepted the position to Attorney-General Palmer, who was in the midst of his pre-convention campaign for the Presidency, Gibson accompanied the politician on his trip to San Francisco for the Democratic National Convention, expecting to return to Washington immediately following.

An excursion trip to Los Angeles, however, somewhat changed his mind and the desire to enter motion picture work won over his previous ambitions. Starting at the bottom as "extra," in which ranks he toiled for three months, Gibson is today one of the most prominent of "coming juveniles.

His most important work to date was done in Norma Talmadge's "Ashes of Vengeance."
THE SPIRIT OF FAIR PLAY
[In the Case of Gaston Glass]

By Fred W. Fox

How fickle the public is! Quick to condemn and as quick to forget...and oftimes forgive. In the giddy whirl of hasty judgment based on circumstantial evidence it very rarely recedes to a sensible survey of things.

* * * * *

I refer in this instance to the case of our fellow-actor Gaston Glass who was unfortunately implicated in a recent affray that provided lurid headlines for scandalous metropolitan dailies from coast to coast. Since that time Gaston has not fared so well, cinematically speaking. The other participants are permitted to pursue their own paths unmolested, but it seems that Gaston has been made "the goat."

Evidently some of those interests so bitterly antagonistic to the motion picture profession are of the opinion the mental anguish that must have ensued in Gaston's case is insufficient punishment. For not so long ago as I sat in the stronghold of our flighty friend Shuler I heard this ultra-rabid member of the obnoxious "reform" element make some very insulting references to the unfortunates of Filmdom. Arbuckle, of course, was mentioned and so was Mabel Normand. But Gaston Glass was no doubt Shuler's pet peeeve. In the course of his maligning he avowed he was a strict advocate of those measures intended to definitely bar Glass and the others from the screen. His reason was that the screen was the greatest of today's factors in molding thoughts and ideals and that it would be mentally and morally in-

jurious for any of the coming generation to see Arbuck Normand, Glass and the others continue on the silver sheet after such unsavory publicity had been linked with their names. Yet he did not give any consideration to the pure all things are pure.'

Naturally if one goes to the theater for the express purpose of seeing Glass or the others because "they were the ones in that Hollywood wild party" that thou wilt permeate the mind throughout the entire picture. But if one goes to see Gaston Glass, the actor, it is to appreciate him as an artist and not as a personality.

* * * * *

This is not an attempt to excuse any of these folk in their indiscreet conduct; it is just an appeal for a survey of the matter. At the time of the Glass incident even the newspapers intimated that interests antagonistic to those who figured in the party had "framed up" the avowed purpose of blackening their reputations the eyes of the national public. If there be any in whatsoever in that it certainly has not met with even most mediocre success for reports from all parts of the country seem to indicate that Gaston Glass still retains a spot in the hearts of those who seek romance at the motion picture theaters of America.

* * * * *

Louis J. Gasnier, who also figured in the incident, experienced no halt in his activities and his producti
The Spirit of Fair Play

Apparantly are meeting with the same good-will that they were accorded heretofore.

In a recent article in his "Something to Think About" compartment Bruno Lessing, eminent Hearst feature writer, pointed out that many of the accepted artists and sages of the world's history had been addicted to bad bits of some kind. One famous poet was a drug fiend, etc., etc. Physical and moral frailty in every instance was associated with mental strength. It is but indicative the freakish trend of some of Life's order of things.

* * * * *

Taking into consideration the number of people engaged in film labors and the relatively greater emotional strain imposed upon the players as compared with the solitude and hermit-like existence of those geniuses of gone days the moral trend has been for betterment. In other words, it is my contention the motion picture people are established on a much higher plane than some of those great figures of music, art and literature who have won premier positions in history and who are often pointed out by the ardent exponents of narrow-minded reform as worthy examples for the present day artists of the cinema to emulate.

* * * * *

It is quite possible that the kiddies of the world can still laugh at the antics of that avoidupois actor Roscoe Arbuckle and giggle at the mimicry of Mabel Normand. It is equally possible that the young ladies of the world can still get a thrill out of the shadow stage wooring of Gaston Glass. For it is not them that they are interested in so much as the characters they portray on the screen. And maybe after all they're not so bad themselves. Maybe they're just human beings like the rest of us, just unfortunate fellow-creatures who have been victimized by intolerant bigots. One thing I'm sure of, however. If they ever make a picture about reform I'd suggest some kind of fairy tale, with Bob Shuler as the big goblin. For as a modern leading man he'd be the bunk. I'm afraid I'd fall asleep.

They are coming by the scores!

Have you sent YOUR Shuler Letter Yet?
The New Directors
By George Landy

The new directors will probably come as much from the ranks of the scenario writers as from the field of actors and assistant directors. This is the startling assertion of Sada Cowan and Howard Higgins, who are generally conceded to be among the top-notchers in this field. Coming from them, this statement has as much as well interest, and leads the way to a new goal for the budding screen author.

Cowan-Higgins point out that, more and more, the scenario writer is taking his place alongside of the director, not behind him or beneath him. More and more, the author is consulting with the director about the picture, not only before it starts, but also during its shooting, and then during its cutting and editing. More and more, the director is coming to look on the author as a co-worker and not as a mere assistant or intellectual underling.

"As a matter of fact," say Cowan-Higgins, "this is not as surprising as it might be on first glance, when one stops to realize that those very qualities which make a successful screen author, need only a certain logical development and the benefit of practical experience, to turn him out a successful director. The man who yells through a megaphone and who storms around the set, is classed with other antidiluvian fossils by the directors who discuss things with his actors, and having talked things over, each goes about his business to secure the desired result.

"There are, to our minds, nine attributes which are necessary for the successful director: humaneness—a sympathetic understanding of people—observance of detail—an innate sense of drama—the power to think in pictures rather than words—thought continuity—an artistic training which enables him to group and compose, not only aesthetically, but also dramatically—a practical knowledge of the making of motion pictures—the power to draw from his players a response to his own thoughts.

"These are the requisites for the successful director—and even the slightest inspection of this list shows that they are just as essential to the successful author. Perhaps the last named power, viz.: the ability to draw a response from the player, is not quite so necessary to the author, but outside of this one factor, he must possess absolutely every qualification that the successful director owns. Given these qualifications, add thereto the practical experience of the studio and the contact with the actor, and your scenario writer has every opportunity to be a director. That is, when the directors of the future are coming—and the very near future, at that! This tendency is expressing itself, not only in the teams of director-author which have sprung up late in the motion picture world, and which work together consistently, but also in the evolution and growth of the popular screen stories which the author has written and which are now being developed by the director.

"If, in fact, this is one of the advantages of scenario collaboration at the present time. If the right basis for collaboration exists in the partnership, the team will automatically evolve a director-author combination for the future, since one of its members will surely work out the possibility of the addition of that skilled function to which the director needs beyond the scenario writer. Then you will have that ideal combination toward which the making of pictures is now definitely advancing, of an author and a director who are used to working together.
A Touch of Nature

By EDITH M. RYAN

CREIGHTON HALE

Creighton Hale’s interesting life and career bring to the fore that truth—"a touch of nature makes the whole world kin." He was a screen with friendliness and a dash of registered on his open face. He is truly found in the role of a friend, who inspires a ready flow of sympathy—the path that heals, that rehabilitates, that softens. It’s the kind that rings true no leave the impression that it has been lived out of his own experience.

Creighton Hale has been characterized as a charming fellow who is the gentleman friend alike in silk hat and evening dress the well meaning chap, who is a little bit less, in his small town attitude." He’s the sort in high life, who saves the country from feeling awkward and uncomfortable when the rest of his companions are not. He’s the happy philosopher, with a twinkle in his eyes. But withal is that persistent touch of nature that fairly heralds his presence. He has played many roles on the screen, but one is lighted up with happiness and quility. There may be dark, drizzly weather in a picture, where the plot is murky, but Creighton Hale appears with his chalant ease and a ready sympathy, a portion of humor which fixes him gratefully with theater goers as a thoughtful piece of comedy relief.

He has broken up no homes. He never tears or raves. He has never waved a bridge over innocent heads. Violent, he never been. He is nothing that is irrefutable to sympathy. As a man thinketh, so he is. Creighton Hale is too definitely the chap to ever be anything but a misfit in his hard boiled roles. He prefers characertizations that reflect his own ideals. He would feel, he says, too much out of character, if he specialized in underworld roles, or came forth as a he-camp, or a man that was utterly ruthless. He admires these types as creations, but in his own life, broad as his experience has in a way he has not rubbed shoulders with them. They are not real people, he maintains.

"The realest person is the average person, even as you and I," he laughs. "The every day fellow, whose life is the simplest affairs."

Wide contacts, with the silk hat as one pole, and his open face, the other, have been the lot of Creighton Hale, who was born in Cork, Ireland, of "well to do parents," as the authoritative biography always begins. His father was an actor-manager, who had considered prestige, but who had planned to give his son a college education, then he was apprenticed to some important London bands, and when he had learned through books and experience all about banking, send him to China to establish a bank there.

Creighton faithfully pursued his college courses, but before he went out, he discovered he wanted to be an electrical engineer. In some way he got a lot of practical experience, but he got a little money also, and when he was laid off, he went to his favorite occupation. Had he had any encouragement and help, he would probably never have entered the acting profession. This was a season of storm and stress in the way of conflict of desires, but he was laying a groundwork. As a matter of art. For he mingled with all kinds of people from the artisan and day laborer class, to the best bloods of England. As dramatic critic, he came in contact with every noted writer, as actor with the greatest artists in the profession. The struggle side, with these comfortable, and he known it has increased a thousand fold his sympathy and understanding of character and a feeling for a touch of nature makes the whole world kin.

"Struggle and disappointment should make one more sympathetic and I believe usually they are. I think twenty times more often that with which a person is born," says Mr. Hale. "One has to feel it in order to portray it. If one simulates it, quickly is it detected."

Mr. Hale has joked about the number of sympathetic roles he has played, but nevertheless, he knows it is his line and so he is happy to be always consistently cast.

Forgotten, almost, are the London days, when he was called the "boy stage manager." Now facts of the long ago was his own filming at production, when he went on tour with several worthy melodramatic shows which he presented in the provinces. Then his advent as actor with Brethelm Tree, Oscar Asche, greatest Othello, the world has ever known and other English favorites. Later, his coming to this country with "The Dawn of a Tomorrow" which he produced and appeared in. Before this, was his association with Fred Karns, in one of whose many companies he toured as pantomimist, dancer and sometimes singer. His first public appearance, it might be interesting to note, was as a choir boy in St Paul’s cathedral, London.

He had a long run on Broadway with "The Dawn of a Tomorrow." Later toured with it, following this tour with another, with the Ben Greet Players. When he returned to New York, he became interested in the progress of pictures and was offered his first opportunity with Pathé. This connection lasted a long time, the actor appearing in several serials in which he was co-starred with Pearl White and became known as stunt man and serial king. Before he left serials, he won a popularity contest, so that his name was a familiar one all over the world.

Desirous for broader fields for his art, he made his exit from serials and began work in feature pictures. For about three years, he was a member of Griffith’s company. Following this, he went back on the stage for his early endearments, but Creighton as "Suppose" and "Little Old New York" which brought him to the Coast. When his engagement in San Francisco was completed, he came to Hollywood to see what the film colony looked like, as he expressed it, was offered the part of a girl, "With You." And the rest is history familiar to all. One offer followed another, and the actor, whose birthright had been bound by New York and Great Neck, Long Island, (where he retains his beautiful home, but which he says he will never occupy again,) is in Hollywood, (which he vows is the place to stay forever.)

Pleasant contacts, as you look them over. Perhaps there were short days when he was the "boy manager" and the ambitious electrician who wired newspaper offices and banks, but there was always conspicuous some artistic venture, refined influence, and the cultural things.

Creighton Hale is among those actors who are doing for their art. He has brought pictures for their human side as they touch the public. He rejoices when a great picture makes its appearance, for he quickens to the popular growth of the pictures of the public.

"The public is a part of each successful picture," he maintains. Which brings us back again to the truth that "a touch of nature makes the whole world kin." Just now the actor whose work was conspicuous among the comedians offered for "Name the Man" and "The Marriage Circle," is filling the role of a small town boy, who is so well meaning, but quite unsophisticated in "When Johnny Comes Marching Home," an Irving Cummings production for Universal. Here there is comedy and heart appeal, in the kind of nature you and I and the whole world knows. There is no silk but this time, just the "well meaning" hick clothes that the village blade would pick out for his colorful adventures, but Creighton Hale having his own adventure out of it, with all the small town stage, for the time being, his world!
Flashes from Frisco

By AGNES KERR CRAWFORD

Loa Chaney came to San Francisco last week to en-
joy a little well-earned vaca-
tion in our Northern city, and is still a guest at the St. Francis.

Tom Gibson and the company working under his di-
rection on a picture for the Rischel Pro-
ductions, spent last week at Monterey on location. During their stay they shot one of the big scenes of the film, a fight in the sea between a man, and a giant octopus weighing over ninety pounds, that ought to put a real thrill into the picture. On account of the rain the company came back to town on Saturday, and are hard at work doing interiors at the Gerson Studios. They expect to return to Monterey later on to complete their exter-
iors, as the story is one of the fishing fleet. Ted Oliver is the best man to go east, and Walter Bell is handling the camera.

"Bumpers," the first of the series of comedies being made by the El Durado Productions, recently previewed in Santa Rosa, where it was filmed, last Wednesday before a delighted audience. Work on the second picture, "A Rural Runabout," was begun on Thursday, nearly all of it will be shot on the White Ranch, supposed to be the finest model ranch of Sonoma County. Earl Olin is directing the series, with Frank Alexander as the featured player, and Troy Brown at the camera.

Sol Lesser and A. L. Gore were here for a few days last week on a tour of inspection of the buildings of the West Coast Theatres of Northern California. Gore is president of the organization, and Lesser one of its vice-
presidents. Lesser being also president of the Principal Pictures Corporation, it's a special interest in seeing how the audiences liked "When a Man's a Man" one of the companies latest films which was shown last week at the Warfield Theatre.

Palombras

Paragaphs

Doris May and her husband Wallace Mac-
Donald are splendid examples of matrimonial happiness in the motion picture colony. This interesting, talented young couple pull together in a fashion the "harness—they work and play to-
gether—and the result is success in life and days filled with the joy of doing what one likes to do and doing it well.

Both are home lovers and after the day's work is done, they have their happiest hours in their own home nestled in the quiet of one of the canyons that lead into Hollywood. A canyon that is cool and green with many shade trees—a restful spot that radiates the feelings of the country, while in reality, they are just around the turn of the road ahead. So they have their fingers on the pulse of life on the outside yet their fireside is withdrawn into a little nook of their own where life goes on and plans are made just as hundreds of other happy, young folk are doing.

I had seen Miss May in many pictures—"The Common Law," "Conductor 1492" and "Tea with a Kick" and had pleasant memories of her long before when she played opposite Douglas MacLean. What royal entertainers those two were! So I was not surprised to find her a sweet, dainty little girl. She is only a little
girl in the true sense of the word for an insur-
ance man needs to know the correct age of his client, and I know that in years Miss May is very young.

The general public is apt to shrug its should-
ers in doubt when an actress is said to be of
tender years, but I have found that usually the correct age has been given. Often the actress starts her career when a child and as her name has been before the public a number of years, the public takes it for granted that she is much older than she is.

Miss May has quite a few years of good act-
ing to her credit, but she too started when she was almost a child. Wallace MacDonald is a wholesome, athletic type, a fine looking upright chap. He is de-
voted to his charming wife and proud of her

He has a very fine record as an actor and is probably one of the youngest actors who has so many entirely different character roles to his credit.

I particularly remember his work in "The Day of Faith" and "Thy Name is Woman" but his characterization of the kid gambler in "The Spillers" is to me one of the finest things he has done.

They are two earnest, serious workers enjoy-
ing life as they go along and planning for da-
to come. Although young in years, they have
tested heads and keen judgment in business as well as in the cinema. I've learned when we discussed their in-
urance problems.

Both took out policies through me and in do-
ing so they feel they have created an estate which will always prove a comfort to them.

Cast of the Week

Selig Studios
Present
"WERE TIGERS"
Directed by Paul Hurst
Photographed by Frank Cotter
Story by Ewart Adamson
CAST
Hedda Nova
Jewels Covels
J. Frank Glendon
Al Hallett
February 6, 1924.

To Sir:

 Permit me to express a few thoughts relative to that commercial cleric Bob Shuler. It is high time that some action be taken by organized civic body such as proposed Fred Niblo to help bring about a number of radical changes in our city ordinances, in order to elevate Los Angeles from an overgrown village to the position of a metropolis as well as cosmopolitan city, it rightfully deserves.

Religious propaganda has no broad-minded thinking person, who would pause and seriously consider the histrionic, misleading and unjust, utterances of individual especially of a cleric who seemingly has no clerical inspiration.

Such utterances should be classed as a tissue of words, meaningless, uncontrollable, and emanating from a mind of mediocre ignominy.

His class of individual is dangerous, and such action should be taken to warn and to those who consider him a seeker after truth and or truth, or one worthy to uplift by word or deed the morality of the community.

High sounding words, bombastic statements, unless backed by honorable deeds as sincere action can only bespeak of a soul that dwells in shadow and shame.

Yours very truly,

Signed: ERIC R. WILSON

The Folks O' the Silver Screen

By JACK McCREADY

When the finger of charity beckons
For help in her hour of need;
When some famine-swept country
Reckons how her starving souls to feed;
When the heart of humanity
With pain from some sword thrust keen,
Not last on the list of the givers
Are the folks "O' the Silver Screen.

When the roar of catastrophe
Thunders by quake, or by flood, or by flame,
Or mayhap some engineer blunders,
On land or on sea, it's the same,
When the dirge of disaster
dresses, when the scythe of Old Time
cuts too keen,
The prayer of some sufferer
blesses;
The folks 'O the Silver Screen.

Editor "Camera,"
Hollywood, Calif.

Dear Mr. Editor:

Referring to the malignant attack of Mr. Shuler on the motion picture people, to which you, in common with all interested in this great industry, have taken such great exception, I would like to ask this pretended exponent of the doctrines of the gentle Nazarene whether he can see any connection between this unholy spirit of the licensed persecutor and slanderer and the wave that seems to be sweeping so many of our young men into the abyss of crime and anarchy.

The two unworthy men Shuler and Briegleb, seem to have cast aside the sheep's clothing and "in naturalibus puris" are ravening the flock of the unfortunate film people.

I am reminded of the thirte-wise monkey of the Japanese who "hear no evil, see no evil, speak no evil," and would commend this heathen morality to their notice. But if the Sermon on the Mount says nothing to them, surely they would not heed the teachings of Shinto or Buddha.

It is hard to understand how these two persons can be permitted to misrepresent the God whom they pretend to serve and still be permitted by their congregation to retain their pulpits.

Mr. Briegleb advertised that he would preach on "Slanderees of God." Well, this is a subject on which he should be well informed.

Congratulations on the vigor with which you have taken up the cudgel for a much-maligned profession!

Faithfully,

(Signed) GEORGE SLOAN, 3851 So. Hobart Boulevard.
READ THIS—

A Consultation costs nothing,
It may be worth much

NEW YORK LIFE INSURANCE COMPANY

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DARWIN P. KINGLEY, PRESIDENT

Hollywood, California
November, 10, 1933

To Whom It May Concern:

I have taken a New York Life Insurance Policy through
Mr. C. F. Palmborg, special Motion Picture representative
and feel that he has rendered me a real service in fitting
a particular policy to meet my particular needs.

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6318 Hollywood Blvd.  Telephone 439-869
Pat O'Brien, whose recent arrival to the screen marks a contribution from the distributing end of the film world.

He has been associated with various distributors in Detroit for the past seven years, and was prominent in that city's motion picture circles since the industry's infancy.

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CITY STATE

1924
As the great D. W. once seriously remarked to a group of interested spectators who were watching him "shooting" a scene showing the lives of people that attempt to make a living in pictures, comes a blue Monday.

Johnny Porter had spent most of a very unproductive day in a small town in the Middle West, and was acclaimed by numerous friends and relatives, as being a very wise young man. A stray publicity pamphlet had caused him to join an ever increasing stream of pilgrims, who were journeying to that sun kissed mecca of Pictures and Prosperity, locally called "Los."

With Johnny when he reached his destination was his recently acquired wife named "Min," and his means of moving, whom he affectionately referred to as "Liz." She was fed on gas, that is "Liz" was.

Johnny was a jack-of-all-trades, and when, after becoming suitably groomed he went out to seek a position to provide the necessary means for subsistence, he was very disagreeably surprised to find that "Los" was a perfect haven for jack-of-all-ys and if his appetite kept normal it would be necessary to specialize in one particular line.

On returning home, he called a council of war and with a well dressed and clean shaven, $5.00 and lunch. Apply Hokum Studios.

Johnny fairly shouted, "Gee, Min, I'm it. Here's where you dear loving John gets his primary education in the business end of inguting photographs to wiggle, so remember Min, in the days to come when I am being catered to by all and sundry, that you gave me the bunch that brought success."

Before they fell asleep that night, it was very definitely arranged that a five-roomed bungalow and open car would serve them in the beginning of their new state of riches. Johnny was on the job, bright and early the following morning, and was picked as one of the fifty supers, and inoculated with the "movie money" bug, shortly after.

When the fifty chosen ones were allowed to enter the studio, they were approached by a dapper young gentleman, who after calling them together and handing out pay checks, informed them that they might not have to work that day, as the leading man had been to Watts the night previous and was slightly indisposed. Elizabeth had arrived at the studio by 10 a.m. they could cash their checks and go home, but he certain to be there the next morning. $8 a day.

The bug was starting to work, for Johnny was thinking how surprised Min would be, when he returned home so early, with a day's pay for doing nothing.

When the time limit expired, and the leading man had not arrived, the half hundred supers charged the cashier's window, and received their pay. Johnny lost no time in reaching home, and throwing his arms around Min, said, "Girlie, my maiden effort was a big hit, but tomorrow I pay O.K. and hereby faithfully promise and vow, that I am prepared to abide by all the rules and usages of Pictures, if the lodge will keep on paying benefits like today, and Min, I've got to go back tomorrow."

The next day Johnny spent on a rather pretentious cafe set, listening to the trials and tribulations of a blonde young lady, who, scing he was new to the game, told him her so-called professional history, from the time that Griffith picked her out of the mob, to do a close-up until last week when he was almost cast with Charley Ray, only that the part called for a brunette. Johnny at that time believed the young woman, but later discovered that she was only one of a thousand sandy-haired ladies who got in when he got home that night he did not mention anything about the blonde to Min. Women are so generally free.

However, he had learnt how and where to apply for work, and had a list of casting directors and employment agencies that supplied atmosphere to the studios.

Beginners in Pictures are usually lucky, and Johnny was kept busy at the different filming and directing stands. He was more or less acquainted with a dozen casting directors, and in his own estimation had a ticket into the regular stage of the game. So much so that his personal cards of which he had five thousand printed, read: "Johnny, Pictures at last."

At this particular stage he began to experience how it felt to be a "regular," for he did not get any work for a week, and the following week he only worked a couple of days.

This condition of affairs kept up for several weeks, Johnny just making sufficient money to barely subsist, but the "movie money" bug was firmly entrenched, and he insisted to Min that his ship would dock presently. Finally it became imperative that work of some sort must be obtained, for they were getting down to their last dollar.

They could always depend on Liz as a sinking fund, though they hated the thought of pretending with her, as she meant so much to them, for on Sundays they "took in" the mountains and beaches in the vicinity, nor nor the things he had accumulated, and which was partly the cause of their lack of funds, for a skilled mechanic must have proper tools.

It should be explained that the house in which they roomed was the rooming place of a score of other regulars, and it was part of the duty of each to take a turn of a record and the studio calls of their guests in their absence.

Johnny and Min had decided that the first move to be made, until conditions improved, was to find a cheaper place to sleep, so they went out together, and spent the evening looking at rooms, but could not find any that would help them to cut expenses. It was late when they returned, and on entering their room and switching on the light, Min noticed a piece of note paper lying on the floor, which had evidently been pushed in under the door. She picked it up, looked at it, and said: "Gee, Johnny, here's all kinds of work." Johnny took the note out of her hand and read:

**Artograph:** 7:30 a.m., Miner; Defiance 8:60; Miner; Waiter; Bronson's, 8:30 a.m., Full Dress; Aylesbury, 8:00 a.m., Pyjamans; Night Shirt: Uniformal, 9:30 a.m., Indian.

"Suffering mackel, it never rains but it's wet, well what do you know about that?" Johnny shouted, "Say, Kid, I've got to figure this out. I wonder which one is the longest time? The Uniformal is too far away. Bronson's no money until next Friday, Aylesbury Monday only, Defiance pays yesterday, and the Artograph, your dough when you're through."

"Guess I'll take the ready money one."

"Hang on, Johnny! Say! We need the money bad, Min. 'Dye think I could pull the bunch? Listen, girlie, it's like this, they give you the jobs when you enter the studio, and the assistant doesn't sign them until the day's work is over. Now, since five of them have called me, it's likely they're all using a bunch of people and if I could show up at all five studios and collect my checks, I could beat it afterward, and get and get them signed when work is over, and no one would get wise to it. I can keep in touch with you on the phone and if you tip me off and Liz will have me Johnny-on-the-spot. I can frame some kind of alibi to get by. What do you think of the idea Min?"

(Continued Next Week)
JOHN D. ROCKEFELLER

and I sell gasoline

My Station is on Hollywood Blvd. and Kenmore

Why not make

Carl Owen's Service Station

your next stop for

GAS and OIL

where your business will be appreciated

by one of the boys.
Knowledge
By ERIC MAYNE

A little knowledge may be a dangerous thing, but much ignorance is far more dangerous.

Knowledge develops the strength and increases the value of our opinions.

Knowledge gives us the power to be of service to our fellowmen.

Unless wisdom accompanies our knowledge, we are in danger of vanity and arrogance.

Knowledge enables us to practice what we know and to know what we practice.

We often try to gain a knowledge from books which we can learn only from experience.

We are so far removed from the Garden of Eden that we are beginning to perceive an infinite purpose of the serpent's suggestion.

We know good and evil. We need knowledge that will enable us to cherish the good and conquer the evil.

A Quiet Way
By A. H. SHIRK

Methods of directing motion pictures differ as much as do the methods of stage directors, but after several years it has become more or less the accepted custom to employ a calm and confident demeanor. This, it is generally conceded, reflects itself in the acting of the players, whereas an excitable, nervous manner is pretty likely to get the actors on edge and consequently result in jerky acting.

R. William Neill, who is now producing high class screen dramas for Grand-Asher is regarded as one of the pioneers of the profession. He directed many of Dorothy Dalton's earliest successes for Thomas H. Ince, released by Paramount; he did much of the actual megaphonic work on "Civilization." He went to Italy and made "Tollers of the Sea" and other productions. Recently he produced "By Divine Right" starring Elliott Dexter for release by F. B. O. Now he is to make a series of five pictures for Grand-Asher, first of which is "Rose of the Ghetto" with an all star cast.

Neill, on starring a picture, gets his continuity well in hand. He studies it conscientiously and in this particular picture collaborated with Jos. von Sternberg on the script. He draws his own sets— that is he roughly sketches the sets with their angles and favors very large settings, with rooms which are conjoined. This of course obtains where the interiors are of sufficient richness to warrant great size and luxurious furnishings.

When he directs, he does so with quiet courtesy. Usually he rehearses a scene pretty thoroughly before taking it and while working almost invariably sits in a rocker and rocks violently back and forth. This is his only exterior sign of concern; otherwise he is calm and selfpossessed and seldom loses his voice unless necessary to summon some actor on the set about the noise of the studio.

Mr. Neill is a stickler for detail and attaches much importance to the smallest touch, the intimate scenes, and bits which approach the whimsical. He would be an admirable interpreter of Barry on the screen; he possesses the same instinct for the quaint and out-of-the-ordinary.

Mr. K. William Neill was born in Dublin, Ireland, but his parents were Spanish. The combination undoubtedly is responsible for his artistry and his sense of proportion.

In handling mobs and big scenes, he seems to have almost a magic quality, getting the most out of every individual in the atmospheric crowds, finding some whom he can bring out for a moment in closeup, to get over a point, working up to the culmination by adroit use of dramatic tension and that greatest of all the dramatists' wapun-suspenders.

Oddly, in "Rose of the Ghetto," it is not a person but an inanimate, if articulate, thing which helps along this suspense—a siren whose frequent blasts, interspersed and illustrated by the jets of steam escaping from the valve, in closeups, keeps the spectator rigid with anxiety for the outcome.

Mr. Neill will next make the following four big features for Grand-Asher releases: "The Furnace of Life," "Back of the Beyond," "The First Violin" and "The Way of All Flesh." Each will have an all star cast.

Knowledge
By ERIC MAYNE

Knowledge is the intellectual recognition of facts; and the mental companionship of truth.

The first step to knowledge is to know that we are ignorant.

Real knowledge, like everything worth having, is not easily acquired. It must be worked for, thought for, studied for, but it is worth the investment.

True knowledge is the foundation of individual and national liberty.
An old, but true adage—

“Clothes Do Not Make the Man”

but we all know in this year 1924, appearance is over half the battle.

Let us talk with you regarding a new suit for your car.

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Present

"TEARS OF JADE"

WITH

FERNANDO GALVEZ

From the poem of the same name
Written by Forrest B. Creighton

A story of romance, with Canton as its birthplace and San Francisco's Chinatown as its scene of maturity and tragic climax

The Cast Includes

GAIL-LLOYD
CHAINEY SOUTHERN
BETTINA BERTRANDI
ROMULO BERTA
FLORA MOORE
IRISH (The Wonder Dog)

Personally Directed by

FORREST B. CREIGHTON